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Rodolpho Guglielmi

# MOVING PICTURE WORLD

VOL. 82, No. 1

SEPTEMBER 4th, 1926

PRICE 25 CENTS



*she's*

Published by

CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.



# The **Star** of 1926-27

She is **RAVISHING** Melisande  
of "THE BIG PARADE"



She is **BEAUTIFUL** Musette  
of "LA BOHEME"



She is **CAPTIVATING** Peggy Nolan  
of

## **BLARNEY**

*A Marcel De Sano Production with Renee Adoree,  
Ralph Graves. Adapted by Marcel De Sano and  
Albert Lewin from the story "In Praise of James  
Carabine" by Donn Byrne. Directed by Marcel De Sano.*



RENEE  
ADOREE

**A BIG  
PRODUCTION**

—and just one of  
the great attractions  
in the

**Metro-Goldwyn-Mayer**

**PARADE  
OF HITS**

1926-1927



# The Box Office Tells the Story for 1926-7!

A  
MALCOLM  
ST. CLAIR  
Production

**"The Show Off"**

WITH  
FORD STERLING  
• LOIS WILSON •  
LOUISE BROOKS  
GREGORY KELLY

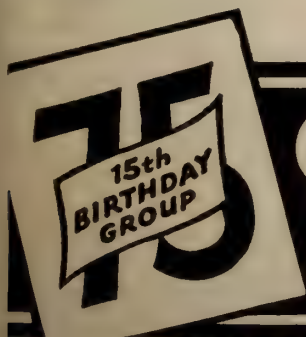
FROM THE PLAY BY  
GEORGE KELLY • •  
SCREEN PLAY BY  
PIERRE COLLINGS

# "The Show Off"

\$6,471.55 Saturday  
\$7,027.55 Sunday

## RECORD

at the  
**RIVOLI**  
**NEW YORK**  
(2200 seats)



*Paramount Pictures*  
**OUTCLASS THE FIELD**



# THE TRUTH ABOUT

## LATE NEWS

MARKET CLOSING  
AND REVIEW—Pg. 8

## Hollywood

No. 24,785—DAILY

HOLLYWOOD, CALIFORNIA

# SENSATIONAL REVELATIONS of BROKEN HEARTS

## SAVED OWN MOTHER FROM GALLOWES

*Betty Anne Bolton Finds Virginia Perry To Be Mother Unknown Since Childhood*



MOTHER AND DAUGHTER RE-UNITED

HOLLYWOOD, Aug., 1926—The "Hop" Marshall murder case is still furnishing surprises. It was learned today that Virginia Perry who was saved from the gallows through the last minute revelations of Betty Anne Bolton, screen beauty, is none other than the mother of the girl who saved her life. While the acquittal of Virginia Perry, who shot and killed the head of a local movie acting school, is still the chief subject of conversation, this new development throws a new light on the case.

Now it can be understood why Virginia Perry on the stand refused to divulge the name of the other woman in the case. Virginia Perry alone knew that Betty Anne Bolton was her own daughter and she was willing to die for the crime rather than drag her daughter into the case following her rapid rise to picture stardom.

## SCREEN ACTOR RISKS LIFE FOR FIANCEE ACTRESS

*Betty Anne Bolton Released From Jail Following Hal Terwilliger's Dare-Devil Movie Stunt to Raise Bail Money*

HOLLYWOOD, Aug., 1926 — Hal Terwilliger, aspirant to screen honors, this morning risked his life in performing a dare-devil movie stunt in order to

ADVERTISEMENT

## MOTHER FORSAKES FAMILY FOR FILM CAREER

*Movie Struck Fans Flock To Hollywood by Hundreds*

HOLLYWOOD, Aug., 1926 — There seems to be no let-up in the number of aspirants for screen honors that are daily arriving in Hollywood. From all over the world they arrive seeking fame and fortune. Tragedy comes with them for it is impossible that more than

ADVERTISEMENT

## SCREEN WORLD HAILS NEW STAR

*Betty Anne Bolton Beauty Contest Winner Scores Tremendous In Big Screen Feature*



BETTY ANNE BOLTON

HOLLYWOOD, Aug., 1926 — An enthusiastic crowd of movie fans, celebrities and city and state officials jammed the Empire theatre last night for the world premiere showing of "The Great Lover." They had to applaud a great picture but they maintained to hail a new addition to the heights of picture stardom. Betty Bolton was the cause of one of the son's greatest sensations. Comparatively unknown and but recently arrived from the East where she was the winner of a state beauty contest entered her to a picture contract. Miss Bolton scored an instant hit with both critics and fans in this, her first star vehicle.

## WARNER BROS.

PRESENT

The heart-throb picture of the year. A story of lives and loves behind the screens of Hollywood. The Mecca of all picture fans. A glorious trip to the studios, behind the scenes—and back again. Irresistible to everyone who has ever seen a movie!

## BROKEN HEARTS of HOLLYWOOD

starring **PATSY RUTH MILLER**  
**LOUISE DRESSER**  
**DOUGLAS FAIRBANKS, Jr.**

and hundreds of others

Directed By Lloyd Bacon



# IT HOLLYWOOD!

Sentinel

COMPLETE WEATHER  
REPORT—Pg. 10

SPECIAL  
EXTRA

FRIDAY, AUGUST 21, 1926

PRICE 3 CENTS

## LIFE BEHIND the SCENES REVEAL S of HOLLYWOOD

### LAND IN COURT FOLLOWING BUNGALOW RAID

Break Up Early Morning  
Orgy at Seaside Resort

HOLLYWOOD, Aug., 1926—A squad  
ice headed by Sergeant John W.  
were the uninvited guests at a  
ous bungalow party which lasted  
ne early hours this morning. In  
of the lateness of the hour the  
seemed to be at its height when  
police arrived. The party was  
acterized as an orgy when he lined  
nirty-four prisoners up before  
Givem when court opened this  
ng.

of the prisoners were released  
l pending a further hearing with  
ception of one Betty Anne Bolton  
ould not furnish bail. Miss Bolton  
er occupation as a screen actress  
g just recently arrived from the  
where she won a beauty contest  
ng her to a prominent part in a  
coming screen production.

s Bolton was indeed a pathetic  
as she was led from the court  
cell. Deserted by her so-called  
s who had invited her to the  
tears streamed down her pretty  
s she explained to the judge that  
d neither friends nor money.

entire incident is but another  
le of a situation that has devel-  
with the influx of young girls and  
men seeking screen honors in  
wood. It must be said to the  
of these new arrivals in Holly-  
that they are more often the  
s rather than the leaders in these  
s that do so much to discredit  
ame of Hollywood.

### VIRGINIA PERRY ACQUITTED WHEN BETTY ANNE BOLTON MAKES SENSATIONAL DISCLOSURES TO JURY



DISTRICT ATTORNEY EVERSFIELD IN A VAIN EFFORT TO BREAK DOWN  
BETTY ANNE BOLTON'S SENSATIONAL STORY

### Movie School Head Guilty Of Attack On Screen Beauty Shot By Virginia Perry To Save Youthful Star

HOLLYWOOD, Aug., 1926—The sen-  
sational trial of Virginia Perry charged  
with the murder of "Hop" Marshall,  
movie school head, ended today in a  
furor of excitement as the jury ren-  
dered a verdict of "not guilty" following  
the startling disclosures of Betty Anne  
Bolton, screen beauty, who came for-  
ward at the last moment to save the  
defendant from the gallows.

Never in the history of local court  
procedure has any event created such  
intense interest and excitement. Reek-  
ing with revelations of the lives of  
screen celebrities, every moment of  
the trial was one that kept crowded  
courtrooms on the very edge of the  
seats. The biggest moment of all came  
today when Betty Anne Bolton, the  
newest of beautiful screen satellites,  
rushed to the front of the courtroom  
shortly before the case was to go to the  
jury and announced that she was the  
other woman in the case.

Immediately she took the stand. If  
excitement and interest were at fever-  
ish heights before, words can scarcely  
describe the breathless quiet, the vi-  
brant suspense of the fashionable crowd  
that filled every available inch of court-  
room space. In quick, nervous phrases  
Miss Bolton described to the court how  
she had been lured to the apartment  
of "Hop" Marshall on the pretext of sign-  
ing a high-salaried starring contract in



# LEGEND

The female pelican  
will pluck her breast  
to feed her young  
with her own  
blood.



WILLIAM FOX presents

## "MARRIAGE LICENSE?"

A Woman's Love Story

with

**ALMA RUBENS**

WALTER PIDGEON CHARLES LANE EMILY FITZROY RICHARD WALLING WALTER McGRIL LANGHORNE BURTON

Based on "The Pelican" stage play by F. Tennyson Jesse and H. M. Harwood

Scenario by Bradley King

FRANK BORZAGE PRODUCTION

Every once in a while a picture is called "great." "MARRIAGE LICENSE?" is that kind of a picture! It may be due to the tremendous drama or Frank Borzage's direction or the wonderful performance of Alma Rubens---or it may be due to ALL of these elements! At any rate it's the kind ANY type of theatre can pack 'em in with and

it's a  
**FOX**  
profit  
picture

**coming!**

The Big Surprise Picture of the Year!!!

William Fox  
Presentation

**SUMMER BACHELORS**

by Warner Fabian  
author of  
"Flaming Youth"

with MADGE BELLAMY

An ALLAN DWAN production





## Buddy Roosevelt

**B**UDDY ROOSEVELT in a SERIES OF SIX lightning action Westerns! That's another part of our line-up of unbeatable Westerns for the coming season. Another reason why you can depend on Associated to deliver the finest group of action pictures obtainable in the industry.

**B**UDDY ROOSEVELT'S first picture of the new season, "THE DANGEROUS DUB," which is already in our exchanges, is a fair sample of what you can expect of future releases. Excepting that Action Pictures, Inc., and Lester F. Scott, Jr., have pledged themselves to put even more production value, more CLASS, into succeeding pictures.

**F**OR Westerns that have EVERYTHING you'll find a hard time matching this Buddy Roosevelt series. From the script to the laboratory they're built for the box-office—built with only the idea in view of pulling patrons to your theatre. Every one of the six is as safe as a first mortgage bond. Book them all—NOW!

---

*THIS is announcement No. 6 regarding the Associated Exhibitors' product for 1926-27. No. 1 announced Bill Cody in six Westerns; No. 2, Sandow, the dog, in six action features; No. 3, Confessions Series of four; No. 4, Buffalo Bill, Jr., in six Westerns; No. 5, Wally Wales in six Westerns.*

---

## Associated Exhibitors, Inc

Lewis J. Selznick, President



# Entert



**BOBBY  
VERNON**



**JIMMIE  
ADAMS**



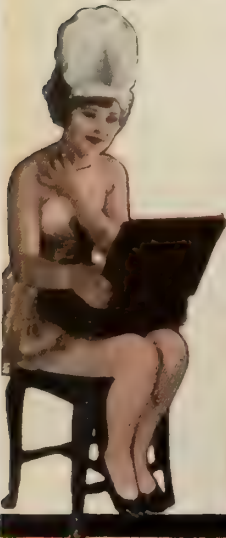
**NEAL  
BURNS**



**VERA  
STEADMAN**



**ANNE  
CORNWALL**



*The name Christie on Comedy*



PRODUCED BY  
**Christie**

# Ammen



**BILLY  
DOOLEY**



**FRANCES  
LEE**

**JACK  
DUFFY**



**T**HESE POPULAR PLAYERS and many more who are standard fun favorites all over the world, are in the new two-reel laugh films produced by Christie, now booking.

**T**hey are creating entertainment just as great in small packages as in the biggest super-specials---the only difference being in the length.

**"GET SET FOR CHRISTIE COMEDY WEEK -- NOVEMBER 14th. THE GREATEST LINE-UP OF TWO-REEL HITS ON THE MARKET WILL BE AVAILABLE"**



**is like Sterlina on Silver**



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Will H. Hays,  
President



# SEARCH OF THEM ALL!

Direct from his Triumphs in a Hundred Show Arenas! An absolute revelation in canine histrionic art!

J. KENNEDY

presents

Another flashing, blue-ribbon prize from Greater F.B.O. to GUARANTEE a steady flow of box-office profit for the new season!

# RANGER

*Sensation Of The Show World!*

In the first two of his four crackling outdoor adventure melodramas....

**"FLASHING FANGS"**

and

**"FLAMING FURY"**



Distributed by

**GREATER**

**FBO**

FILM BOOKING OFFICES  
OF AMERICA, INC.



# High-Hatting

Inspiration Pictures, INC.  
presents

## RICHARD BARTHELMLESS in The AMATEUR GENTLEMAN

ADAPTED FROM THE STORY BY JEFFERY FARNOL  
SCENARIO BY LILLIE HAYWARD

A Sidney Olcott Production

*the Best  
of em!  
the Class  
of the  
Town!  
Box-office  
Blueblood!*

Watch  
him strut  
in with the  
biggest gross  
you've chalked  
up in many a month!



A  
First National  
Picture

Boy!—Ring up another for the Banner Group!  
Check them off as they come down the  
line.... You'll see what we mean by "First  
in Stars—First in Stories—First in Values!"

Hit after Hit—Week after Week—

52 WEEKS in the YEAR!"





GO ON AND MAKE  
WORLD SAFE

Nathan Burkan says U. S. producers must make pictures abroad and sell them there. This plan sounds wholly practicable. Why not try it?

# MOVING PICTURE WORLD

OUR OWN WEATHER  
REPORT

The weather prognosticators are with the movie men! They predict an early autumn and a cold winter. Book your films and your coal now.

VOL. 82

New York, September 4, 1926

No. 1

## Spasm of Grief Marks "Rudy's" End

### New Opening

Warner Bros. "Don Juan" will open in Atlantic City on September 6 at the Globe Theatre for an indefinite run. A feature will be the famous Vitaphone prelude and synchronization. A long run is confidently anticipated.

## Thousands Pray in the Streets Before Hospital—Storm Funeral Parlor to Giggle Over His Body

By Charles Edward Hastings

## Department of Justice O. K.'s Film Arbitration

Moving Picture World  
Bureau, Washington, D. C.  
August 26.

The Department of Justice finds the Boards of Arbitration "fair, just and economical" in the following decision:

"Following complaints received from owners of moving picture theatres, the Department of Justice has during the past eighteen months conducted an extensive investigation of the operations of the Film Boards of Trade, with a view to determine whether or not there had been a violation of the Anti-trust Law.

"The Film Boards of Trade are organized by the industry for the purpose of enforcing awards made by Boards of Arbitration in disputes between distributors and exhibitors arising under contracts for the leasing of films.

"There are thirty-two Film Boards of Trade located in the principal cities of the United

States, and there are thirty-two Boards of Arbitration. These Boards of Arbitration are made up of three representatives of the distributors and three representatives of theatres owners, and act by reason of a clause in the film contracts requiring that any dispute under the contract shall be referred to a Board of Arbitration before either party resorts to a court of law.

"That this plan as conceived and executed, provides a fair, just and economical method of dealing with disputes is evidenced by the fact that during the past two years 10,325 awards have been made by these boards, and of these only thirty-seven have required reference to a seventh arbitrator to reach a decision.

"Certain practices which had been adopted by local boards were objected to by the Department of Justice, and at its instance the Film Boards of Trade has amplified its rules and regulations relating to arbitration so as clearly to prohibit members of local Film Boards from pursuing such objectional practices."

"Announcement by the Department of Justice of the result of its inquiry into the arbitration proceedings of thirty-two Film Boards of Trade during the past eighteen months is not only complimentary to the Motion Picture Producers and Distributors of America but may be taken as an endorsement of arbitration as a means of adjusting purely trade disputes," said Anson W. Burdard, chairman of the International General Electric Company and a director of the American Arbitration Association.

Rudolph Valentino died in Polyclinic Hospital, New York City, at 12:10 p. m. on Monday, August 23, eight days after he had been operated on for appendicitis and gastric ulcer.

Throngs crowded the streets in front of the hospital as the actor passed on, and later crashed through plate glass windows at Campbell's Funeral Parlors when the body was taken there to lie in state. After 24 hours the public was refused admittance because many showed irreverence.

Newspapers devoted pages to his death and a review of his career—space which was denied "Rudy" in life as "publicity"—and some so far forgot good taste in their anxiety for circulation as to claim his illness a publicity stunt and to predict his death—in fact, announce it—hours before it occurred.

Six days following the operation the patient suffered a relapse. Peritonitis, which the doctors thought had been conquered, reappeared and the actor's system was so poisoned that endocarditis (hardening of the arteries of the heart) developed. After lying in a coma for several hours on Monday morning, he who had been "The Sheik," dear to the hearts of millions of screen fans, passed on, while a priest held a cross to his lips.

The body was removed to Campbell's Funeral Church, Broadway at Sixty-fifth street, where it lay in state, viewed by thousands, from 4 p. m., on Au-

gust 21, until midnight of the 25th, when it was placed in a receiving vault. On Monday morning, August 30th, solemn requiem high mass will be solemnized in St. Malachi's Church, in Forty-ninth street, near Eighth avenue, with Father Edward S. Leonard, pastor, celebrant of the mass. About 500 persons are invited to attend the mass. The remains then were placed in a vault, pending the arrival in this country of Albert Guglielmi, brother of Rudolph Valentino when final disposition of the remains will be decided upon.

### Death News a Shock

The shock of Valentino's death has been felt throughout the world. The news of the actor's illness and the subsequent operation caused widespread alarm, but the passing of the days, and with the effects of the gallant fight he made seeming to be in evidence, a general hope that he would survive the operation prevailed.

On Saturday morning, August 21, the attending physicians, watching momentarily for any change in the patient's condition, became aware of symptoms of a relapse. Dr. Harold G. Meeker, who operated on the United Artists' star, with his associate physicians, Dr. Paul E. Durham and Dr. G. Randolph Manning, took under advisement an operation for transfusion of blood. However, developments followed so rapidly, transfusion was abandoned as less than useless, and on the following day cablegrams, advising relatives in Europe that Valentino could not long survive, were despatched.

These cablegrams were signed  
(Continued on page 2)

### May Allison Signed

With Director Harry Beaumont, Edmund Lowe and Lila Lee in England making exterior scenes for "One Increasing Purpose," May Allison has just been signed by Fox Films to portray the gay, tragic role of Linda.

## LONDON CABLE

BY W. E. ALLISON BOOTH

Moving Picture World  
Bureau, London, Aug. 24.

"The Big Parade" has created a record at the Tivoli here for the length of run of any picture, but will be withdrawn in two weeks in favor of "La Boheme." "The Blind Goddess" was presented at the Plaza yesterday and was well received. All papers here bemoan the loss of Valentino.

### For Premieres

The New York Hippodrome when it reopens on August 30 will present, in addition to Keith-Albee vaudeville as formerly, pre-release motion pictures weekly at continuous shows.

These screen features will include the world premiere showings of productions of the Cecil B. De Mille and the Metropolitan Studios.

## See What the Majestic Brought In

Turn to page 22



# MOVING PICTURE WORLD

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VOL. 82

NO. 1

## Kind-Hearted Sheriff Is No Longer "Good Fellow"

A kind-hearted sheriff in Olympia, Wash., who rather than disappoint a house full of patrons who had come to enjoy the picture, sat down with them and saw the film through, before serving a writ of replevin for the film, has decided that hereafter he will discharge his duty first be it ever so painful.

While the sheriff was enjoying the entertainment, L. A. Lambert, against whom the complaint was directed, is alleged by the sheriff to have snugly stowed the film, reel by reel as it was concluded, into a satchel and departed, leaving the final thrilling scenes for the sheriff to seize. The writ against Lambert was based on complaint of his partner, A. Bischoff, who charged fraud in consummation of the partnership.

## Hammons Goes West

E. W. Hammons, president of Educational Film Exchanges, Inc., left New York City a few days ago for Los Angeles on one of his periodical visits to the West Coast. He will be in consultation with the Christies at Christie Studios and at the Educational Studios with those in charge of production.

## Treats a City

Seattleites will be saying "Thanks for the buggy ride" to Manager Hal Horne of the New Fifth Avenue Theatre, Seattle, on September 10. Mr. Horne has leased the entire municipal street car system for one hour, between 6:30 and 7:30 on that evening, and will transport all who ride, gratis, in honor of the opening of the big house. As the opening day approaches, interest is growing keen. As yet the details have been kept a profound secret.

## Schenck and Ullman Grieve

Joseph M. Schenck, chairman of the Board of Directors of United Artists Corporation, and Hiram Abrams, president of United Artists, speaking for that organization, its Board of Directors and themselves, issued the following statement shortly after the death of Rudolph Valentino:

"We are grieved and shocked at the great loss. Everyone honored for the best especially since the boy had waged so brave a fight against the huge odds.

"The loss is a great one to us personally because he was our friend, and surely a real blow to the motion picture industry in which he stood so high."

S. George Ullman, who for years has been personal representative and business manager for Mr. Valentino, authorized the following statement:

"Mr. Valentino was greatly cheered during his last days by the thousands of messages sent him by his friends and motion picture admirers, and while he was too weak to read all of them it was a great comfort to him to know that so many friends were interested and sympathetic. I know he would want me to express the gratitude he felt. Personally I want to thank the physicians and nurses and the hospital attendants who worked so hard and conscientiously to save his life. Everything humanly possible was done for him."

## Grief Marks "Rudy's" Exit

(Continued from page 1)

by Joseph M. Schenck, Chairman of the Board of Directors of United Artists Corporation.

### A Sunday of Alarms

At 10:30 o'clock on Sunday night, Rudolph went to sleep. That was the beginning of the end. The doctors, who had not rested for long hours, alternated at the bedside, watching the sleeper.

Rudolph, from the outset, closed his mind to thoughts of death. Dr. Meeker who said, after the operation, that Valentino had a "fighting chance" of pulling through, saw his patient open his eyes at 3:30 a. m., and instantly Valentino was awake.

"Doctor, do you know the greatest thing I am looking forward to?" Rudolph asked.

"What is it?" asked Dr. Meeker.

With a smile, Rudolph went on:

"I am looking forward to going fishing with you, next month, as you promised me. I hope you have plenty of fishing rods. Mine are in California."

Renewing his promise, an assuring Rudolph that there would be rods aplenty, Dr. Meeker continued to chat with his patient.

Rudolph was breathing heavily throughout the night. Pleurisy, which developed rapidly throughout Saturday and Sunday,

affected the right lung, and Dr. Eugene H. Pool, chief surgeon in the New York Hospital, was called in as a specialist, and with Dr. William Bryant Rawls, of the Polyclinic Hospital staff, several consultations followed.

Mr. Schenck called at the hospital at 6 o'clock in the morning, on Monday, and it was to him that Rudolph addressed his last rational words.

"Don't worry, Chief," Valentino said. "I will be all right."

### Last Rites Administered

Between 8 and 9 o'clock, Rudolph muttered something, believed by those at the bedside to have been something in the Italian language. He did not speak again. Dr. Meeker and his associates saw the end coming. Shortly after 10 o'clock a priest arrived at the hospital and was shown to the sickroom. He was Father Joseph M. Cangelosi, of the Church of the Sacred Heart of Jesus and Mary. He came to America from the little Italian town where Rudolph was born, and had known the boy from childhood. He had heard Rudolph's confession, on Sunday, and granted his absolution. Father Cangelosi administered the last rites to Rudolph. The latter did not awaken. The cross was held against Rudolph's lips when the doctors gave the sign that death had stepped in.

## "You Have to Hand It to UFA For Exploitation"

(Special Cable to Moving Picture World)

Karlovyvary, August 24.

By CARL LAEMMLE



At breakfast yesterday morning, Leon Errol, Sol Lesser and myself decided that we Americans have to hand it to the UFA people for their exploitation of "Michael Strogoff" in Berlin. The picture opens there the twenty-sixth and by posters, papers and a spirited search for some missing Russian royalty they have three countries keen to see the film. Messages from Portsmouth, England, say that "Les Miserables" is breaking all records. The first picture, "The Heart of Humanity," packed them in despite sweltering heat, and the second picture, "The Barricades," is going bigger than the first despite warmer weather. Take my tip and book this one.

## Tributes to Valentino

Among the many tributes paid to Rudolph Valentino were the following:

Adolph Zukor, President of Famous Player-Lasky Corporation, which formerly had Valentino under contract, said: "Rudolph Valentino was a great artist. In all my contacts with him I knew him as a gentleman of the best type. He was a credit to his profession."

Marcus Loew, President of Loew's, Inc., and Metro-Goldwyn-Mayer Pictures, who starred Valentino in "The Four Horsemen," said: "I cannot express my grief over the loss of Valentino. He was a friend."

The producing members of United Artists in Hollywood wired Mr. Schenck as follows:

"We wish you to know how keenly we feel the loss of our friend and United Artists associate and to express our deepest sympathy to you personally. May we not at this time reassure you of our loyalty by pledging ourselves to always cherish Rudolph Valentino's memory and to further strive for ideals of which our departed coworker would be proud. We are with all sincerity."

(Signed)—John W. Considine Jr., Charles Chaplin, John Barrymore, Buster Keaton, Samuel Goldwyn, Roland West, Ronald Colman, Vilma Banky, Henry King, George Fitzmaurice, Sidney Franklin, Fred Niblo, Mme. Fred de Gresac, Abe Lehr.

S. George Ullman, for many years the personal representative and business manager for Mr. Valentino, who accompanied Rudolph to the hospital just prior to the operation, and who spent five sleepless days and nights at the bedside, gave way to his grief in the last few moments, and was assisted, weeping bitterly, into the corridor. Mr. Schenck stood in the door, with the doctors and the two nurses grouped about the bedside.

The scenes in and about Fifth street, between Eighth and Ninth avenues, remained almost unchanged from Sunday night, where rumors of an operation on Valentino brought hundreds to the hospital. During every hour of the day and night, throughout the week that followed, the crowd remained. Many women knelt in prayer on the stone steps leading into the hospital.

## "A Great Loss," Says Will H. Hays

Will H. Hays, President of the Motion Picture Producers and Distributors of America, telegraphed from Indianapolis to his New York office, 469 Fifth Avenue, the following statement:

"I deeply regret Mr. Valentino's death. He has had a distinguished career and was prepared to do yet greater things. His death is a great loss."





Mr. and Mrs. Benjamin Warner, parents of the foursome that comprises "the Warner Brothers," celebrated their golden wedding anniversary by traveling from Hollywood to New York for the premiere of Vitaphone and "Don Juan." They have lived to see their boys write one of the greatest chapters in motion picture history. The parents have returned to the West Coast, their life ambition fully realized.

## \$29,000 Weekly Gross For Vitaphone and Film

At the Warner Theatre in Broadway, New York, Vitaphone and John Barrymore in "Don Juan" are going into the fourth week of an indefinite run which promises to carry on for the entire new season.

With the seats ranging from \$3.30 top at night and \$2.20 top for matinees, the first full week of the showing following the four days of the opening week showed a gross return of slightly over \$29,000.

## To Make "Carmen"

Definite confirmation of rumors that Fox Films would make an elaborate production of "Carmen" are contained in an announcement by Winfield R. Sheehan, vice-president, that he has received a cablegram from Edwin C. Hill, special agent for the company now touring Europe, saying that he had assembled costumes for the production.

## Rosher Signed

The question of who is to be F. W. Murnau's cameraman has been settled. Winfield R. Sheehan, vice-president of Fox Films, has announced that Charles Rosher will be brought from Europe to take the scenes of "The Song of Two Humans," which will be the German director's film to be made in America.

## J. Robert Rubin Back

J. Robert Rubin, vice-president and general counsel of Metro-Goldwyn-Mayer Pictures, with his wife and son, Robert, arrived on the Cunard liner Aquitana on August 16. Mr. Rubin sailed on June 12 for a trip that was partly business and partly pleasure.

## Obituary

Mrs. Mary A. McGrath, 68 years old, mother of William J. McGrath, director of publicity and advertising for Columbia Pictures Corporation, died at her home in Allentown, Pa., on Aug. 19, after a long illness. Mr. McGrath left for Allentown on Friday to attend the funeral.

# Warners Sell Balance Of Lubitsch Contract

Warner Bros. have disposed of the balance of the contract they hold on the services of Director Ernst Lubitsch. Negotiations were concluded last week between Warners and Metro-Goldwyn-Mayor and Famous Players, according to an announcement from the West Coast by Jack L. Warner, director-general of production for Warners.

What the conditions were under which the Lubitsch contract was disposed of has not been revealed. The announcement from Mr. Warner merely stated that the balance of the contract had been disposed of to the two com-

panies. This contract is said to have approximately a year longer to run.

According to the Warner announcement, the success of the Vitaphone is largely responsible for the consummation of the Lubitsch deal. Aside from the twenty-six Warner Winners for the 1926-27 season, Warners will concentrate on big specials with Vitaphone accompaniment. Directorial assignments for these, as well as the Winners, have practically all been determined and Vitaphone accompaniments are being arranged. The first planned is "Noah's Ark," to be followed by "Black Ivory."

# Fox Studio Expansion Program Is Under Way

The expansion and reconstruction program at Fox Films' West Coast studios in Hollywood and Fox Hills is under way, as laid down by Winfield R. Sheehan, vice-president, to meet the increasing demands which William Fox finds for more productions.

Sol M. Wurtzel, studio superintendent, is supervising these expansion projects and in the development of Fox Hills he is carrying out the instructions of Mr. Fox to "turn the motion picture lot into motion picture park that will be one of the

show places of Southern California, the land of scenic beauties."

The principal buildings now under construction at the Hollywood studio at Western avenue and Sunset Boulevard are two new stages and a wardrobe building, but to meet the requirements of the enlarged studio, Cal Hoffner, electrical superintendent, is installing a new 500 kilowatt generator and William Darling, technical director, is enlarging and installing new machinery in the mechanical departments.

## Grainger Strengthens Fox Film Sales Force

In line with his program of efficiency, General Sales Manager James R. Grainger has made the following appointments and promotions in the Fox Sale staff:

W. C. Bachmeyer is now district manager in charge of the territory covered by Cincinnati, Cleveland and Detroit. Ira Cohen, associated with Fox Films for many years, has been appointed district manager of the territory included by Kansas City, Omaha and Des Moines. His office will be in Kansas City.

M. A. Levy, manager of the Kansas City office, is transferred to the Omaha office. J. Nolan takes over the manager's berth in Kansas City. B. B. Reingold steps from the Omaha office to the managership of the new Des Moines branch. Herndon Esmond is promoted to the managership of the Washington exchange.

## Deal Closed

Negotiations have been concluded between Richard A. Rowland of First National and Jess Smith, whereby Jess Smith Productions will produce "The Poor Nut" for First National. Productions will be started in September.

## Chadwick Goes West

I. E. Chadwick, president of Chadwick Pictures Corporation, has left New York for Los Angeles after a protracted stay at the home offices of his company.

## Changes Announced in Universal Sales Heads

Lou B. Metzger, Universal general sales manager, announces changes in the exchange personnel.

Manny Gottlieb, manager of the Des Moines Exchange, has been promoted to the managerial chair in St. Louis. He replaces L. E. Goldhammer, resigned.

Lou Hess has been appointed complete service contract representative, with headquarters in the Home Office.

Ralph B. Williams, sales director with supervision over the South, and who has jurisdiction over the St. Louis office, is now in that city installing Gottlieb in the new territory. The former Des Moines manager will be succeeded in Des Moines by George Naylor, Universal's ace-salesman in that territory.

## Pola as Camille

Pola Negri will play "Camille." The role, the ambition of every emotional actress, will be brought to the screen by the exotic Paramount star. Announcement is made by E. P. Schulberg, associate producer in executive control of Famous Players-Lasky West Coast studios.

## Births

Alf Goulding, Sennett director, is bragging about a 9-pound daughter just arrived at his house in Hollywood. Aldra is her name.

**GLORIFYING  
the  
TIRED  
BUSINESS  
MAN!**

Needles and pins, needles and pins—when a man wants a divorce, his trouble begins!

The brightest, sprightliest story ever inspired by the comedy of matrimony

J.G. BACHMANN  
presents

# DANCING DAYS

by J. J. Bell  
Directed by ALBERT J. KELLY

Featuring this  
Big Box-Office Cast

HELENE CHADWICK

Lillian Rich  
Forrest Stanley  
Robert Agnew  
Gloria Gordon  
Sylvia Ashton  
Thomas Ricketts

**Preferred  
Pictures**

Sole Foreign Distributors  
INTER-OCEAN FILM CORP.



## Movie Season Parade a Hit

(Special to MOVING PICTURE WORLD)  
Cleveland, August 24.

Like a brightly colored rainbow, the Greater Movie Season Parade and Pageant, telling all Cleveland, Ohio, of greater pictures and the opening of the new Fall season, streamed down Euclid avenue, the city's principal thoroughfare, on last Monday night.

The event staged by Al Kaufman, of the Greater Movie Season staff from the Hays office, brought out over 150,000 people, the largest crowd on the streets since the signing of the Armistice in 1918. There were 74 fully decorated floats, representing theatres and producers and distributors, in the parade, and a score of independent entries and private automobiles decorated in elaborate fashion.

William H. Raynor, manager of Reade's Hippodrome, was general chairman of the Greater Movie Season committee and exceedingly active in the promotion of the celebration. M. A. Malaney, publicity director for Loew's Ohio Theatres, Inc., acted as chairman of the local publicity committee. John F. Royal, manager of the Keith Palace, headed Parade Committee.

### Dallas

Dallas, Texas.—Nearly every picture theatre in Texas took part in Greater Movie Season this year and the exploitation of motion pictures throughout the state has been tremendous.

"Everybody is tickled to death over the increase in business," says W. S. Wald of the M. P. T. O. of Texas, who directed the state campaign.

### Parade Organizers



Al Kaufman M. A. Malaney

### Louisville

Louisville, Ky.—Greater Movie Season has been a great success in Louisville, says Charles W. Krebs, general manager of the local campaign.

### Memphis

Memphis, Tenn.—"Everybody is happy over the outcome of Greater Movie Season," according to C. A. McElravy, director of the Memphis Greater Movie Season campaign. "The season is far in advance of anything ever done in past years," he says.

### Detroit

Detroit, Mich.—The theatres of Michigan have rolled up another big gross for August as a result of the Greater Movie Season Campaign, according to H. M. Richey, general manager of the M. P. T. O. of Michigan, who conducted the second annual campaign.

### Pittsburgh

Pittsburgh, Pa.—Greater Movie Season has helped materially to increase business according to the Greater Movie Season committee here.

## Ambassador Opening Big St. Louis Fete

(Special Wire to MOVING PICTURE WORLD)

St. Louis, August 26.

With 3,300 invited guests present, Skouras Brothers formally opened their Ambassador Theatre this evening. Former Mayor Henry Kiel, master of ceremonies, introduced the speakers, who included Acting Mayor Walter Neun, Carl E. G. Meyer, president of the St. Louis Chamber of Commerce, and Rober Lieber, president of First National Pictures.

Guests included Sam Katz and Eugene Zukor. A trailer, "I am the voice of the Ambassador Theatre," conveyed the message of Skouras Brothers, that the house had been built by the progressiveness of St. Louis, a

civic institution that ever would be dedicated to the advancement of the community.

The program included a three-act presentation based on the history of St. Louis from its founding by Laclède to the inception of the Ambassador. "Fals First" was the feature picture.

On Wednesday morning a monster quasi-public parade lent a holiday air to the Ambassador's dedication, including soldiers from Jefferson Barracks with their regimental band, city police and firemen, prominent city officials and business men and the staff of the theatre, while above airplanes and blimps from Scott Field bombarded the city with greetings.

## Deaf to Hear, Blind to "See" Warner Show

Warner Bros. announces an innovation for the theatre that will permit of the deaf to hear and the blind to "see" pictures and their accompaniment. Warners are backed in their statement by engineers of the Western Electric Company who have perfected the necessary apparatus. It is now being installed at the Warner Theatre and 60 seats will be set aside exclusively for the accommodation of the deaf and the blind.

On the backs of the seats in front of those allotted to the deaf will be telephonic head pieces. There will also be a dial similar

to the one used on radio instruments. The deaf person attending a presentation of Vitaphone and John Barrymore in "Don Juan" will adjust the head pieces and using his individual dial "tune in" until he gets the music to the volume best suited to him.

There are to be telephonic head pieces for the blind, the wires being connected with a microphone and a monitor back on the stage. A speaker will be employed and as the picture progresses in its plot this speaker will describe the actors, the scenes, costumes and action.

### Two New Managers

General Sales Manager Harry Scott of Pathe Exchange, Inc., announced this week the appointment of new branch managers in Des Moines and Minneapolis. W. R. Liebmann, formerly branch manager at Des Moines, has charge of the Minneapolis office and H. A. Kaufmann of the Pathe home office replaces Mr. Liebmann at Des Moines. Both of these appointments became effective on August 16.

### On Vacation

General Sales Manager Harry Scott and Southern District Sales Manager E. Oswald Brooks, of Pathe Exchange, Inc., accompanied by Mrs. Scott and Mrs. Brooks, are on a two weeks' vacation in Canada.

### Feinberg Active

Abe I. Feinberg, well known vaudeville and legitimate producer, has associated himself with Rebecca and Sifton of 723 Seventh avenue. He is handling presentations of picture stars in vaudeville and also arranging presentations for picture theatres.

### Lerner Arrives

Jacques Lerner, celebrated French animal impersonator, arrived aboard the French line La Saviole this week enroute to Hollywood to make his motion picture debut in "The Monkey Talks" for Fox Films.

### To Become Citizen

Georgious Panagittis Skouras, one of the Skouras Brothers, leading theatre owners of St. Louis, Mo., has filed an application at the naturalization offices in the Federal Building, St. Louis, for his final citizenship papers. He took out his first papers on May 17, 1924. Skouras gave his age as 33 years. He was born in Greece on April 23, 1893, and arrived in the United States on October 24, 1911.

### Get Bairnsfather

Captain Bruce Bairnsfather, author of "The Better 'Ole" and creator of the character of Old Bill, has signed contracts with Warner Bros. by which he is to design all the posters, billboards, cartoons and advertising matter that is to be used in announcing the screen version of his play.

### Schussel Promoted

Seymour Schussel becomes sales manager of Commonwealth Film Corporation, effective August 28. He succeeds to the position made vacant by the resignation of Abe Blumstein. Both men are widely known.

### Boasberg Coming

Al Boasberg, Buster Keaton gag man and scenario writer on "The General," Buster's first United Artists Picture, is en route to New York for a month's visit with friends before returning to Hollywood.

### Whyte Manager

Arthur G. Whyte, for five years general manager of the Peerless Booking Office, which is the film booking exchange of the Keith-Albee, Proctor and Moss theatres in Greater New York, has assumed the duties of manager of distribution of Producers Distributing Corporation, in which company the Keith, Albee and Orpheum Circuit theatre interests recently became part owner.

Announcement was made by John C. Flinn, vice-president and general manager.

Mr. Whyte will not displace any of the present executive officers. W. J. Morgan continues as sales manager.

### Washington Circuit of Cleveland to Loew?

It is rumored in reliable circles that the Washington circuit in Cleveland, comprising seven outlying theatres, including the Shaw-Hayden, Hough 79th, Globe, Southern, Hainnorth, Fountain and Virginia, have been taken under the wing of Loew's Ohio Theatres, Inc.

This is the second large string of neighborhood houses reported to be changing hands in Cleveland, the other being those owned by Dr. B. I. Brody, and reported to be slated shortly to go under the Universal banner.

### Metro Re-Signs Two

Robert Z. Leonard, screen director, has been placed under a new contract by Metro-Goldwyn-Mayer, which calls for four features following "The Grey Hat," which Leonard is soon to direct. Edward Connelly has signed a new long term contract. He was the first player placed under permanent contract when the old Metro company was organized a dozen years ago.

### Arrow Wins Case

After extended hearings before the Hon. Nathan A. Smyth, special master in the matter of a claim made by E. C. McCullough and International Resource Corp. to obtain a portion of the proceeds collected from a settlement made by Percy H. Jennings and Myron L. Lessor, receivers of Arrow Pictures Corporation, with debtors, the special master has decided in favor of the receivers.

### Join Forces

Organized labor in Canada has joined the movement in Canada for the abolishment of the Amusement Ticket Tax, the matter having been taken up by the Dominion Trades and Labor Congress, representing practically all of the labor unions of every industry and trade in Canada. This Congress, which is affiliated with the American Federation of Labor, will lay a formal request before all Provincial Governments of Canada for the immediate abolishment of the ticket tax.



## "McFadden's Flats" In Production Soon

The possibility of an immediate transfer of the production activities of Asher, Small and Rogers from Hollywood to New York were removed this week with the announcement from E. M. Asher, that the comedy "McFadden's Flats," is to go into production on the coast on September 15th and not in New York, as had formerly been suggested.

This comedy, a screen version of the stage farce of twenty years ago, is to be made on a most extensive scale for First National release, and, according to Asher, it is to be a co-starring vehicle for Charles Murray and Chester Conklin. It will be directed by Richard Wallace, who has just completed the direction of Corinne Griffith in "Syncopating Sue."

## John T. Murray With Warners

Warner Brothers search to find a male comedy star for the role opposite Louise Fazenda in the comedy series which is scheduled at that studio, is over. This week they signed John T. Murray, for years a musical comedy star and Orpheum headliner who has more recently gained an enviable position in the comedy field of motion pictures, to a long term contract.

Murray comes to the Warner fold from the free lance field, in the past choosing to select his roles rather than become a contract player, but when the series with Louise Fazenda was outlined he affixed his signature to a contract that will insure his making pictures exclusively under the Warner banner for some time to come.

## Standards "Salvage" Nearly Cast

With the first scenes of "Salvage" scheduled to start Wednesday of this week, O. W. Wahlstrom, executive vice-president of Standard Pictures Corporation announces the following cast, Earl Williams, Anders Randolph, Mary McAlister, Carol Nye, and Lou Archer; as featured players. Other parts will be filled as the picture progresses. "Salvage" a tremendous story of the sea is from the pen of Jay Gelzer, author of "Driven" and other screen successes. The company will spend about ten days at sea aboard a windjammer and will cruise the California Coast for action shots.

Harry L. Fraser will direct, James Brown, Jr., has been signed as first cameraman and Joe McGuire will act as first assistant.



Always popular, Joseph M. Sshenck had proof of his fellow producers' esteem when he was playing host to the Breakfast Club, big leaguers attending—and Maurice DeMond presented Joe with this loving cup. Not all the guests are here shown, but these are, top, left to right, Fred W. Beeton, Hunt Stromberg, Sid Grauman, John Considine, Jr.; below, Louis B. Mayer, Cecil B. De Mille, Ruth Roland, Joe himself, and Maurice DeMond doing the honors.

## Fred Miller Praises "Bardelys Magnificent"

Fred Miller, under whose skillful guidance the Carthay Circle Theatre has sailed on wings of genuine success ever since it opened with Cecil B. De Mille's production, "The Volga Boatman," May 18th, is delighted over securing M-G-M's "Bardelys the Magnificent," starring John Gilbert and directed by King Vidor as his following presentation.

After previewing it he said: "It is the most tremendously interesting film of its kind ever made. It has enough fire and force to make the men like it, but I predict that it will be a sensation with the women. Its romance is exquisite."

## Rogers Cast for Lead in "Wings"

Charles Rogers, just old enough to cast a vote and less than one year ago an undergraduate at the University of Kansas, today is privileged to journey along the motion picture hall of fame as the result of an announcement by Jesse L. Lasky, Paramount production chief, that the young graduate of the Paramount Pictures School had been selected for the lead in "Wings," the great air production.

Other members of the cast thus far selected are Clara Bow, who just finished with Eddie Cantor in "Kid Boots," and El Brendel, who was last with Bebe Daniels in "The Campus Flirt."

## Johnson to Title "Valley of Hell"

Krag Johnson, veteran scenarist and title writer, has been engaged to title "The Valley of Hell," Francis MacDonald's first production of his western feature series for Metro-Goldwyn-Mayer release.

Johnson is truly one of the "old-timers," and has a tremendous list of successes to his credit. "The Valley of Hell" will be ready for early fall release on the M-G-M program. It was directed by Cliff Smith, and Edna Murphy appears as MacDonald's leading lady.

## Dorothy Dwan for Tom Mix Film

Because of her splendid work with Tom Mix in "The Great K and A Train Robbery," Dorothy Dwan has been chosen by the Fox Company to again appear opposite the famous star in "The Light in the Canyon."

The Tom Mix Company has been in Glenwood Springs, Colorado for several weeks filming the exterior scenes of the first picture in the Royal Gorge. "The Great K and A train Robbery" is said to be the most thrilling story of its kind ever produced. Dorothy is getting her share of thrills, being called on to perform perilous stunts and ride mountainous roads at breakneck speed, before the camera.

## Oland, Littlefield In "Twinkletoes"

Warner Oland, screen villain, and Lucien Littlefield, also a skilled character actor, were added to the cast of Colleen Moore's new First National picture, "Twinkletoes." In addition, Harold Lockwood, Jr., aged 16, a son of the late screen star, will appear in the picture.

Still further additions will be made, according to John McCormick, who is producing this Thomas Burke story of the London Limehouse district. The featured supporting players already include Kenneth Harlan, Gladys Brockwell and Tully Marshall. Others playing in the picture include John Kolb, Polly Moran, Donald Stuart, Florence Lawrence, Carl Stockdale, Aggie Herring and others.

Charles Erabin, who directed "So Big," one of Miss Moore's outstanding successes, also is directing "Twinkletoes."

## Douglas Fairbanks, Jr. Signed for "Manbait"

Metropolitan Pictures announces the signing of Douglas Fairbanks, Jr., to a contract to play the brother of Marie Prevost in that star's newest production "Manbait" which goes into production within a few days under the personal direction of Donald Crisp.

Young Douglas is fast becoming one of the most sought after of juvenile leading men and following his splendid work in "Padlocked" which was shown here recently he received offers from four of the leading companies within the space of three days.

## Booking Dempsey and Tunney Films

Many exhibitors who have booked the Patheserial, "The Fighting Marine," starring Gene Tunney, have also booked for showing with the initial episode, "Manhattan Madness," starring Jack Dempsey. Through this program combination showmen will present to picturegoers the two heavyweights who will engage in "the battle of the century" some time in September.

## Duncan Sisters Sign With First National

Rosetta and Vivian Duncan who have made a national hit with their stage vehicle "Topsy and Eva," have signed with First National to co-star in the screen version of the play.

June Mathis will supervise "Topsy and Eva" together with her husband Balboni, who will direct.



# Our Stock Market . . . . . By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

## Daily High and Low—Per Share

1925 RANGE		1926 RANGE			PAR	Aug. 20	Aug. 21	Aug. 22	Aug. 24	Aug. 25	Aug. 26	Sales for Week			
High	Low	High	Low			High	Low	High	Low	High	Low				
83½	51¼	76¼	64	(a) Balaban and Katz	25	73¾	75¼*	75	74	74½	74½	73½	74½	2,725	
118	104¼	117½	106½	Eastman Kodak	no-par	117½	114¾	117¼	115½	117	116¾	116½	117	6,400	
114¾	90¾	127½	103½	Famous Players Common	no-par	115½	115½	115¼	115	115¼	115½	116½	114¾	31,200	
120	103½	124	115	Preferred	100	120	121	* 120	121	* 120	121	* 120	120	100	
11½	4½	7¾	3½	(b) Film Inspection	no-par	5¼	6¼*	5¼	5¼	6¼*	5	6¼	5	100	
110	100	107	96	First National Pictures, Pref.	100	103½	105	* 104	105	* 103½	103½	105	* 103½	105	100
85	68½	85	55½	Fox Film "A"	no-par	70	70	69¾	69¾	70	70	69½	69¾	69½	2,000
32	26	34¾	19	(b) Fox Theatres "A"	no-par	22½	23¼*	23¼	22	22	22	22½	22½	22½	1,100
14½	13	15½	9	(b) International Projector	no-par	11½	12	* 11½	11½	11½	14	* 11	14	* 11	300
44¾	22	43½	34¼	Loew's, Inc.	no-par	41¼	41	41¼	40½	40½	42¼	41¼	42¼	41¼	17,000
24½	18	24¼	22¼	Metro Goldwyn, Pref.	27	23½	24	* 23½	23½	24	* 23½	24	* 23½	24	100
20½	19½	23½	15½	Motion Picture Capital	no-par	19	19¼*	19	19¼*	18½	18½	18	18½*	17½	1,300
90¾	70	83	45½	Pathe Exchange "A"	no-par	54½	54½	54½	54½	56½*	54½	58½	55	54	800
(c) —	—	40	18½	(c) Roxy Theatre (Units)	—	24	23½	24	23½	24	24	24	24	24	(e)
—	—	12	2½	Roxy Theatre, Common	no-par	4¾	4½	4¾	4½	5	4¾	5¼	4¾	4¾	(e)
65	45	88¾	45	(d) Stanley Co., of America	no-par	81½	80½	81¼	80	84¼	81½	86½	84¼	88¾	54,793
13	5½	14	6½	(b) Trans-Lux D. P. Screen	no-par	8½	8	8½	8	8½	8	8	8	8	3,600
—	—	102½	88	Universal Chain Theatres	ctf.	98	103	* 98	103	* 98	103	* 98	103	* 98	(e)
47	24	41	29½	(b) Universal Pictures	no-par	30½	32¼*	30½	32¼*	30½	32¼*	30½	32¼*	34	500
103½	94½	97½	90	1st Pref.	100	95	97	* 94	96½*	93	96½*	94	97	* 94½	—
22½	17½	50	12	Warner Bros. "A"	10	30	29	30½	29½	31	30½	35¼	31½	38¾	128,800
19	13½	43½	8	(b) Common	no-par	27½	26	28	26¾	26¾	27½*	30½	27½	34	34,200

(\*) Bid and asked; no sales these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.

(d) Philadelphia Stock Exchange.

(e) Not available.

## See What the Majestic Brought In!

By WILLIAM KARSLAKE JONES

See what the "Majestic" brought in!

The White Star line colossus arrived from Cherbourg yesterday with Douglas Fairbanks, Mary Pickford, Captain Alistair Mackintosh and his wife, Constance Talmadge, Rex Ingram, Jules Mastbaum, Nathan Burkan, and Morris Gest; Mrs. Charlotte Pickford, Mr. and Mrs. Robert Fairbanks, Miss Letitia Fairbanks, Miss Lucile Fairbanks, Miss Gwinn Pickford, and a goodly quota of manservants and maidservants.

By and large, this is the biggest group of screen celebrities to arrive on our shores since we have been in the habit of going down to Quarantine to meet incoming ships.

The death of Rudolph Valentino had a depressing effect on the screen stars aboard the British liner. Mr. Burkan received a radiogram shortly after Rudy passed away. In a few moments the shocking news spread throughout the ship, as well as the big crew. There was no other topic of conversation. And what there was proved most distressing. Constance said it: "It was too terrible—"

"Potemkin." Doug and Mary spent five crowded days in Russia as the guests of the government. One of the gorgeous motor cars of the late Czar met them. Doug has arranged for Izenstein to come to the United States to make a picture. If it measures up to standard, the picture will be handled by United Artists Corporation. The Russians wanted Doug and Mary to run in on them and talk over the motion picture situation.

Doug chatted enthusiastically about Izenstein, the Russian directorial wizard who produced

The sob sisters lured Mary into a most fascinating chat about European fashions just as our al-

ways ready pencil gave out—so we hunted up the Mackintoshes. We found Constance jealously guarding a secret, and it wasn't long before we learned that the younger of the Talmadge sisters gained twelve pounds during her honeymoon trip in England, Scotland (whence come these Mackintoshes) and—Paris. But Connie didn't want THAT secret to get out, so we omit it.

"I shall make two more pictures on my present contract (First National)," Constance said. "Will you retire from the screen, after that?" she was asked.

"No. I shall go right on making pictures."

Constance is lovelier, more beautiful, than we have ever seen her looking before. Well, she's in love. And Captain Mackintosh is a splendid chap!

Rex Ingram returns for a conference with Nick Schenck, at Metro-Goldwyn-Mayer, on future production plans, and, more important than anything else, Rex needs a rest. While busy at water ball, in the Majestic pool, he injured the little finger of his

right hand. An X-ray session looms for Rex. Hope it isn't serious. Mrs. Ingram (Alice Terry) is coming on from Hollywood for a visit in New York while Rex is here.

Mr. Burkan found the situation in Europe something to think about. Each nation wants its place in the sun. And rightly so. They realize the value of the screen as a medium for propaganda. America must not take, and hold, control of the world. Something must be done. Mr. Burkan urged that large sums (\$30,000,000 was mentioned) be set aside to be distributed to the producers in England. The five or six best pictures to win big awards. The three themes most discussed are: a compulsory quota, the Kontingent and cultural censorship.

An Imperial Conference, in England, in October, will bring the units of the vast empire together. Something then will be done. Italy, Mr. Burkan said, is changed from the Italy of ten years ago. Better theatres are rising. Mussolini has the country well in hand. Germany is going forward.



# Selling the Picture to the Public

*This Department Was Established September 23, 1911 by its Present Editor.*

*Epes Winthrop Sargent*

## Harry E. Gardner Takes Full Pages to Advertise His Theatre in Weekly Issue

OLD-TIME readers of this department will recall Harry E. Gardner, who was Pat Argust's predecessor in Colorado Springs and later moved to Pueblo. He was a constant contributor to this department for several years, but a couple of years ago he dropped from sight.

The last we heard of him he was supervising a string of suburban houses in Southern California, but he writes that he gave that up and for a time was "checker" for a big percentage picture through his old territory. He adds that it was a liberal education in management and mismanagement, for he went into houses of all sizes and conditions.

Now he has settled down at the Grand Theatre, Rockford, Col., one of the Mid-West chain, where the melons come from, and he writes interestingly of his experiences.

Rocky Ford is a place of between 4,500 and 5,000 inhabitants, one edge of a circle embracing nine smaller towns, four of which have theatres. His nearest opposition is La Junta, 11 miles away, where there is one shooting gallery and a real theatre.

In this section there are three weekly newspapers and no daily issue. All three papers come out the same day. Two are partisan and the third is independent. Most of the theatres use all three sheets, same copy and size for each.

For a time Mr. Gardner followed this example with about 30 inches in each. This he supplemented with a four page 6x10 inch house organ. Of these 700 were put out in Rocky Ford and the rest he distributed to the other towns, a house-to-house distribution with a crew of boys.

### Too a Full Page

He felt, however, that there should be more reading matter in the house sheet, and in July he made a change of plan. Retaining his regular 30-inch display in the two partisan organs, he took a full page in the independent sheet, giving half the space to his advertising and the rest to house and general chat. The paper supplies him with 2,000 extra sheets, blank on the reverse and without the paper's running head. These he now uses in place of the old house organ. This gives him 260 square inches as against less than 240 inches in the old throwaways and at a better price.

He uses four displays to advertise the four changes and runs the bills for Friday and Saturday of one week with Monday to Thursday for the week following. Now what is bothering him is how to get full display for four pictures in a single appeal.

He follows what we believe to be the best course in playing up the best bet of the week with slightly smaller spaces for the other three titles, but he wants to know if anyone has a better idea. If you have had this problem to wrestle with, will you please get in touch with Mr. Gardner. We know he will be interested.

Personally we think that some improvement might be made by giving the greater

prominence to a two or even three column box, announcing the full program and then selling this off with varying amounts of press stories, rather than giving four separate and distinct display spaces to the four bookings. We would make this the only display on the page and make it stand out. Then we would govern the amount of reader given each title by the selling value of that title. This would not work in a smaller space, but with a full page we think that it will get over.

**Just what is your idea? Shoot it to Mr. Gardner or to us.**

## Ibanez Torrent Was a Johnstown Flood

Remembering their historic flood, the people of Johnstown, Pa., responded readily to the flash cards put out by L. M. Conrad on Ibanez' Torrent at the Nemo Theatre.

The cards were lettered:

Warning. Weather Report.

TORRENT of thrills and

WHIRLWIND of emotion

SWEEPING down on

JOHNSTOWN at

Nemo Theatre

It was read by everyone, and before they stopped talking, four oil paintings of the flood were displayed in windows. There was also a special flood banner painted for the house front.

Three thousand stickers were used by local merchants, two-thirds of them going to the leading baker.

## Used Heralds for a Co-op Puzzle Page

There is nothing new in using a puzzle contest in connection with a cooperative page, but there is something distinctly new in putting out 6,000 heralds to advertise the coming of the page.

That's Harry J. Gould, of the Palace theatre, Fort Worth, Texas. The picture was Padlocked, and he used fragments of the big Padlocked cut in the displays. The best pasteup got the prizes.

The prizes were large and small hope chests, three large ones and seventeen of the size used for candy boxes. The merchants on the page supplied the contents of the boxes and the house bought the chests themselves.

Someone must have been reading the lottery law down that way, for the contest is very strictly outlined. It would be illegal to advertise the prizes for the "first" correct replies, so neatness and accuracy are made the deciding points. Mr. Burke's announcement is so tersely definite that it would be a good plan to paste it up when you can use it in your announcements.

As stated, this is a contest of accuracy, skill and neatness. By skill and accuracy it is meant that the piece must be properly put together, and by neatness it is meant that the one sending in the neatest exhibit will stand the best chances of winning.

It is just as easy to make a legal contest as one that violates the lottery laws. And since this is so, why not learn and follow the law. A contestant is "first" by chance. He is "best" by skill. A test of skill is not a game of chance, so make neatness and accuracy your qualifications.



**HOW HAL ROACH'S "NAME" COMEDIES GET THE LIGHTS**

The Imperial Theatre, San Francisco, gave the Theda Bara release the same play as the long feature on both electric signs and shared the newspaper advertising in much the same way. It has Pathe all elation.



# Variety Exploitation in New York Matched Film

## Advertises Variety Along Unusual Lines

Something new in advertising campaigns has served to put over Variety at the Rialto Theatre, New York, to unusual business.

Realizing that this is a different sort of picture, the old cut and dried methods have been cast aside and a campaign planned that marches with the style of production.

Most of the paintings used in the door panels are merely colored enlargements from the film, and they suggest more conclusively than any other form of art work the unusual production methods, for they show the film and not merely scenes which may or may not be in the picture.

The same thing was done for the newspaper work in the shape of single column ads, using similar cuts from the film with unusually good typographical display. These displays have been matted for general use as the picture goes out, and they will do more to sell the production from the right angle than any number of the usual style cuts.

Originally the house decoration included a banner 30x90 feet, dark green with the single word of the title lettered in a lighter green. This got more attention than the usual electric sign, but when the attention value wore off, with the passing of the run, it was replaced by large electric letters.

Appeals to the German societies and mail campaigns along other lines have materially aided, but the emphasis given the unusual by the house and newspaper displays have largely aided the great success of the picture.

The campaign was chiefly planned by Jack McInerney and Lou Lusty.

## Germans Helped

Here's a suggestion from McKeesport, Pa. The Liberty Theatre used the Turnerien and the Liederkranz to help put over The Waltz Dream. Albert Weiss, the manager, sent personal letters to all members.

## Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Radio contributed two stage presentations when the Davis Saxophone Octette and the Silver Mask Tenor were booked in for the show which had Corinne Griffith in "Into Her Kingdom" as the feature picture. Besides these two incidents the program had



another stage presentation, a short film subject in addition to the Topical Review and the feature. The whole performance took up 2 hours and 1 minute; of this Miss Griffith's picture took 1 hour and 12 minutes, and the stage incidents 31 minutes.

The Review was 8 minutes long, as usual.

The overture was Tschaikowsky's "Marche Slav." The lights were: 2 flesh floods on orchestra from the dome; 2 variegated floods from bridges covering all drapes and the drawcurtains, which closed in the small production stage; blue borders on large stage, and stars in cove of green. The overture required 10 minutes.

Next came James A. Fitzpatrick's "Ethelbert Nevins." As in the case with all Fitzpatrick films, there was a special music score

composed entirely of this master's works and played by the orchestra. Incidental lights included 2 light purple ridge floods on the drapes at either side of the screen, and also flooding the musicians. Ten minutes for this film.

The Silver Mask Tenor, in a return engagement, having previously appeared with the Silvertown Cord Orchestra, sang "A Brown Bird Singing" and "Little Town in the Ould County Down." He appeared on the apron of the large stage under a white spot.

Following the Topical Review came the WEAFF headliners, the Davis Saxophone Octette, under the direction of Clyde Doerr. The setting was an elaborate garden backed up by the azure blue drop and a high wall upon which were twined floral decorations. Lights changed with every selection, which were "Barcelona," a solo; "Hilda," by the director; "Horses," "Second Hungarian Rhapsody," and "Roses of Picardy," as the closing number. Considerable publicity was obtained through Station WEAFF and allied stations who announced the appearance of the Silver Mask Tenor and the Davis Saxophone Octette at this theatre. In addition to this we tied-up with the Davis Baking Powder Company, sponsors of the saxophone octette.

## Free Books

When Ed Renaud, of the Grand theatre, Marion, Ohio, declined to take some of the booklets on The Radio Detective because of the cost, Andy Sharick sold the local Boy Scout outfit the space on the back left for the theatre imprint and gave the house 300 books for distribution at a special matinee. At the same time he also arranged for a special window in the agency for a scout display with stills and other materials.

A special showing to the scouts got the serial off to a fine start.

## Sold Grass Big

Because Merian C. Cooper, part author of Grass, was formerly a resident of Macon, Ga., P. G. Griffith made a nice haul on a one day run of the picture at the Criterion theatre.

He interested two local libraries in the announcing of the picture and then urged his patrons to take the book out for reading.

The Better Films Committee gave hearty support and helped to get special newspaper work and business held good throughout the one-day run.



TWO OF THE DISPLAYS AT THE RIALTO THEATRE, NEW YORK, FOR VARIETY

On the left are the paintings on the doors closing the fire alley. The reduction spoils the effect of these since the details become too small. They are painted reproductions of the film frames. On the right are two of the paintings used on the side wall on Forty-second Street, which must be passed by a quarter million persons daily.





#### WARNERS' DISPLAY ON DON JUAN MAKES EVEN BROADWAY GASP WITH SURPRISE

The "color absorption" process using alternately red and blue-green lights, causes the pictures to change in startling fashion. Figures appear or disappear with the change in lighting and both in the lobby and on the marquee these stunts are used. Even across the street pedestrians are brought to a halt to watch the novel effects, and the lobby is crowded. As an example of the effect, in one picture men dancers hold their women partners in the air. With the change of lights the women vanish. The idea is not new, but it gives a novelty for lobby work, and nothing like it ever has been seen before. Quite apart from the novelty, the paintings are all beautifully done.



# Kress Came Through in Spite of Two Accidents



## A MARQUEE SUGGESTION FROM MEXICO CITY ON P. D. C.

This is the Mexican headquarters of Producers Distributing Corporation dressed by Manager George Pezet for The Volga Boatman. He uses very little material and yet achieves an excellent display value.

## Publicity Story

### Sent Out by A. P.

It is not often that a press story gets on the wires of the big news associations, but a special prepared by Charles T. Lounsbury, of Universal, for the Orpheum theatre, Sheridan, Wyoming, went out over the Associated Press wires as a straight news story.

Leo Paterson, of the Orpheum, had booked The Flaming Frontier to run during the anniversary of the Custer Massacre, and got the aid of the exploiter from Denver in putting it over to the huge crowds that had assembled for the commemoration.

Lounsbury tied the Post-Enterprise to a stunt whereby two commercial airplanes took passengers to the scene of the battle for \$4 and a coupon from the newspaper instead of the usual \$5 rate. The paper was advertised on one wing of each plane and the attraction on the other. As the planes were constantly circling the field, no one was left in darkness about the picture.

With this edge on the newspaper, Lounsbury landed a number of specials and one of these was an interview with Red Horse, a Sioux who claims to have thrown the tomahawk that felled Custer. This was the story that was sent all over the country as real news.

He worked Hoot Gibson into another stunt and planned a very effective double truck with local merchants. Each space carried a scene cut and some allusion to the picture, as the statement that a certain brand of paint was already twenty years old when the battle was fought.

Passes were given the children who did the best work coloring these scene cuts, the passes being good for the child and its parents.

The natural result was that the picture drew an enormous business.

## Closed in Advance

For padlocked, Charles R. Hammerslough, of the Broadway theatre, Newburgh, N. Y., took over a vacant store and announced it would be opened as an exclusive night club. Two days before the picture was to be opened the signs were changed to read that the place was padlocked, and referring the reader to the Broadway for full details.

A hardware store ran a display ad in the Sunday paper and paid \$15 for the back of the heralds.

## Got Two Bumps on One Big Campaign

Milton H. Kress, of the Riviera theatre, Knoxville, Tenn., must have kicked a black cat or a graveyard rabbit just before he set out to advertise his Riviera Revue.

Some booked in attractions have done so well at the Riviera that Kress decided to blow the works on local revue with five girls and two men, all well connected socially. It listened like getting money in by the bucket and he planned to start it off by showering passes and throwaways from an airplane.

Then the police stepped in and made some hectic remarks about this growing practice of flying lower than the city regulations permit and opined that there would be no profit in a stunt thus advertised. The fines would exceed the gross.

So that was out, and Kress hustled to get a cart with ten foot wheels to take the place of the plane. It looked like a better scheme than the plane, but the rough pavements broke the rear axle and as that was the only axle there was, that was out, too.

But there was a silver lining to that cloud. The accident attracted more attention than the straight perambulator would have done, and so his revue was both an artistic and financial success, particularly financially.

## Rain Helped Record

Rain helped C. T. Perrin break the record of the Sterling theatre, Greeley, Col., by \$100 for an opening day receipts. A local celebration which brought a large crowd to town and a heavy rain that drove them to cover did the trick. The picture was Born to the West.

But Mr. Perrin helped the weather man by making a large distribution of "Now showing" heralds that told the people where to go to get out of the wet.



## A NICE DISPLAY ON MLLE. MODISTE FROM SEATTLE

The portrait is from a lithograph with the rest painted to match. All three banners are hooked to the flasher on the main sign to give a chaser effect to the studding lamps. The support for the main banner is compo board.



# Interest Specials Are a Splendid Preparation

## Sells Silence With Series of Specials

Three special displays, two of two eights each and one of two nines, were used to get over Silence at the Kentucky theatre, Louisville. The tail has been cut from the third space to even up the set, since this is a repeat of the other two.

The first of these was run two days before the opening, with a second the following day and the longer one on the opening day when reference is made to the regular display ad in another section.

These were planned to gain interest for the story without revealing much of the plot; half hints as to what was to come, and one, the second, repeating the letter from the film.

The idea is not new, but with the right sort of a story, you can get a lot of advance interest at comparatively small cost. It pays to work only on a worthwhile story, and the copy must be framed to arouse the greatest possible interest.

This set has been well planned. It tells practically nothing of the plot, but it does arouse great interest in the detached plot factors, and has the reader ready to march up to the box office when the word is given.

If you do not use it more often than once every three months, and pick the right play, you will find it a constant seller. It can be worked on the plot angles, as in this set, or to introduce the various characters, as was done with Beggar on Horseback. The big point is that instead of selling all the

story at once, you pick on curiosity which rises with repetition. If you have not used it lately, try it on the next big picture. If you never have used it, you'll be surprised at the way you can bounce off the box sheet.

## Sells the Story On Punchy Panel

Warner's Metropolitan Theatre, Baltimore, condenses the story of Silken Shackles very nicely in this 80 lines by 3, or about a six



A VALUABLE PANEL

inch drop. Using the supplied cut for the title gets over the star name, but loses the support, because these latter are too small to come through the black nicely.

But the panel to the right does most of the selling and this is not only type, but it

is upper and lower case, well leaded, to let you read it with the least possible effort.

There may be nothing particularly artistic about this layout, but it is soundly good and infinitely to be preferred to a pretty display that does not drag one extra prospect up to the box office.

At that it is not an un-pretty layout. It is by no means unpleasing, but it is too businesslike to be high art—that's all. And it is more profitable to be businesslike than artistic.

The Metropolitan seems to realize the value of white space and legibility. It does not defeat the ticket selling purpose with too much talk. It sells all items and sells nicely. The only suggestion to be offered is that the ears alongside the signature are a little too small. "Perfect ventilation" and "Always cool" are worth at least ten point lines in the summer.

That's more or less of a quibble, however, for the copy will bring in the patrons and they will find that it is cool and well ventilated. It is not always possible to condense a story into so few words. It has been very nicely done here.

## A White Outline Can Beat Out the Blacks

Most of the Warner-owned theatres seem to run to white space and light drawings. Possibly it just happens, but it is more likely that someone in the home office realizes that with most theatres using the blackest

### The Girl from HIS PAST

It was his wedding night Suddenly out of the darkness into the bright lights of the marriage party, stumbled this bruised flower from the streets—the girl he had promised never to see again, the girl to whom he should have given the name he was about to give to another woman.

It was a terrible moment in his life—even more terrible than he knew. For because of the coming of this stranger, pale girl, one of the party was to become forever an outcast, one a convict, and one was to be murdered!

(Continued Tomorrow)

# "SILENCE"

The Supreme Drama Of All Time

COMING **Kentucky** SOON

### The Love Letter That RUINED A Man's Life:

"My darling Jim:

Jim, you can't leave me now—it's not me alone that's got to suffer. I told you I'd give you up, but Jim I can't do it. My heart is just crying for you."

WHO was the broken girl who wrote so desperately to handsome Jim Warren? As she poured out her heart's pitiful secret, did she guess that then—even then—he was planning marriage with another woman?

(Continued Tomorrow)

# "SILENCE"

The Outstanding Drama Of All Time

COMING SOON

**Kentucky**

### "I'll Give You Three Hours to Get Out of Town!"

PHIL POWERS had run away from the past—the sordid past in the slums of the big city. He thought he was safe. He had become rich, important. His daughter—or was she his daughter?—was to marry the Governor's son.

THEN out of the darkness of long ago came Jim Warren to remind him of all he wished to forget.

JIM—who lived by his wits—what did he know that made Phil Powers rise in blind fury and order him out of town?

BUT Jim made no move. "I want information," he insisted sullenly—"Information—that's what I came for."

AND the ghost of a woman long dead, and the thought of that woman's child held them deadlocked—stubborn—desperate.

(Continued on Page 4—Second Section)

# "SILENCE"

Made by the Man Who Created  
"Three Faces East"



# Black May Be Bold, But It Isn't Very Cheerful

sort of type, the easiest way to beat them is to use lightness. Take this from Chicago, for example.



LIGHT BUT EFFECTIVE

This is 75 lines by 2, a generous five inch drop. With space costing what it does in Chicago, the temptation seems to be strong to use all of it for talk, with the result that this space kills a number of larger displays merely because it is different:

Apart from the signature this is virtually a wide single column; a two and a quarter inch space framed in with a very light sketch. It is not even a very definite sketch. You get a hazy idea of some wine glasses and some girls, and there seems to be a ballroom scene at the bottom, but only the girl rushing away from the lower left hand corner is bold enough to be pronounced, and yet this space flashes from the page better than the usual three column width because it is about the only thing on the page with breathing room. The surrounding ads are merely additional black border to this.

Even the house name is in a light letter that many managers would regard as a scandalous waste of opportunity, and yet it looks a lot more prominent than if it has been set in a heavy gothic to completely fill the space. Even the title is lightly lined, but you can get the *So This Is Paris* at the first glance, and inch-high letters could give you no more. The Orpheum spaces are not always so good, but generally they better than average.

## Wholesale Selling Is Nicely Covered

This four-house announcement for Milton Sills in *Puppets* makes good use of a limited space. These are second run houses, taking the show from the Allen, a first run house in Cleveland, and each house has to pay for less than three inches of space. The design space is about four inches deep and seems to have been done by working up a clipping from the press book.

Making a jog for the star name does not make for sightliness, but it does give a good

display to the name, and gets it out of the way of the title, which in itself will help to sell, back up by the design.

The chief point of excellence in the display is the clean-cut manner in which each house is given an individual space. It is very simply done and yet these white spaces against the linear background could not be improved for clearness and distinction.



SMALL BUT USEFUL

This would be just as effective for a single house with the white space running across the width, but retaining the linear backing. Keep it in mind if you can afford drawn designs. It is a useful device for any title.

Playing four different neighborhoods day and date gives these Loew houses a decided advantage.

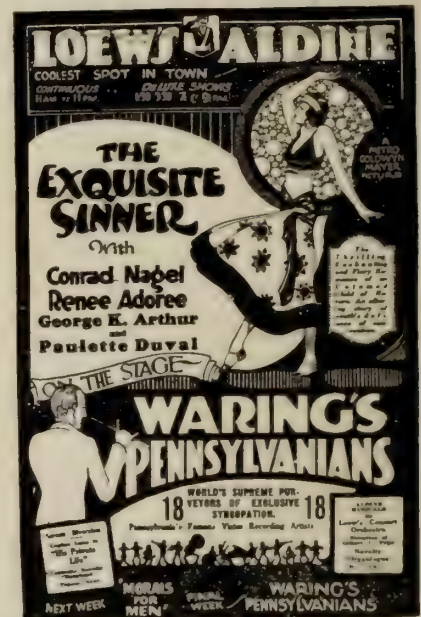
## The Aldine Theatre Goes Into Mourning

This 135 lines by 3 from the Aldine Theatre, Pittsburgh, would make a fine advertisement for an undertaker, but it's a little too doleful to convey the suggestion of a light summer entertainment. Even the type insets are in bold face to contribute to the general air of gloom and the title and stars are done with thick black lettering that is the reverse of cool.

This display stands out well on the page, and this is probably what the artist had in mind, but there is something more than prominence to ticket selling and the style of the display does not harmonize with the style of the story nor does it accord with the temperature. The *Exquisite Sinner* suggests a light and frothy style of entertainment. The *Sinner* herself should be light and breezy; a Frenchy style of drawing rather than the heavy Persian effect achieved here. She should be planted in a light and pleasing sound.

It's nice art work, but it is darned poor psychology, and psychology sells more tickets than art work if you apply it rightly.

Heavy reverses generally are depressing, and summer is no time to load a thundercloud onto the amusement seeker.



TOO DOLEFUL

About next December that might be a good design for a heavy title, but right now theatre advertising should be as cool and inviting as it is possible to get it, and particularly with a title like this.

Considerable space is given the orchestra. Probably they pull in the money to pay for the space, but they should not be permitted to overshadow the title in a picture theatre advertisement. If you have a magnifying glass handy, put it over the conductor's hand. We never saw a man hold the baton with his first and little fingers sticking out that way. It's a good trick if he does it. It's an absolutely unimportant detail, of course, but it catches your eye.

## Talks to the Kids The Way They Talk

H. G. Olsen sends in a throwaway written by his younger brother, George, of the State theatre, West Duluth, that strikes us as being something out of the ordinary.

It is to sell a kid matinee, and Olsen writes it kid style. We cannot reproduce the sheet, because of the color combination, but here is a sample of the way it runs:

C'mon kiddies to the State theatre's first annual kiddies party. Look at this! Free candy to every boy and girl attending the matinee and that's not half of it:—Here's more—your old friend Fred Thompson and his wonderful horse—"Silver King" in "The Tough Guy," a rollicking drama of the Western plains. The kind of a picture you kiddies will remember as one of the greatest thrillers you've ever seen.

That's only about half of it, but you can get the idea. Of course the display helps, too, but the big point is that he talks to the youngsters in their own argot, and sells many times the usual number of tickets.



## WHO'S

# Hippodrome Now Hub Of a Great Circuit

By Mark Luescher



MARCUS HEIMAN



F. C. MUNROE



JOHN C. FLINN



MAURICE GOODMAN



B. F. MOSS

THE recent addition of E. F. Albee, Marcus Heiman, B. S. Moss and other representatives of the Keith-Albee-Orpheum and associated circuits to the directorate of the Cinema Corporation of America, the holding company for Producers Distributing Corporation, De Mille Pictures Corporation and Metropolitan Pictures Corporation, is the final step in the cementing of a most significant affiliation.

Aside from the fact that it gives the picture producers an extensive and immediate field of distribution, and gives the theatres of all the circuits a supply of first-class picture productions adequate to their needs, it is of infinite value to all exhibitors, all over the world, who play the pictures made by these companies.

The affiliation with these great circuits means that these pictures will be shown in hundreds of cities and towns, from Hudson Bay to the Mexican border, and from Eastport, Maine, to Portland, Oregon, in the theatres controlled by these circuits. But it also means that the tremendous national publicity, advertising and exploitation given these pictures through these theatres will be reflected in increased receipts at the box-offices of all other theatres which play them. A demand for these pictures will be created which cannot fail to redound to the benefit of all others who may have booked them.

Before this affiliation the position of P. D. C. was not so strong as it should have been. It had the pictures, it had a distributing organization second to none, but it had no great chain of theatres of its own to absorb its product as some of the other producing companies had. The Keith-Albee-Orpheum circuits were in a similar position. They had the theatres, but had no certain supply of pictures to exhibit in them. The heads of these great circuits, conceded to be some of the leading showmen of the world, realized the growing demand for motion pictures and knew that the time was at hand when the question of securing them must be faced. They studied the field carefully and the affiliation with the Cinema Corporation of America was the result. An important need on the part of each party was thereby filled.

The Cinema Corporation today stands in this position. It has, through this affiliation, first-run houses on the Keith-Albee circuit, which includes such cities as New York, Brooklyn, Philadelphia, Washington, Baltimore, Boston, Providence, Portland, Maine, Cleveland, Detroit, Cincinnati, Buffalo, Indianapolis, Dayton, Louisville, Toronto, Montreal, Pittsburgh, Youngstown, Columbus, Newark, Atlantic City, Akron, Ottawa—in fact, every city of note east of the Mississippi River as well as in many less important cities.

It has, through the Orpheum circuit, outlets throughout the Western United States and Western Canada in such cities as Chicago, Los Angeles, Kansas City, Milwaukee, Minneapolis, New Orleans, San Francisco, St. Louis, Winnipeg and Vancouver, B. C.

Through other associated circuits which will also play these pictures, such as the Poli circuit, the Proctor houses, the Keith-Albee Southern circuit, it can command scores of theatres in New England, in Pennsylvania and the Middle Atlantic States, in New York State and New Jersey, all along the South Atlantic Coast and in the Southern States, in Michigan, in Texas, Oklahoma, Kansas, Arkansas and Louisiana.

This geographical survey touches only the high spots, but it gives a fair idea of the range of the newly-acquired distribution of P. D. C. And there is much more to come.

Shortly after the news of this great affiliation had been made public, E. F. Albee, Marcus Heiman, F. F. Proctor and B. S. Moss made known their plans to expend \$20,000,000 in building new theatres during the coming year. These operations will net more than twenty additional theatres to their circuits, and these new theatres also will be added to the list which will play the pictures from P. D. C.

The great metropolitan show place for these pictures will be the New York Hippodrome, the most famous place of amusement in the United States, which has been remodeled so that it is now an ideal picture theatre.

The building plans include, in the East, theatres in Rochester, Detroit, Richmond, Flushing, White Plains, Schenectady, New Rochelle, Providence, Columbus, two in New Jersey and three in Michigan.

## WHO



E. F. ALBEE



CECIL B. DE MILLE



J. J. MURDOCK



OSCAR M. BATE



NATHAN BURKAN



*Exhibition Information Direct from the Box-Office to You*

சென்ற மார்ச் 2014

### Associated Exhibitions:

*Journal of Management Education*, 20(6), 709-728  
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Source: *Encyclopedia of the History of Ideas, Ideals, and Ideologies*, Vol. 1, ed. James H. Coates, Jr. (New York: Charles Scribner's Sons, 1973), pp. 100-101.

[illegible]

F. B. O.

[illegible]

1914-1915, 20-25 years. The  
 most of these persons reported that a few days  
 in 1914 and 1915 they were very ill, and in fact  
 were confined to their homes. They were then  
 cured after four days, and a special  
 kind of cure was given to them in 1914.  
 It was said that the cure was given to them  
 in 1914, and that they were cured in 1914.  
 The cure was given to them in 1914, and they  
 were cured in 1914.

1910 FEB 25 MON. FEB 25 1910. I received from  
Lillian Wharton, Chicago a most interesting letter  
about the trip to the South Seas. She says  
there is now no one in the party. Planned to  
go just after the holidays. Had her company  
about 1000 miles. Found the tropical  
climate very interesting and was surprised to  
find that the Central American part  
was much better.

[illegible]

**MIDNIGHT MOLLY.** (E. 8000) See EYE-  
LYN HUNT. A progressive picture with many  
astonishing features below. **Reading Matter** con-  
sistently draw from only 11000. Admire  
from 14-26. At C. W. Meyer, Royal Theatre  
Reading, Potosi/Lebanon

**NIGHT PATROL** (6 Reel) feat. Star  
Richard Tolmachev. About the best this star  
has made and a picture that will please all  
classes. **Time 2:00.** Draw ratings 1 egg  
and quarters. **Admission 35 and 15.** **Grand  
Theatre 419 seats.** Gallup, New Mexico.

NO HARD LAW. (5 reels) Star, Rex  
Custer. Another good western from P. I.  
that went over very nicely. Think every one  
was very well pleased. Did not make ex-  
penses but no fault of the picture. Custer  
pictures all very good so far. Tons, good  
Friday yes. Special, no. Appeal, eighty  
per cent. Town 400. Draw general class  
Admission 10 25 and 15 35. W. C. Snyder  
Cozy Theatre (245 seats), Lamont, Okla.  
home.

**QUEEN OF DIAMONDS.** (5,129 feet). Star, Evelyn Brent. This is another good program picture from F. B. O. All of Miss Brent's

Says the manufacturer whose reports an increased flow on patients we have played. You can depend on us as broader exhibitors. To play the same type are not paid for—they are given to you for better working your shows.

[illegible]

OUR GAZE

[illegible][illegible]

**RIDIN' THE WIND.** Star Fred Thomson. The usual Thompson one-wheeler act saw a lot of the Thompson fans. World War is making that Thompson fanbase to stage a "Warrior" campaign. As a result, we saw the same wheeling guy with his stunt and his wind machine. Thanks for the show, Fred. He's hanging pretty fast these days. What a pleasure to see a few more of his show reminded me of those days. Arthur or Steve or Alvin. General Town. Mr. Drew. Mrs. Adams. 1941. Special. 11-11. Come W. L. O. F. Hall. 100 seats.

**SECRET ORDERS.** (6:40: feet). Star.  
Drawing Room. We ran into on Decoration  
Day and passed a good time. The Great  
entrance are all good. Then, good Sunday  
The Special on Appeal good Town 511.  
Draw small town type. Admission 10-25 J.  
W. Roper Jewel Theatre (270 seats). Ver-  
dine Minnesota.

**SMOOTH AS SATIN.** (5942 feet). Star.  
 Evelyn Brent. Here is a program, picture  
 that contains as heart beating a special as any  
 picture I have shown. It's a knockout. My  
 patrons all agree with me. This one should  
 enlighten Miss Brent in any house. Book it.  
 Take away Sunday, yes. Special, almost.  
 Appeal, great. Town 300. Draw small town  
 class. Admission 25. Mitchell Conery, Concoat  
 Projection Service, Menands, New York.

**A POOR GIRL'S ROMANCE.** (3 reels).  
Star, Gertrude Short. A very good picture but very few came out to see it. Didn't make film rental, as we had a tent show for opposition and people will go to a rotten show of that kind instead of patronizing their own exhibitor, who does his best to give them clean entertainment. Good tone. Appeal, seventy-five per cent. Yes for Sunday, hardly special. Draw general class town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**RIDING THE WIND.** Star, Fred Thomson. Fine picture. Silver does good stuff. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 150. Draw mixed type. Admission 15 and 20. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

[illegible][illegible][illegible][illegible]

**TOUGH GUY.** 1934 feat. Sam Ford  
Tough Guy Ford came as usual plenty of  
action—and this one has some good action  
scenes in it. No Sunday yet as special.  
Crown at cinema town 1934. Admission 10-  
15. E. C. Smith. Lyric Theatre 3rd seated.  
Fayette, Arkansas

**TOUGH GUY.** 8:45 feet. Star Fred Thomson. Another good Thomson picture that was shot in fine style. Thomson and Nigger King are a good drawing card here. The couple bring tears out especially on Saturday night. This has been a bad week for business but box office receipts tonight are very good. Buy this one and make good. Toss good Sunday yes Special no. Appeal thirty percent. Town 60. Draw general show. Address at 14-35 and 15-35 W. C. Snyder Cozy Theatre (266 seats), Lamont, Oklahoma.

**TOUGH GUY.** (5,654 feet) Star, Fred Thomson. A very good Fred Thomson picture. I made the mistake of putting the fellow in our best house. The pictures please an audience that does not have any ability to think and wants everything to come out nice at the finish. The intelligent audiences come to the theatre to learn something from the story offered. I made the same mistake of running too many dogs and killed Rin-Rin-Tin. This type of picture and dog pictures are all right in their place, but do not try to put them in a first run house. Draw all classes, town 6,700. Admission 10-25-35. Thomas Berta, Rialto Amusement Co., Rialto Theatre (1,266 seats), Rock Springs, Wyoming.

## First National

**LILIES OF THE FIELD.** (8,500 feet).  
Star cast. Very good picture that had to  
contend with a very hot spell. Draw from  
city 110,000. Admission 10-20. Al C. Werner,  
Royal Theatre, Reading, Pennsylvania.

**NEW COMMANDMENT.** (6,860 feet). Star cast. An unusually good picture for most any type of audience. Will stand considerable advertising, which it requires, in fact, as the title is much against it and does not impress itself. Tone and appeal very good. Sunday, yes, special, no. Draw mixed class.



town 3,000. Admission 10-30-35. J. J. Wood, Redding Theatre (800 seats), Redding, California.

**NEW COMMANDMENT.** (6,860 feet). Stars, Ben Lyon, Blanche Sweet. This is an all-around top notch picture. My audiences here are most conservative I have ever been up against, but this picture got them. They were wildly enthusiastic over the entire picture and even applauded and cheered the scene where the wounded soldiers struggle out of the hospital to rescue the nurse. (Play up this scene by all means, as it sure does get them.) Ben Lyon is extra good and this is the type of picture Blanche Sweet appears to the best advantage in. The natural color scenes are extra good. The entire picture is one of the most pleasing I have had the pleasure of showing in some time. Tone O.K. Appeal, good. Sunday and special O.K. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**OLD LOVES AND NEW.** (7,423 feet). Star, Lewis Stone. A good one; pleased all classes. But why so long? Could have pleased better had it been two reels shorter. Draw small town class. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

**SWEET DADDIES.** Stars, Murray and Sidney. This picture is very similar to Universal's "Cohens and the Kellys," but it did not do as well. The title is the worst attempt at naming a picture I have ever seen. Just imagine naming a picture of this class "Sweet Daddies"—the present meaning of the term would lead one to think the picture was a jazz picture of the worst kind. Therefore only the jazz loving crowd would come out to see it. And they certainly would be disappointed. With a fair title the picture would go over nicely, but with the present title it was a disappointment here. O.K. for tone. Appeal, none. O.K. for Sunday, no as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**TALKER.** (8 reels). Star, Lewis Stone. This is a very good picture and I think went over very nicely. Just about made expenses, but no fault of the picture. Buy it and advertising and it should go over most any place. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-25. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**TALKER.** (7,561 feet). Star, Anna Q. Nilssen. This is a right good little society drama. It did a surprisingly good business here. The ladies all liked it immensely. Tone O.K. Good appeal. O.K. for Sunday, no as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

## Fox

**EVERYMAN'S WIFE.** A rather mediocre production without any box office value here. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**EVERLASTING WHISPER.** (5,611 feet). Star, Tom Mix. Mix used to be a good bet, but pictures like this have put him on the down-grade. The photography in this picture was wonderful, but that was all, as the picture was very poor indeed, and Fox thinks that Mix can get off with anything, but wait till they try and sell him next year. Tone, good. Sunday, yes. Special, no. Appeal, none. Town 3,000. Draw railroad and mining type. Admission 10 and 35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

**THE FOOL.** Considered by many a very good production and did, in spite of hot weather, a fair business. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**GOLDEN STRAIN.** Star, Kenneth Harlan. A good picture of its kind. Considerable action, not a special, but pleased all who saw it. Sunday, yes. Special, no. Town 3,000. Draw all kinds. Admission 10-30. A. C.

## Tip On Two

"Dear Van and Gang: Two big money makers are: United Artists' special, 'The Black Pirate' with Douglas Fairbanks, and a Universal Special, 'The Flaming Frontier.'

"These pictures both played in hot weather, but to see the people storm in it looked as though it was frisky, cold weather. Buy them and get rich." R. A. Preuss (long standing member of Our Gang), Arvada Theatre, Arvada, Colorado.

Gordon, Star Theatre (450 seats), Weiser, Idaho.

**HAVOC.** Star, George O'Brien. Being a Fox Special you do not expect much. This is just a fair picture. Too much war stuff and not worth the price that you have to pay. Fox pictures are mostly a big flop for me, and this one is no exception. Town about 3,000. Draw railroad and mining class. Admission 10 and 35. Strand Theatre (700 seats), Gallup, New Mexico.

**HUNTED WOMAN.** (4,954 feet). Star cast. Just a program picture without any box office appeal. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**OVER THE HILL.** Don't try to play this reissue, as the public has lost their interest in this one. It was a peach but it will not repeat. Draw mixed class, town 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

**PALACE OF PLEASURE.** Star, Betty Compson. A fair picture. No drawing power after it is once seen. Just entertainment, that's all. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

**ROAD TO GLORY.** (9,609 feet). Star, May McAvoy. A fair picture. Not worth more than two days. Poor business. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

**SOFT BOILED.** (7,054 feet). Star, Tom Mix. Good compared to five of his pictures of this year. But Tom still overdresses and is still foolishly trying out shall I say, his sex appeal? Would please as average action picture. Tone O.K. Good appeal. Draw mixed class, town 7,000. Admission 10-25.



A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

**TONY RUNS WILD.** Star, Tom Mix (and Tony, horse). Not up to Mix standard, although Tony does some good work. Business fair. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

## Metro-Goldwyn

**ALONG CAME RUTH.** (5,000 feet). Star, Viola Dana. Not much to this picture, nor did it mean much at the box office. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**BEVERLY OF GRAUSTARK.** (6,710 feet). Star, Marion Davies. When they call themselves "The Top of the Industry," and deliver pictures of this calibre, they are not telling any stories. Did tremendously with it. Davies and Moreno never acted to better advantage. Play it. It's worth while. Good tone and appeal. Yes for Sunday, no as special. Draw middle class in big city. Admission 25. Harry A. Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

**THE BOOB.** Star cast. The exhibitor who previously reported this as "any exhibitor who plays it is a 'boob,'" certainly hit the nail on the head. Just about the silliest and most inane thing we have been forced to foist on the public in some time. A few more like this and Metro-Goldwyn will indeed be the "talk of the industry." Joe Hewitt, The Strand Theatre, Robinson, Illinois.

## Paramount

**AIR MAIL.** (6,976 feet). Star cast, includes Billie Dove. A splendid story of the U. S. Air Mail Service. Showing the hardships those employed in it have to go through to carry the mail from coast to coast. Fine tone, fair appeal. Yes for Sunday, no as special. Draw oil field class, town 600. Admission 10-25. H. W. Guinan, for C. M. Holtzlaw, Majestic Theatre (300 seats), Cotton Valley, Louisiana.

**AMERICAN VENUS.** (7,931 feet). Star cast. Just got over fair. Women like the picture. This time of the year nothing will draw. Town 3,000. Draw all types. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

**COBRA.** (6,895 feet). Star, Rudolph Valentino. This is the bunk, but there are some who like it, and guess I can still keep my house open. Don't use it unless you have to, as it is certainly poor entertainment, and one must be a Valentino fan to sit through it. Chas. Lee Hyde, Pierre, South Dakota.

**MOANA.** (6,133 feet). Rental too high. Poor box office attraction. One day run enough for this. Small town talked into two days. Picture is worth seeing but will appeal only to high brows. Ordinary audience will not appreciate it. Tone, good. Sunday, yes. Special, no. Appeal, fair. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**PALM BEACH GIRL.** (6,918 feet). Star, Bebe Daniels. Played on a Saturday to pleased crowds. Her best picture to date for us. Had the best crowds so far this summer. Bebe is coming along for us. Tone O.K. Good appeal. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

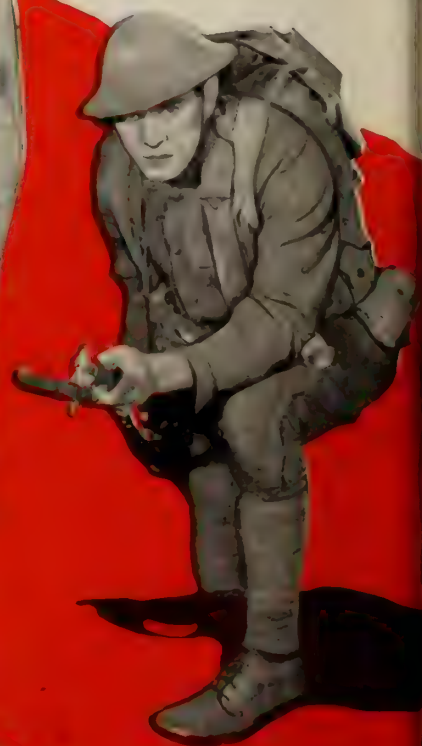
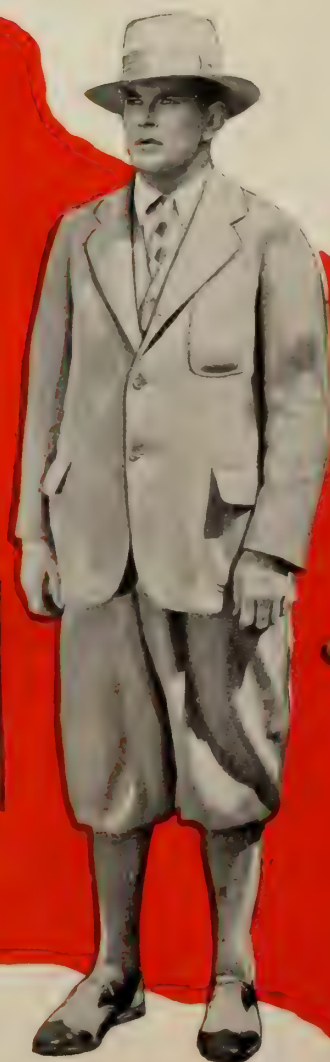
**RUGGED WATER.** (6,012 feet). Star, Lois Wilson. An average program show which drew a fair crowd on a cool summer evening. Beery was in the wrong part. Hardly anybody knew him. Good tone, fair appeal. Not for a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.



# Gene

*in*  
**"The FIGHTING"**

WITH **WALTER MILLER**  
**MARJORIE GAY** AND  
**VIRGINIA VANCE**





# Tunney

## MARINE"

**E**X-MARINE, one of the A. E. F., member of the American Legion, good sportsman, great fighter and the handsomest man in the ring.

It is announced that he will fight Dempsey for the title in New York in September.

He is a front-page newspaper story and the publicity is mounting higher and higher.

His name on your theatre front will bring them in, in crowds.

Your receipts will be in the heavy-weight class.

Directed by  
NANCY BENNET

Story by  
FRANK LEON SMITH

# Pathéserial





If bought right, should do very well. Good tone, very good appeal. Sunday, yes. Special, no. Draw mixed class, town 3,000. Admission 10-30-35. J. J. Wood, Redding Theatre (800 seats), Redding, California.

**THUNDERING HERD.** (11 reels). Star cast. We repeated on this great picture and everyone liked it. Print was a little old. Tone, good. Sunday or special, yes. Appeal, good. Town 3,000. Draw railroad and mining class. Admission 10 and 35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

**UNTAMED LADY.** (6,132 feet). Star, Gloria Swanson. One of Gloria's best, and I personally don't think she has had many good ones. Chas. Lee Hyde, Pierre, South Dakota.

**VANISHING AMERICAN.** (10,062 feet). Star, Richard Dix. I would call this a good picture, not very complimentary to our government's dealing with the true owners of the land, but think it historically right and a good thing to show the people how government officials then and even now fulfill their trusts in lots of cases. Tone and appeal, good. Sunday and special, yes. Small town class and farmers town of 600. Admission 10-25-30-50. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

**WANDERER.** Star, Greta Nissen. The consensus of opinion here was, that it's not motion picture entertainment. Had any number of walkouts and as they left they expressed themselves very strongly concerning the demerits of the picture. Personally my estimate of the film was, that outside of the photography, there was little to recommend it. It was well produced, but unmercifully padded and did not hold the audience. The business? I opened up fairly and went to nothing, the last show being a handfull. Not a show for the small towns at any price. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

**WET PAINT.** (5,109 feet). Star, Raymond Griffith. This is a howl. Just a bunch of hilarious foolishness that was thoroughly enjoyed by everyone. They are still talking and laughing over the picture—and wondering why they named it "Wet Paint." Tone, appeal, Sunday and as special, here. O.K. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**WOMANHANDLED** (8,705 feet). Star, Richard Dix. One of the best pictures of the month. Everybody spoke a good word for this one. Sunday, yes. Special, no. Town 3,000. Draw all kinds. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

**WOMAN OF THE WORLD.** (6,363 feet). Star, Pola Negri. Best Pola Negri picture for some time, but no business. Tone, nothing extra. Sunday or special, no. Appeal, good. Town 3,000. Draw all types. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

## Producers Dist. Corp.

**BEYOND THE BORDER.** Star, Harry Carey. A hundred per cent. western picture. Everyone was well pleased with it. Book it, brother exhibitor! You can't go wrong on this one for a western. Tone O.K. Appeal, 100 per cent. No for Sunday or special. Draw oil field class, town 600. Admission 10-25. H. W. Guinan, for C. M. Holtzlow, Majestic Theatre (300 seats), Cotton Valley, Louisiana.

**BRAVE HEART.** Star cast. This was very good. It pleased one hundred per cent. Louis Frona, Olympic Theatre, Calmar, Iowa.

**FIFTH AVENUE.** (5,508 feet). Producers not on the map here yet—picture fair, rating about sixty per cent. Lost money for me. Roy E. Benson, Crest Theatre, Creston, Iowa.

**MADAM, BEHAVE.** Star cast. Here's another "Charley's Aunt." Patrons laughed until they cried. Sure got the money at the box office. P. D. C. have the pictures. J. J. Casey, Bluebird Theatre, Barnville, Montana.

**MADAM, BEHAVE.** Say, bols, here's one that has received lots of knocks—I've been in

## Welcome A Brother

"Dear Gang: Am a new member of the Gang, but as I have been helped by other members' tips, I think it is only fair to turn about." H. L. Beuden, Grand Theatre, Allegheny, Pennsylvania.

(Friend Beuden's tips will begin to appear in the issue following this one.)

business seventeen years and I say she's a bear-cat; book it. G. W. Rothrock, Campbell Theatre, Macksville, Kansas.

**MILLION DOLLAR HANDICAP.** (6,095 feet). Star, Vera Reynolds. Nice racing picture that pleased all. Better than many of the so-called specials. Joe Hewitt, The Strand Theatre, Robinson, Illinois.

**MILLION DOLLAR HANDICAP.** (6,095 feet). Star cast. A real treat in entertainment. Best racing story and picture I have ever seen. Patrons well pleased. H. P. Morley, Princess Theatre, Buchanan, Michigan.

**MILLION DOLLAR HANDICAP.** (6,095 feet). Star cast. Not the best but better than some of the rest. J. H. Moseley, King Tut Theatre, Rising Star, Texas.

**MILLION DOLLAR HANDICAP.** (6,095 feet). Star, Vera Reynolds. A big surprise to me. This turned out to be one of the most entertaining race pictures in a long time. Comedy, melodrama, romance and just about everything in this one. Tone, okay. Special, no. Appeal, good. Draw summer resort class. Admission 25. Mitchell Conery, Conoat Projection Service, Menands, New York.

**MILLION DOLLAR HANDICAP.** (6,095 feet). Star cast. Another box office bet with thrills and comedy from P. D. C. In spite of hot weather we had big business. J. J. Casey, Bluebird Theatre, Barnville, Montana.

**PRINCE OF PILSEN.** (6,600 feet). Star, George Sidney. In my estimation only a fair comedy feature. Patrons seemed to enjoy it and I had a good turnout, yet I class this as only a fair program. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Draw summer resort class. Admission 25. Mitchell Conery, Conoat Projection Service, Menands, New York.

## United Artists

**TUMBLEWEEDS.** Star cast. A very good western and far above the average western. This picture is one that will please all classes. Lots of good comedy and a rattling good story. Tone, good. Sunday or special, yes. Appeal, good. Town 3,000. Draw railroad and mining type. Admission 10 and 35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

## Universal

**BUSTIN' THROUGH.** Star, Jack Hoxie. Just an ordinary short western but pleased my audience pretty well. Hoxie is not liked here as well as other western players. No feature should be shorter than six reels is what I think. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Draw farmers and small town type. Admission 15 and 35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

**GALGARY STAMPEDE.** (5,924 feet). Star, Hoot Gibson. This was an extra good western; went over big. Plenty of outdoor action. Everyone spoke well of it. Tone O.K. Appeal, 100 per cent. Yes for Sunday and in some cases as special. Draw oil field class, town 500. Admission 15-25. H. W. Guinan,

for C. M. Holtzlow, Majestic Theatre (300 seats), Cotton Valley, Louisiana.

**ROARING ADVENTURE.** (4,800 feet). Star, Jack Hoxie. This is a good western picture, but our patrons were disappointed in not seeing Jack as a cowboy instead of as a city chap. Tone O.K. Appeal, 60 per cent. Suitable for any day, not a special. Draw from small town. G. H. Perry, People's Theatre, Cloverdale, California.

**ROLLING HOME.** (6,831 feet). Star, Reginald Denny. Not as good as either of his last two. O.K. for tone and Sunday. Special, no. Draw merchant and farming class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

**TORNADO.** (6,576 feet). Star, House Peters. This is a wonderful entertainment out west where we never see cyclones and tornados or floods. Also a good story, well acted. Pleased our audience 95 per cent. Tone O.K. Suitable any day. Almost special. G. H. Perry, People's Theatre, Cloverdale, California.

**UNDER WESTERN SKIES.** Star, Norman Kerry. Very good picture. Pleased our western knockers as well as others. Tone and Sunday O.K. No as special. Draw merchants and farmer class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

**WHAT HAPPENED TO JONES.** (6,700 feet). Star, Reginald Denny. Reggie's best picture; full of thrills and suspense. Satisfied all who came, and got them a-talking about Denny. Good tone, excellent appeal. Yes for Sunday, no as special. Draw general patronage, town 1,500. Admission 10-25. A. R. McBurney, Princess Theatre (250 seats), Mapleton, Iowa.

## Independents

**AFTER MIDNIGHT.** (Ginsberg). Star, William Russell. Another program picture that did twice as much business as a so-called special. Draw in city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**AMERICAN PLUCK.** (Chadwick). Star, George Walsh. Just a program picture, but it brought them in very nicely. Draw in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**BIG PAL.** (Chadwick). Star, William Russell. Did a nice business; seemed to please generally. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**BLUE BLOOD.** (Chadwick). Star, George Walsh. A picture of no particular merit, but it did a fair business. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**DANGEROUS PLEASURE.** Terrible. Don't show this unless you have to. Guaranteed to be useful only as a sleep producer. One of those triangle pictures. Very poor. Little appeal. Draw mixed class, town 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

**FAIR PLAY.** (Steiner). Star, Edith Thornton. Went over surprisingly well here, and new star made favorable impression. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**PRINCE OF BROADWAY.** (Chadwick). Star, George Walsh. Did a satisfactory business and seemed to please the majority. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**UNCHASTENED WOMAN.** (State Right). While Theda Bara didn't score a comeback, her picture did a fair business. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**WIZARD OF OZ.** (Chadwick). Star, Larry Semon. For children mainly, it seemed to me; but the picture did an exceptionally good business in very hot weather. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.



# News from the Producers

## THE BIG FIGHT!



Between Noah Beery and Milton Sills in "Paradise," a First National Picture.

## Charles Clary in "Satan Town"

Charles Clary, who plays the part of the crooked attorney in "Satan Town," a Western feature starring Harry Carey, which Pathe will release on August 15, is one of the real "old-timers" in motion pictures.

For many years a stage favorite in the West, he started in pictures while they were still looked upon with disfavor by many actors. With the Selig Company, he played in Kathlyn Williams' support in the "Adventures of Kathlyn," and many of the early Selig two-reel "features."

Following this early start, he played important roles with many of the biggest stars of the films, and with nearly all of the better known producing concerns. Recently, he has played in "The Volga Boatman" and in "The Blind Goddess."

## Hendricks With Harry Carey

Ben Hendricks is prominent in the cast of "Satan Town," a new Pathe Western feature starring Harry Carey. Mr. Hendricks has a highly dramatic role which is in contrast to the parts he has been playing in support of Reginald Denny in the latter's three recent popular comedies.

Edward Mortimer directed "Satan Town," which is by Jack Boyle, and boasts a cast including Kathleen Collins, Charles Clary, Trilby Clark, Ben Hall, Richard Neill and Charles Delaney.

### Clyde Fitch's "The City"

"The City" will be produced by Fox Films under the direction of R. William Neill. The players so far chosen are Janet Gaynor, Walter McGrail, May Allison and Robert Frazier. This offering is adapted from the play by Clyde Fitch.

### Benoit at the Camera

George Benoit will be first cameraman on "Pals in Paradise," the Metropolitan production which George B. Seitz will direct.

## M-G-M Specials on Broadway

The extraordinary success which has greeted the trio of Metro-Goldwyn-Mayer specials now running on Broadway has established many records which are quite without precedent in the film industry. Some of the facts about "The Big Parade," "Ben Hur," and the newest arrival, "The Scarlet Letter," are as follows:

"The Big Parade" starring John Gilbert, up to August 15 had played to a gross of \$759,822.20, far and away the largest intake ever recorded at a single theatre for any picture.

During the first thirty-eight and a half weeks of its run this King Vidor epic drew a total paid attendance of 613,220 persons.

The average weekly receipts at the Astor Theatre, New York, where "The Big Parade" has run without a single slackening of its gait since last November, have been \$19,522.18. At the prevailing \$2 top prices every seat filled at every performance would mean only 19,413 a week.

The Astor has drawn better than capacity for every performance. The standees have run from 10 to 100 with thousands of persons unable to buy seats each week.

No film company has ever before established three big summer hits in New York.

The record of "The Big Parade" has eclipsed that of any legitimate stage attraction in New York.

"The Big Parade" has more than doubled the metropolitan first run gross business of such earlier record-holders, as "The Birth of a Nation," "The Covered Wagon," and "The Ten Commandments." "The Four Horsemen of the Apocalypse" was the nearest approach to it in volume of receipts.

"Ben-Hur," Fred Niblo's great achievement starring Ramon Novarro, has taken in more than \$300,000 during its first eight months at the George M. Cohan Theatre and the smaller but more "intimate" Embassy. It has been doing capacity business since its premiere last December.

"Ben-Hur" now stands next to "The Big Parade" and "The Four Horsemen" for first-run receipts. The Vidor and Niblo road shows have amassed an amazing records that should provide absolute hot-weather insurance when they are given general release.

At the Central Theatre, where "The Scarlet Letter" is playing, there has not been a vacant seat at any performance with many standees, and a remarkable advance sale.

The gross receipts of these M-G-M. three films, "The Big Parade," "Ben-Hur," and "The Scarlet Letter" establishes a phenomenal record for simultaneous earning capacity throughout the film industry. The box-office intake of the trio is now close to one and a quarter millions.

This does not include the record-slashing runs of these films in key cities outside New York.

## "The King of Kings" Started

Before a committee of West Coast churchmen, representing many creeds, Cecil B. De Mille on August 24 started actual production work on "The King of Kings," the story of Jesus, which is expected to be the masterpiece of this producer.

The first camera shots were taken on the mammoth stage recently erected in the De Mille studios at Culver City, California, and the ceremonies incident to the beginning of the work were attended by Bishop W. B. Stevens, of the Protestant Episcopal Church; Rabbi Magnin, Rev. Father O'Malley, of St. Vincent's Roman Catholic Cathedral; Rev. Dr. B. S. Hudson, of the Temple Baptist Church; Major J. J. Bell, of the Salvation Army; Judge Edmonds, of the Christian Science Church; J. Osno, of the Buddhist faith; J. B. Eobar, of the Mohammedan.

Other guests were A. F. Bent, president of the Los Angeles Chamber of Commerce; Robert Odell, president of the Board of Education; Mrs. J. B. Lorbeer, president of the local organization of the Federation of Women's Clubs; Rufus von Kleinschmidt, president of the University of Southern California.

The cast of this picture includes H. B. Warner in the title role; Jacqueline Logan as Mary Magdalene; Joseph Schildkraut as Judas Iscariot; Rudolph Schildkraut as Caiaphas; Ernest Torrence as Peter; Robert Edeson as Matthew; James Neill as James, and Victor Varconi as Pilate.

## "The Yankee Clipper" in Production

Production on "The Yankee Clipper," Rupert Julian's next picture for De Mille, was launched last week when the old clipper ships "Indiana" and "Bohemia" sailed from Los Angeles Harbor on an extended cruise to deep waters. Director Julian and more than 200 attaches will be aboard the windjammers throughout the cruise.

"The Yankee Clipper," which will feature William Boyd and Elinor Fair, is an original story by Denison Clift, woven around an historic race between two clipper ships, one American, the other British, from China to Boston Harbor. The story was prepared for the screen by Garnett Weston and Garrett Fort.



From Associated Exhibitors' Buffalo Bill, Jr. action film, "The Bonanza Buckaroo."

## Melford Directing "Going Crooked"

George Melford has just started production on "Going Crooked," adapted from the John Golden comedy mystery play by Aaron Hoffman and William Collier. Oscar Shaw, a leading man and comedian of Broadway plays, has the male lead opposite Bessie Love.

### Thornby to Direct McCoy

Robert Thornby, well known as a director of Western films, and recently added to the Metro-Goldwyn-Mayer directorial staff, will make his debut under the new contract with a screen adaptation of an original story by Peter B. Kyne starring Col. Tim McCoy, new Western star, who is now being directed by W. S. VanDyke in another Kyne story. Thornby was affiliated for years with Universal and directed Lon Chaney in "The Trap" and Harry Carey in "The Fox," both box-office successes.

### "The Country Beyond"

Scott Seaton, character actor of the speaking stage, has a role in the Fox film, "The Country Beyond," based on James Oliver Curwood's novel. The leading role is portrayed by Olive Borden. Irving Cummings is directing.

### Crisp Retains Staff

The production staff with Donald Crisp during his last picture will be with him at the Metropolitan studios when he starts work on "Man Bait," in which Marie Prevost is starred. Arthur Miller is first cameraman.

### Praise for P. D. C. Films

Two additional P. D. C. pictures have been approved by the National Board of Review, namely, "Risky Business," starring Vera Reynolds, and "West of Broadway," with Priscilla Dean as star.

### Bradford Prepares Music

James C. Bradford has written a special score, which includes the "Red Grange March," for "Red's" F. B. O. picture, "One Minute to Play."





Bodil Bosing, Colleen Moore and Jean Bersholt in First National's "It Must Be Love."

## "Devil's Dice" Completed

The second Banner production for release through Sterling Pictures Distributing Corporation for 1926-27, "Devil's Dice," directed by Tom Forman from Frank R. Adams' recent adventure novel of the same title, was completed last week insofar as photography is concerned, and is now being cut and titled under the supervision of Samuel J. Briskin, production manager for Banner. The leading players are Barbara Bedford, Robert Ellis, Josef Swickard, Director Tom Forman, Jack Richardson and James Gordon.

## Chorus Aids Johnny Hines

Twenty-two members of the fast-stepping chorus that furnish a background for Ann Pennington in her sensational "Black Bottom" number in George White's Scandals, made their movie debut this week in a theatre sequence for Johnny Hines' forthcoming First National Picture, "The Knickerbocker Kid." The scenes were filmed at the Selwyn Theatre, with the comedian's new leading woman, Mary Brian, performing lively bits of terpsichore in front of the Broadway beauty chorus. Pretty close to a thousand extras were paid to occupy orchestra seats for the gay goings-on and sixty bald-headed gentlemen occupied the first two rows.

## "For Alimony Only"

Leatrice Joy, having finished "For Alimony Only" for De Mille, is spending a vacation at the Los Serranos Country Club before starting her next vehicle, "Nobody's Widow." William C. de Mille will direct the screen version of this Avery Hopwood farce.

## "Captain Salvation"

Production will start soon at the Metro-Goldwyn-Mayer studios on "Captain Salvation," a story of the sea, by Frederick William Wallace, under the personal supervision of Hunt Stromberg.

## "Michael Strogoff" Issue of "U" Weekly

Paul Gulick, editor of the Universal Weekly, announces that the current week's issue of that publication is devoted exclusively to "Michael Strogoff," the big Universal Film de France production which Carl Laemmle will launch in America at an early date.

"Michael Strogoff" is a picturization of the famous novel and play by Jules Verne, and was made in France, in Latvia and other European locations by the French Societ des Cineromans. It is said to be one of the most ambitious films ever turned out on the Continent and to be by far the best French production ever made. Ivan Mosjoukin, the star, was signed up by Universal as a result of his good work in this film.

One of the features of "Michael Strogoff" is the exceptional color sequences, made by a new French process and said to be vastly superior to any color film as yet produced. All prints released by Universal will include colored sequences imported from France.

The picture, which is due to release early in the Fall, will be in ten reels.

## F. B. O. Sales Dinner at the Astor

In honor of their having gone over the top with their summer sales quota more than two weeks ahead of schedule, the New York City sales force of Film Booking Offices was given a dinner by the company Friday night at the Hotel Astor. Each of the salesmen received a handsome cigar-lighter as a testimonial.

Joseph P. Kennedy, president of the company, attended, on the eve of his departure for Europe. He said it was the best sales force he had ever known in his varied lines of activity. Vice-President J. I. Schnitzer presided at the dinner. Others from F. B. O. were E. B. Derr, treasurer; Charles Sullivan, assistant treasurer; Edward McNamee, in charge of sales promotion, and Joseph J. O'Neill, in charge of publicity.

The sales force was represented by Charles Rosenzweig, New York manager; John Duffy, Jack Ellis, Herman Kram, Leo Fox, James Holden and Leslie Sherwood. Jerome Safron, Philadelphia branch manager, was also a guest, as was James R. Quirk, editor of Photoplay, who came with Mr. Kennedy.

The "Red" Grange picture, "One Minute to Go," was screened.

## "The Marriage Clause" Premiere in West

"The Marriage Clause," one of Universal's lead-off pictures for the 1926-27 season, and which has been hailed by the National Board of Review and by film critics as one of the outstanding pictures of the season, had a colorful premiere last week in the Forum Theatre, Los Angeles, at which many prominent personages of the film world were present and which called forth high praise on the part of the Los Angeles newspaper reviewers.

The production is a Universal Jewel and is to be released as a part of Universal's Greater Movie List. It was directed by Lois Weber, the industry's only woman director, and is said to be the greatest of her many box office hits.

It was adapted from "Technic," a Saturday Evening Post story by Dana Burnett. Billie Dove, Francis X. Bushman, Warner Oland and Grace Darmond head the cast.

## Leo Maloney's New Studio

Leo Maloney's Western feature productions for Pathe, the first of which is "The High Hand," released September 22, are being produced at the star's new studio at Skyland, in the heart of the San Bernardino Mountains of California.

The Maloney studio is located directly above the famous orange groves of Southern California, at an altitude of about 5,000 feet, and is one of the most elaborate motion picture studios ever constructed. The studio includes fifty buildings and was erected at a cost of more than one hundred thousand dollars.

It has its own lake, its own stream, an unusually large herd of horses, which play a highly important part in the filming of the various Maloney productions, and boasts of being one of the most thoroughly and modernly equipped studios on the West Coast.

## De Mille's "The King of Kings"

Bruce Barton has been secured by Cecil B. De Mille as one of the advisors during the production of "The King of Kings." Camera work on this production started Monday, August 16, with a cast including H. B. Warner, Jacqueline Logan, Joseph and Rudolph Schildkraut, Ernest Torrence, Robert Edeson and Victor Varconi.



Scene from Associated Exhibitors' "The Hidden Way."

## Hunts Up Work On Vacation

Lon Young, director of publicity and advertising for Gotham and Fairbanks productions, returned from a two weeks' vacation tour of the Great Lakes this week, to find his desk piled two feet high with an accumulation of "stills," "cuts," "art work" and "dope" from the Coast. He just could not keep away from business while away and dropped in for a visit to the Gotham distributors in Minneapolis, Milwaukee and Chicago.

## "The Blonde Saint"

Shooting is well under way on "The Blonde Saint," Sam Rork's next for First National, General Manager Richard A. Rowland of First National announced. The company is now on location at Laguna Beach under the direction of Svend Gade. The cast, complete to date, includes Doris Kenyon, Lewis Stone, Tully Marshall, Gilbert Roland, Ann Rork, Malcolm Denny, Albert Conti, Gino Gorrado, Andre Cheron, Rosita Marstini, Lillian Langdon, Gertrude Norman, Lolita Lee, Vadim Uraneff, Sidney Jarvis, Tote Durow, Gilbert Clayton, Wilfred North, Sam Appel and Robert Hale.

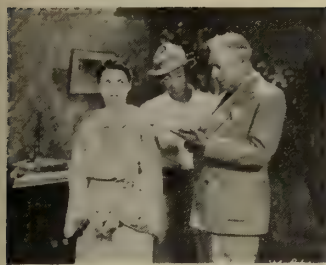
## "Summer Bachelors"

Now that Allan Dwan has practically finished shooting "Summer Bachelors" for Fox Films, his brilliant cast is beginning to break up. Madge Bellamy, playing the featured role, remains at the Fox Eastern Studios for a few more scenes. Her next picture will be "Bertha, the Sewing Machine Girl," based on one of A. H. Woods' early stage successes. Allan Forrest left this week for Hollywood to start work in another Helen and Warren comedy with Kathryn Perry.

## "The Ordeal"

Greta Garbo will have the featured feminine part in "The Ordeal," which Marcel De Sano will direct for M.-G.-M., with Lon Chaney as star.





While Harrison Fisher, famous artist, directs his pencil to catch Leatrice Joy's unusual personality, William de Mille, directing "For Alimony Only," looks on.

## Mary Philbin In New York

Mary Philbin, Universal star, whose good work in such pictures as "Merry Go Round," "The Phantom of the Opera," and similar productions has made her one of the top-notchers of the screen, is now in New York on her first visit East since signing with Universal, and she likes the city so well she has arranged with Universal to extend her stay for a week or so. Miss Philbin recently completed the starring role in "Love Me and the World Is Mine," E. A. Dupont's first picture for Universal.

## Carmelita Geraghty Off to West Coast

Carmelita Geraghty, having completed work in the role of Jordan Baker, the girl athlete, in the screen version of F. Scott Fitzgerald's celebrated novel, "The Great Gatsby," directed by Herbert Brenon at the Long Island studios of Famous Players-Lasky, left New York for Hollywood on August 8. Miss Geraghty has been the recipient of several flattering offers to play leads in the East, but desiring to return to Hollywood, decided to choose one of three parts awaiting her decision in West Coast studios.

### Cast of Navy Film.

The cast for "We're In The Navy Now," Paramount's screen story of the funny side of the navy, has been completed with Max Asher, Chester Conklin, Betty Jewel, Tom Kennedy, Donald Keith and Joseph M. Girard in support of Wallace Beery and Raymond Hatton. Edward Sutherland is directing, from an original story.

### Additions To Cast

Jack Mulhall and William Collier Jr., have been added to the cast of the Paramount production, "God Gave Me Twenty Cents." Others in the cast are Lya de Putti and Lois Moran.

## Harry Langdon in "The Strong Man"

Clocked for laughs, Harry Langdon's new feature length comedy for First National, "The Strong Man," looks like one of the strongest winners that the saucer-eyed comic has ever had, according to Jed Buell, manager of the Deluxe Theatre, Los Angeles, where a final preview was held the other day, and William H. Jenner, head of the Harry Langdon outfit.

Buell clocked 293 laughs emitted, expelled or otherwise projected by his amused patrons, while Jenner, at another performance, tabulated 225. The difference in the number of risibilities registered is explained by Mr. Jenner as due to his inability to determine exactly where one laugh left off and another began.

The average of 259 laughs for "The Strong Man" makes it a top-notch, even bettering Harry's laugh-record in "Tramp, Tramp, Tramp." The preview audience at the Deluxe was not the sort generally given to indiscriminate chortling, consisting of hard-boiled newspaper critics. Buell states, nevertheless, that his "patrons laughed till they cried."

"The Strong Man" is now undergoing final revision and will arrive in New York within a few days, with a trade showing to follow soon thereafter.

In "The Strong Man" Harry takes off the part of a dumb-bell assistant in a strong-man vaudeville turn, becoming involved in all sorts of gymnastic tribulations before the last fade-out. Frank Capra directed with a corps of gag-men aiding and abetting.

## Elsie Janis in Vitaphone Number

The Vitaphone Corporation, in conjunction with Warner Bros., is at work preparing the synchronization of Vitaphone and "The Better 'Ole," which will have its world premiere at B. S. Moss' Colony Theatre the first week in October. "The Better 'Ole" will be the second road attraction on the Warner program for the season—Don Juan having captured first honors—to be seen with Vitaphone accompaniment.

The Vitaphone Corporation announced that Elsie Janis has been signed, and had been working all last week at the Manhattan Opera House on a musical number depicting scenes behind the lines, which will be in keeping with the famous war comedy. Work on Miss Janis' act has been completed, and the comedienne, the Vitaphone Corporation and Warner Bros. are unusually enthused with the results. Herman Heller directed the act, while E. B. Dupont is responsible for the camera work.

## Columbia Buys Marcin Story

The selection of "Obey the Law" by Columbia Pictures to follow on the success of "The Lone Wolf Returns" and employing the same star, Bert Lytell, is a fine stroke of showmanship. Harry Cohn, vice-president of Columbia and director general of production at the company's west coast studios, purchased the one-act sketch, "Obey the Law," from Max Marcin, one of the cleverest and best-known playwrights in this country.

He read the sketch and saw in it not only the quality that won for Marcin laurels as a dramatist but a screen story of swift melodrama, comedy, heart interest, and thrills, in which Bert Lytell already the hero of one splendid new season production may again be trusted to write success on the Columbia banner.

"Obey the Law" the production details of which are being supervised by Harry Cohn, is being directed by Al Rayboch, with a particularly good cast including, Eugenie Gilbert, Hedda Hopper, William Welch, Edna Murphy, Larry Kent, Sarah Padden, and Paul Panzer.

## "A Woman's Heart" Ready

Henry Ginsberg and George E. Kann of Sterling Pictures Distributing Corporation are enthusiastic over the new Sterling picture, "A Woman's Heart," from Ruth D'Agostino's novel, "The Revelations of a Woman's Heart," serialized in more than three hundred newspapers. A print was received from the West Coast this week and screened. They believe that this new Sterling will measure up to their first production, "Men of the Night," in story interest, excellence of acting and directing, and that it will surpass that mystery-melodrama in its appeal for women.

"A Woman's Heart" was directed by Phil Rosen, who directed "The Dramatic Life of Abraham Lincoln." In the cast are Enid Bennett, Edward Earle, Mabel Julienne Scott, Gayne Whitman, Louis Payne and Lois Boyd. Prints will be ready for shipment to exchanges shortly.



Dramatic power is dominant in the action of Universal's Jewel production, "Prisoners of the Storm."

## Rockett Selects Virginia Lee Corbin

After successfully adding two big roles to her long career in pictures, Virginia Lee Corbin, blonde ingenue of the silver screen, has been selected to play opposite Ben Lyon in the coming First National production "Not Herbert." This is the stage play by Howard Irving Young, which played last season on Broadway and is now on tour.

Miss Corbin recently appeared in the Warner Brothers production, "The Honeymoon Express," and in "Ladies at Play," which Al Green has just completed for First National pictures. She leaves the Coast next Monday for New York and will work in the Ray Rockett Production at the Biograph Studios.

## George Walsh in "The Kick-Off"

The National Board of Review has selected "The Kick-Off," a football story, first of a series of six Excellent Pictures starring George Walsh, for its Photoplay Guide of popular entertainment pictures.

The second Excellent Picture, titled "A Man of Quality," is now completed, and Samuel Zierler, president of Excellent, has announced "Striving for Fortune" as the title of the third in this series.

### Bachmann's Next

The next Preferred picture to be started by J. G. Bachmann will be "The Aristocrat," by Larry Evans, the producer has just announced. This story, appearing originally in Hearst's International Magazine, is among the most important fiction works of its author, many of whose stories, such as "Winner Take All," "Are You a Failure?" and "Then I'll Come Back to You," have already reached the screen. The script of "The Aristocrat" will be completed in a few days after which casting of the principal roles will begin at once.



## At Fox West Coast Studios

Fox Films enters September with fourteen companies at work and an acute need for the two new large stages which are in construction on the east lot at the Fox West Coast Studios.

Victor Schertzinger is almost ready to release stage 6 which has been given over entirely to his version of "The Return of Peter Grimm," David Belasco's stage success, in which Alec B. Francis, Janet Gaynor, Richard Walling, John St. Polis and John Roche have the featured roles. Sol M. Wurtzel, studio superintendent, has two companies waiting for the space.

Albert Ray has "Whispering Wires," a version of the stage thriller of the same title well on its way. His cast includes Anita Stewart, Edmund Burns, Charles Clary, Frank Campeau, Mack Swain, Arthur Housman, Mayn Kelso, "Heinie" Conklin and others.

George Melford is also well along with "Going Crooked." Bessie Love and Oscar Shaw have the leads.

Tom Mix, under Ben Stoloff's direction, is shooting on "The Canyon of Light," in which Dorothy Dwan has the feminine lead. Much of this picture was made in Yellowstone Park.

J. G. Blystone has just returned from location at Mount Rainier National Park with his company to finish the studio sequences of "On the Wings of the Storm," a story by Dorothy Yost and L. G. Rigby. Virginia Brown Faire, Reed Howes and William Russell are in the cast.

Howard Hawks, creator of "Fig Leaves" recently started work on a screen version of the life of Gaby Deslys which will be released as "Gaby." Virginia Valki, George O'Brien and J. Farrell Macdonald have the featured parts.

Lou Tellegen has in production the first of his new series as a director. It is "My Wife's Honor" from an original story by Polan Banks. Dolores Del Rio and John Roache are the leads.

R. William Neill is making "The City," Clyde Fitch's stage success. May McAvoy, May Allison, Walter McGrail and Robert Frazer are the principals.

John Ford has Belle Bennett before his camera in the leading role of "Mother Machree" by Rita Johnson Young, based upon the story of the writing of the famous song.

## Torrence and Edeson in Great Cast

Two additional actors of note have been added to the remarkable cast of "The King of Kings," which Cecil B. De Mille declares will be the greatest production of his motion picture career. They are Ernest Torrence, who will play the role of "Peter," and Robert Edeson, cast as "Matthew."

H. B. Warner will play the title role, the story for which was prepared by Jeanie Macpherson, and Jacqueline Logan has been cast for the role of "Mary Magdalene."

## Warner Bros. September Releases

Warner Bros. have two releases set for the month of September which should play an important part in the Greater Movie Season campaign, as they are among the most attractive productions of the Twenty-Six Warner Winners. The titles of these releases are "Across the Pacific," with Monte Blue in the starring role, released September 12, and "My Official Wife," a Paul Stein production with Irene Rich and Conway Tearle as the stars, released September 27.

"Across the Pacific" is one of the most gigantic productions Warners will make during the new season. Monte Blue has one of the most attractive roles in which he has been cast for a long time. He is supported by Jane Winton in the leading feminine role. Miss Winton is a former Follies girl. Others in the supporting cast are Myrna Loy, Charles Stevens, Tom Wil-

son, Walter McGrail, Herbert Pryor, Ed Kennedy, Theodore Lorch, Sojin, Walter Rogers and Edmund Fortune.

"Across the Pacific" is an adaptation of the Charles E. Blaney melodrama, which thrilled the world as a stage play twenty-five years ago. The picture was directed by Roy Del Ruth.

"My Official Wife" is the first Paul L. Stein directed picture for Warners. The noted European director has excelled himself with this production, in which Irene Rich and Conway Tearle will be seen together for the first time in a picture.

"My Official Wife" was adapted from the stage play by A. C. Gunter. In the supporting cast are Stuart Holmes, John Miljan, Gustav von Seyffertitz, Emil Chautard, Sidney Bracey, Jane Winton, N. Vavitch, Milla Davenport, Tom Ford, Russell Ritchie, Tom Costello and Igor Preshnikoff.



Lillian Rich in "Dancing Days," a J. G. Bachmann - Preferred picture.

### In Cast of "Wings"

El Brendel, the Swedish vaudeville actor whose screen debut in Florence Vidor's "You Never Know Women," won high praise from the critics, has been given a comedy role in "Wings," the screen glorification of America's air forces in the World War, which William Wellman is to direct. Clara Bow, Charles "Buddy" Rogers and Charles Farrell have featured parts.

### "So This Is Paris"

"So This Is Paris," the Ernst Lubitsch production for Warner Bros., which is creating a sensation at the Cameo Theatre in New York, is being shown on the present trip of the Leviathan which sailed from New York for Europe on August 21. The production is to be on display during the round trip of the gigantic steamer, which has the biggest passenger list ever booked for the trip.

### "The Buckaroo Kid"

"The Buckaroo Kid" is the title by which Hoot Gibson's next screen vehicle will be known. The picture, now in production at Universal City, was originally known as "Oh Promise Me," that being the title of the story by Peter B. Kyne from which it was adapted. Lynn Reynolds is directing.

### "U" Buys "Alias the Deacon"

Universal Pictures Corporation has acquired the screen rights to "Alias the Deacon," the Sam Wallach production which recently closed an eight months' run in the Hudson Theatre, New York City.

### Night Work For Colleen

Colleen Moore has joined the night shift this week, filming the night sequences on John McCormick's production of "Twinkletoes," the colorful story of the London Limehouse district by Thomas Burke, which is being directed by Charles Brabin.

### Gleason Assisting Julian

J. Duncan Gleason, the noted marine artist, is assisting Rupert Julian in the artistic details of "The Yankee Clipper," Mr. Julian's coming production for De Mille.



Action in "Man From the West," a Universal western.

### Mary Alden in "New York"

Mary Alden will play one of the featured roles in "New York," a Paramount picture soon to go into production at the Long Island studio under the direction of Luther Reed. Ricardo Cortez is coming from Hollywood for the principal male role in the picture.

### They Laughed Too Much

There was so much laughing done during the filming of the Tiffany production "The First Night," a farce comedy, that several of the members of the cast, including Dorothy Devore and Bert Lytell, had to go on a strict diet to keep from getting too fat. Walter Hiers, who is also in the cast, gained several pounds by his constant chuckling.

### De Mille Signs Neill

James Neill, who has played the family doctor in seventeen consecutive pictures, has been engaged by Cecil De Mille for the role of the Apostle James in "The King of Kings." Mr. Neill has been on the stage and screen for 44 years.

### "The Lily"

Katherine Hilliker and H. H. Caldwell, title writing battery, whose most recent work was "Ben Hur," have moved into a new office at Fox Films West Coast Studios, to edit and title "The Lily."

### Burns In Fox Film

Edmund Burns, who made his film debut many years ago in "The Slave" with Valeska Suratt, a Fox Films production, has returned to the Fox Studio for a leading role in "Whispering Wires."

### Mix Returns

Tom Mix, who has been in The Royal Gorge and in The Yellowstone National Park making two pictures, has returned to Fox Films studio for interior sequences.

### Sax in Cleveland

Sam Sax took a flying trip to Cleveland this week on business connected with his new Nationalization plan.



6,135  
Feet

# "So This Is Paris"—Warner Clever and Genuinely Amusing Ernst Lubitsch Comedy—Monte Blue Heads Exceptional Cast

Comedy

Reviewed by C. S. Sewell

CAST:

Dr. Giraud ..... Monte Blue  
Suzanne Giraud ..... Patsy Ruth Miller  
Georgette Lalle ..... Lilyan Tashman  
Mons. Lalle ..... Andre Beranger  
Story by H. Meihlae and L. Helavy.  
Directed by Ernst Lubitsch.

cleverly developed its possibilities, with a host of deft touches, sometimes subtle sometime obvious, and with many an unexpected twist that stamps it well up in his list of productions. You just can't take it seriously, it is built solely to provide enjoyment and this is done in full measure. The bright and amusing moments are exceedingly numerous, they are the kind that will delight the

wordly-wise patrons and at the same time provide amusing chuckles for the masses.

No one knows better than Lubitsch the value of concentration and he has confined his "speaking parts" to four characters of almost equal prominent, with Monte Blue as the doctor, Patsy Ruth Miller as his wife, Lilyan Tashman as the dancer and Andre De Beranger as her husband. Each gives a brilliant performance and scores heavily. For contrast to the intimate domestic angles, the ball provides a big Lubitsch mob scene, which is effectively handled and spectacularly pleasing, and marked by notable camera and printing work in the kaleidoscopic effects showing hundreds doing the Charleston and fading from one group into the other.

7,603  
Feet

# "Her Big Night"—Universal An Exceptionally Bright, Fast and Laughable Farce Starring Laura La Plante in Dual Role

Farce  
Comedy

Reviewed by C. S. Sewell

CAST:

Frances ..... Laura LaPlante  
Johnny ..... Einer Hansen  
Gladys ..... Zasu Pitts  
Reporter ..... Tully Marshall  
Barrett ..... Lee Moran  
Myers ..... Mack Swain  
Allan Dix ..... John Roche  
Crosby ..... William Austin  
Harmon ..... Nat Carr  
Mrs. Harmon ..... Cissy Fitzgerald  
Story by Peggy Gaddis.  
Scenario and direction by Melville W. Brown.

return of the star's husband, the arrival of one of her elderly admirers followed by his irate wife and the attempt of a cub reporter to pose as the star's husband result in a continually accelerating succession of hilari-

ous farce comedy situations leading up to a whirlwind finish, making this picture an exceptionally bright, sprightly and amusing comedy, loaded with real laughter that should ring the bell in the box office.

Everyone of the well selected cast seems to enter wholeheartedly into the joyous nature of the story and do excellent work, Laura La Plante in the dual leading roles, Tully Marshall as an exceptionally convincing reporter, Lee Moran as the press agent, Mack Swain as a producer, William Austin as the cub and Cissy Fitzgerald as the irate wife, all add to the general hilarity and Melville W. Brown has directed the plot so as to bring out the last ounce of mirth.

This is one of the best farces we have seen in a long time, and for real, fast and genuine amusement it stands well up in the front row.

7,477  
Feet

# "The Loves of Ricardo"—Beban George Beban Scores Again in Italian Role in Pleasing Combination of Oral and Visual Drama

Character  
Drama

Reviewed by Epes W. Sargent

CAST:

Ricardo ..... George Beban  
Annetta ..... Amille Milaine  
Steve ..... Monte Collins Jr.  
Marco ..... Albano Valerio  
Flora ..... Meeka Aldrick  
Tony ..... Signor Frondi  
Mike Ferrera ..... Giulio Cortesi  
"Skeets" ..... E. E. MacLeod Jr.  
"Hap" ..... Norman Ives  
Madge ..... Helen Huntton  
Rosetta ..... Rosa Vega  
Story, Scenario and direction by  
George Beban.

the people. He loves his ward, but is content to give her to another, sustained by the thought that she will be happier with the other. Then, on the bridal night, she

realizes that she loves Ricardo and not this flashy comparative stranger, and tragedy stalks into the scene; unreal and improbable tragedy, but none the less gripping.

Ricardo, meanwhile, has invested in Florida sub-marine real estate and while waiting for the tide to go out he is kidnapped by a bootlegger crew. This brings a strong dramatic punch highly tinged with comedy—and in the end he gets the girl, of course.

For the initial showings Mr. Beban heads a large cast of players who take part in the latter half of the wedding scene, leaving the stage to the star and his leading woman for the big scene. As a novelty it seems to please the patrons, but a comparison of the two forms, (it is run as a straight film at the swing shows), demonstrates that the story

(Continued on page 42)

ONCE more Ernest Lubitsch turns to the pleasure loving set in a European capital who do not let the mere fact of being married stand in their way of flirtations, as the personages for a clever and scintillating light comedy. This time, the French capital furnishes the background and the story concerns a doctor who re-opens an old affair with a dancer, now married, while the woman's temperamental husband seeks to impress the doctor's wife. The climax comes when the doctor, arrested for speeding and notified to report to the jail, goes to a ball and the police finding the male dancer at his home take him away in his stead.

This facetious and amusing plot is typical of Lubitsch in his lighter moods and he has

THERE HAVE BEEN PICTURES galore dealing with the motion picture from the studio angle, but in "Her Big Night" a Jewel production starring Laura La Plante, Universal hits out along a different angle and offers a crackerjack farce comedy which strikes closer home to the fans for it all revolves around the failure of a noted star to make a personal appearance in a local theatre and the substitution of her shop-girl double to take her place.

The picture starts out as a pleasing little romance between Frances, a shopgirl and her sweetheart Johnny, who wants to buy his employers cigar business. Frances' chance to help him comes when a press agent offers her a small fortune to pose as the star. The suspicions of a "live" reporter necessitate the further carrying out of the deception, the jealousy of the sweetheart, the sudden

LONG EXPERIENCE on the vaudeville and dramatic stages have taught George Beban the value of "sure fire" stuff, and his successor to "The Sign of the Rose" gives another fine example of what might be termed hand-carved hoakum.

The expression is not used in derogation. It is no contemptible thing to be able to ring the bell of audience satisfaction so continuously. "The Loves of Ricardo" will give greater audience contentment than many fine examples of greater literary merit. In a majority of houses this story of the Italian grocer and his ward will find greater approval than the average run, but it is all a carefully planned combination of audience appeals, obvious and yet interesting.

Mr. Beban, of course, plays the role of the Italian a simple hearted, big souled child of



6,931  
Feet**"Laddie"—F. B. O.****Gene Stratton-Porter's Novel Sympathetically  
Done Makes Attractive Film with Comedy Relief****Romantic  
Drama****Reviewed by Peter Milne****CAST:**

Laddie ..... John Bowers  
 Pamela Pryor ..... Bess Flowers  
 Robert Paxton ..... Theodore Von Eltz  
 Shelley Stanton ..... Eugenia Gilbert  
 Paul Stanton ..... David Torrence  
 Mrs. Stanton ..... Eulalie Jensen  
 Mahlon Pryor ..... Arthur Clayton  
 Mrs. Pryor ..... Fanny Midgley  
 Candace ..... Aggie Herring  
 Little Sister ..... Gene Stratton  
 Leon ..... John Fox, Jr.

**By Gene Stratton-Porter.****Scenario by Jeanette Porter Meehan.****Directed by J. Leo Meehan.**

**A** PICTURE carrying the name of Gene Stratton-Porter, like those of Harold Bell Wright and Rex Beach, must be seriously considered, if for no other reason than the tremendous ready-made audience that awaits its release. Such a case is "Laddie," the most recent of the late Mrs. Porter's works to be screened.

And "Laddie" has something more about it than the volume of box office possibilities that it presents. It is a good presentation of the story, entirely sympathetic and unspoiled by the intrusion of any foreign elements. It is pretty and sweet. It is never highly sustaining, nor does it even strive to make you slip a breath or two. The story goes on in its rather rambling, rather fascinating style, and shows how the charm of Laddie and Laddie's little sister and Laddie's whole family straightened out the tangled lives of an English family living on the estate adjoining the Laddie's group's Indiana farm.

A pretty romance, homely incidents of a wholesome life in the country (a country which, though presumably of today still sticks to horses and carriages), and an earthy humor are "Laddie's" chief ingredients. When the impish John Fox, Jr., selects for

recitation in Sunday school verses that are too pertinently appropriate for others in the class, the humor touches its highest peak. It is a rarely delicious sequence. The same young man's boyish condescension and imitation of his sister's romancing with her beau are equally amusing.

Mrs. Porter's daughter and son-in-law prepared and directed the screen version of "Laddie." They cast Gene Stratton, still another member of the family as Laddie's sister, the youngster who thinks "right" and opens up the hearts of the rest of the cast by a simple list of polyanaisms. Despite a most wholesome appearance this youngster is the weak spot of the film. She receives close-ups at every possible excuse and she is growing up to be a big girl. A little girl should have had the part.

Eulalie Jensen as the mother, John Bowers in the title role, Theodore Von Eltz, Bess Flowers and Eugenia Gilbert distinguish themselves when their parts permit.

7,168  
Feet**"Marriage License?"—Fox****Touching and Tensely Dramatic Mother-Love  
Story with Wonderful Acting by Alma Rubens****Drama****Reviewed by C. S. Sewell****CAST:**

Wanda Heriot ..... Alma Rubens  
 Marcus Heriot ..... Walter McGrail  
 Robin ..... Richard Walling  
 Paul ..... Walter Pidgeon  
 Sir John ..... Charles Lane  
 Lady Heriot ..... Emily Fitzroy  
 Cheriton ..... Langhorne Burton  
 Beadon ..... Edgar Norton  
 Amercerombie ..... George Cowl  
 Footman ..... Lon Poff

**Based on play "The Pelican" by F. Tenny-****son Jesse and H. M. Harwood.****Scenario by Bradley King****Directed by Frank Borzage.**

**L**EGEND HAS IT THAT the female pelican will pluck her breast to feed her young with her own blood, and this idea of maternal self-sacrifice for the offspring furnishes the keynote of the stage play "The Pelican" which has been transferred to the screen by William Fox as "Marriage License?"

In this instance, the mother, a Canadian girl, marries an English nobleman whose family is dominated by the traditions of their ancestors who consider her an outsider. Through the schemes of the nobleman's austere mother the girl's friendship with an elderly man is misrepresented and divorce follows, her boy is declared illegitimate. After years of sacrifice just as the mother apparently has happiness at last in her grasp in

marriage to an honorable man, her boy's inherited longing to be a soldier brings about a situation whereby in order to satisfy this

ambition and to assure a name for her son she remarries her repentant husband giving up her own chance for happiness.

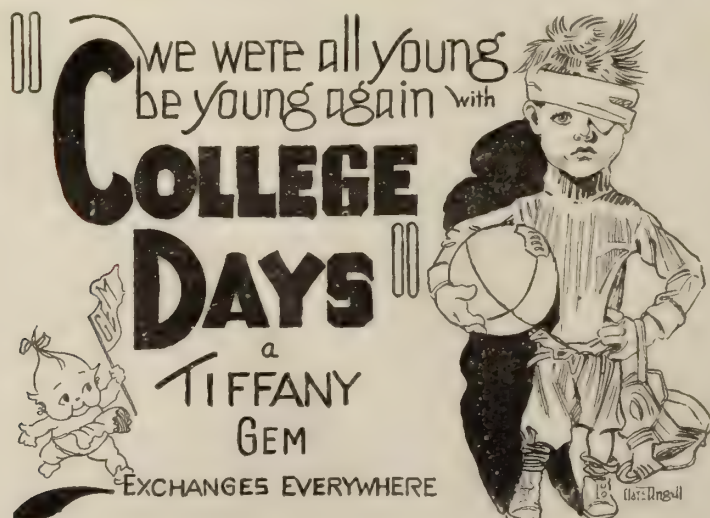
We know of no director who is better qualified to handle a story of this type depending for its appeal on its human interest and ability to tug at the heart-strings than Frank Borzage nor do we believe that another actress could be found to more effectively portray the mother's role or bring out the intense self-sacrifice than Alma Rubens. Her work is consistently fine and marked by many magnificent moments of emotional appeal. The result is a picture with an exceptional appeal to the heart, filled with strong and tense dramatic situations and still not without its effective lighter moments, a picture effectively staged and one that rings true, one that gets beneath the surface and deeply stirs the emotions; an exceptionally fine exposition of mother-love and sacrifice that should prove of universal appeal.

**"Loves of Ricardo"****(Continued from page 41)**

suffers a little from the interruption. The intrusion of the spoken scene robs the succeeding film of some of its illusion, and the use of other players in the speaking roles makes it difficult to reaccept the film players.

In the film cast the parts are well assigned, though only Lolita Lee stands prominently to the fore. The casting is better here than in the spoken scene where Amille Milane does not quite measure up to Miss Lee as the ward.

In its straight film form "The Loves of Ricardo" should enjoy a decided success, for it is rich both in thrills and comedy.





6,447  
Feet

## "Into Her Kingdom"—First Nat'l

Corinne Griffith's Orchid Beauty Revealed in Film of Wild Russian Revolution and New Jersey Romance

Romantic  
Drama

CORINNE GRIFFITH'S latest vehicle is a fiction of the Russian revolution that shifts to a New Jersey mill town at its middle point. It is not stuff to be taken seriously and is more or less amazing to find that all those concerned in its production have done just that. There is a great todo about the fall of the Romanoffs. And Tatiana, that daughter of the Czar whose fate will always be shrouded in mystery, is here impersonated by the beautiful Miss Griffith. A Soviet commissar marries her to save her and love eventually bridges the gap in their social positions in the Jersey wilds.

Miss Griffith has set about the business of being beautiful in "Into Her Kingdom" with a deadly earnestness that is altogether unnecessary. A star so exquisitely endowed as Miss Griffith doesn't have to hammer home her fine points in a long succession of closeups. She might better transfuse a wild flower strain into her present 100% orchid appearance.

Reviewed by Peter Milne

## CAST:

Grand Duchess Tatiana.....Corinne Griffith  
Stepan.....Einar Hanson  
Ivan.....Claude Gillingwater  
Senov.....Charles Crockett  
Stepan's mother.....Evelyn Selbie  
A farm hand.....Larry Fisher  
Czar Nicholas.....H. C. Simmons  
Czarina.....Elinor Vanderveer  
Czarevitch.....Byron Sage  
Bolshevik guard.....Tom Murray  
Tatiana's maid.....Marcel Corday  
Court Chamberlain,  
Maj. Gen. Michael Pleschkoff  
Shoestring salesman.....Max Davidson  
American customer.....Alan Sears  
By Ruth Comfort Mitchell.  
Scenario by Carey Wilson.  
Directed by Svend Gade.

The film contains a modicum of suspense up to the point that Stepan and Tatiana settle themselves in Jersey. Thereupon, instead of proceeding in a light mood, the

story continues to be insistently serious. The lost Russian Empire is thrown up as something blessed. When Stepan sees Tatiana descending the staircase of their meager home in her royal raiment his Soviet leanings snap and he dashes around trying to find royalists whom he may convince of his wife's identity.

When finally they come at his call Tatiana denies her lost birthright. Love in a cottage in her kingdom which has been increased by the arrival of a small subject. "How can you love me when I am only a serf?", or words to that effect. Stepan remarks as he takes his princess in his arms.

Miss Griffith frequently has proven that she is an actress. Scant opportunity is offered in the present vehicle. Einar Hanson, her leading man, acquits himself with great credit in a role that it must have been particularly hard to impress in. The supporting cast is entirely satisfactory and the production finely mounted.

6,970  
Feet

## "Battling Butler"—M-G-M

Another Laugh Hit for Buster Keaton in Role of Rich Weakling Posing as a Boxing Champion

Farce  
Comedy

Reviewed by C. S. Sewell

## CAST:

Alfred Butler.....Buster Keaton  
The Girl.....Sally O'Neil  
Valet.....Snitz Edwards  
Alfred "Battling" Butler.....Francis McDonald  
His Trainer.....Tom Wilson  
Girl's Father.....Walter James  
Girl's Brother.....Buddy Fine  
Based on musical comedy  
Directed by Buster Keaton.

The tempo of the earlier reels is rather easy-going and the laughs are obtained largely by playing up the wealthy weakling idea of "roughing it" in a camp where he is surrounded by every sort of luxury and convenience including a valet, and contrasting this with the status and stature of the

girls male relatives, repetition of this angle rather dims its humor after the idea is well established.

Through familiar farce comedy devices Buster eventually finds himself taking the real boxer's place and training for a fight. These scenes are genuinely funny and the best of the kind we have ever seen. They are good for a lot of real laughter and will keep the fight fans in an uproar. A surprise twist keeps Buster out of the big arena but he is set on by the real fighter. In a sequence which is good entertainment but wholly implausible, "the worm turns" after a severe drubbing and thoroughly pummels the champion. Sally O'Neil as the girl and Snitz Edwards as the valet add their full quota to the enjoyment.

5,303  
Feet

## "Moran of the Mounted"—Rayart

A Northwest Mounted Police Hero Again Capably Portrayed by Young Reed Howes

Northeast  
Melodrama

Reviewed by Peter Milne

## CAST:

Moran.....Reed Howes  
Sergeant Churchill.....J. P. McGowan  
Fluerette.....Virginia Warwick  
Lamont.....Sheldon Lewis  
Carlson.....Bruce Gordon  
Mooch Mullins.....Billy Franey  
Dubuc.....Harry Semels  
Biting Wolf.....Chief Yowlache  
Directed by Harry J. Brown.

"Moran of the Mounted" is a prettily set film, but as far as the story goes it contains nothing particularly distinguished. The situations employed are altogether usual and

some of the plot twists merely clutter up the action instead of clarifying it.

However, the film will doubtless prove pleasing entertainment for those who like outdoor red-coat drama with the usual sides to the triangle.

Red Howes makes an upstanding and cheerful "mountie." Virginia Warwick is pleasant as the heroine while J. P. McGowan and Sheldon Lewis contribute a brace of competent performances. Bill Franey is present with some comedy, mainly centering about his thirst, his empty pocket and the devious methods he contrives to procure free liquid nourishment.

IN which Reed Howes, as "Moran of the Mounted," gets his man. There is murder and Moran, perfectly innocent, cannot fully clear his name because, at the time of the deed, he was spooning with the heroine on the shores of a moonlit lake. Just why the thought that he will compromise the girl if he mentions his whereabouts at the fatal hour enters Moran's head, is not clear. Possibly, and probably, they hit upon the old device because something was needed to spur Moran on to get his man.

After trapping the murderer Moran drags a confession out of him by staging some spooky tricks on the scene of the crime.



# Short Feature Magazine

*A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch*

*Edited by Charles Edward Hastings*



"Big Boy," Educational's newest star, is seen here in the current Educational—Juvenile Comedy release, "My Kid," the story of a tramp, which lifted the kid to a place among the stars.

## "The Screen Reporter"

Fred V. Greene, Jr., general production manager for Red Seal Pictures, has announced a change in the title of one of the short subjects released by that company, known formerly as "Film Facts," and which has now been changed to "The Screen Reporter."

## Christie Comedy "Doodle Bug's" Trip

Pat Dowling, publicity and sales director for Christie pictures, expects to start this week from New York City on his transcontinental road trip in the Christie Comedy "Doodle Bug," the speedy little French automobile made by Citroen. He plans to make the entire trip from Manhattan to San Francisco in the Citroen car, visiting about three hundred and fifty cities and four hundred and twenty theatres in preparation for Christie anniversary week, which is scheduled to start November 14th.

The French car arrived during the past week on the Rochambeau, and Mr. Dowling is now getting it tuned up and in shape for the long trip. Already bookings are coming in for Christie anniversary week, the Publix Theatres of New York being among the first.

Because of the unique appearance of the Citroen auto, the cross-country trip, with visits to principal cities across the continent, constitutes a most unusual exploitation stunt for Christie Comedies. Incidentally, it is the first time a light car of this make has ventured on such a jaunt across America.

The Christie Comedy "Doodle Bug," alias the Citroen speedster, will be used in comedies made at Christie Studios after it has completed its long overland hike. Pat Dowling expects to make the West Coast in eight weeks.

## Fox West Coast Comedies

Five Fox Comedies are under way in the West Coast Studios. They are: "Napoleon, Jr.," a Noah's ark story which Leslie Selander and Mark Sandrich are directing with Jerry Madden and Flora Mae Moore, the infants, in featured roles; "Golfing widows," a Max Gold and Al David company with Barbara Luddy and Archie Burke in the leads; "Society Architect," a Van Bibber which Robert Kerr is producing with Earle Foxe and Florence Gilbert in the principal parts; Jules White's "Light Wines and Bearded Ladies," in which Byrnece Beutler and Gene Cameron have the leads and "The Marry Month of May," Thomas Buckingham's latest in which Gladys McConnell and Harold Goodwin are the principals.



Ann Howe was chosen in the recent California "beautiful girl" contest to go into pictures as a "new personality." She is being co-starred with Wally Van in a series of two-reel comedies, for American Cinema release.

## Miss Bradley with "Ham"

For the first time since her association with Educational Comedies, Estelle Bradley will play the leading feminine role with Lloyd Hamilton. This picture will present three of the "old-timers" on the Educational lot, Hamilton, the oldest comedian in point of service; Estelle, the "oldest" leading lady; and Norman Taurog, senior director, who will direct the picture.



Georges Carpentier, considered something of a pugilist over in France, was a visitor at the Educational Studios in Hollywood last week. It was a reunion for Georges and John G. Adolphi who directed Carpentier in "The Wonder Man," a secret service feature, of several years ago. Left to right, across the page, are: Director Adolphi, Carpentier, Lloyd Hamilton, Norman Taurog, Bert Young, Anita Garvin, Toy Gallagher, Carpentier, Estelle Bradley and Lucille Hutton. John Adolphi is now an Educational director.



## First "Carrie of the Chorus" Comedy

The first of the "Carrie of the Chorus" comedies that went into production some time ago is ready for release on schedule, which called for September 1st as the day. The series is produced by Max Fleischer for Red Seal Pictures Corp., and heavy bookings from the twenty-two Red Seal picture exchanges throughout the country are reported.

The first release is "Morning Judge," with Peggy Shaw in the lead, ably supported by Flora Finch, Joe Burke and a galaxy of funsters. Dave Fleischer directed the series with Bradley Barker assisting.

The series, of which there are thirteen in all, two reels each in length, marks the entry of Max Fleischer into the two-reel comedy field. Mr. Fleischer has had plans for these comedies under contemplation for some time; ever since the cry arose for more and better short-subject comedy materials, but owing to the press of production activities of his other Red Seal releases, which number, among others, the Ko-Ko subjects in his song car-tunes and the "Out of the In'kwell" comedies, actual production on these had to be delayed until this time.

At the very outset Max Fleischer gave his promise that the "Carrie of the Chorus" comedies would steer clear of the beaten paths of comedy making, that slap-stick and pie-throwing were taboo, and that this series would really be an answer to the call for clean comedy that can create laughs without the aid of intelligence-insulting hokum. He stuck to this promise and to his purpose, and the result is that the series is finding favor with the bigger first run theatre chains throughout the country.

Up to the present time, nine of the series have been completed. The production of the tenth and succeeding issues will be begun in about two weeks.

Meanwhile, a high-powered exploitation campaign has been laid out behind this series of two-reelers. Press books will cover each of the thirteen issues, the first of these to be of a general nature, laying the groundwork with a series of prepared newspaper and magazine readers and reviews.

A full line of accessories, unusual for a subject of this nature, has also been prepared, taking in corner blocks, several sizes of posters, four-colored lobby cards, and black and white photos.



In "Mornin' Judge," first of the series of "Carrie of the Chorus" Comedies, produced by Max Fleischer for Red Seal release, we see Peggy Shaw, Joe Burke, Flora Finch and James Tarbell in a typically humorous scene.

## All-Comedy Circus in Idaho

The Star Theatre, Ashton, Idaho, has made the Pathe All-Comedy Circus a regular monthly program unit. So successful were the first three programs of this nature, that on the fourth, it carried for a two-day run, this being the first time in that territory that the Pathe All-Comedy Circus was used more than one day.

The big laugh program for July 20 and 21 consisted of the following Pathe short comedies:

"Fly Time," an Aesop Fable; a Hal Roach "Our Gang" comedy, "Buried Treasure"; Theda Bara in "Madame Mystery," a Hal Roach comedy; Harry Langdon in "Remember When," a Mack Sennett comedy, and Charley Chase in "Mama, Behave," another Hal Roach two-reel production.

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Charlotte	Omaha



## Pathe Releases, Week of September 5

"The Family Album," the first of a new series of Hy Mayer cartoons; "Hoboken to Hollywood," a Mack Sennett two-reel comedy; "Should Husbands Pay," a Hal Roach two-reeler with Jimmie Finlayson; Topics of the Day and Aesop's Film Fables, provide a full measure of fun on the Pathe short feature program for the week of September 5th, which also includes the final chapter of the Patheserial, "Snowed In," "Big and Little," a Grantland Rice Sportlight; Pathe Review No. 36 and issues Nos. 74 and 75 of Pathe News.

"The Family Album" is the first of a series of four cartoon reels entitled, "Hy Mayer's Sketch Book." In his initial subject Mr. Mayer has taken that noble institution, the Family Album, with its unlimited opportunities for cartooning and caricature and contrived one of the funniest reels of pen and ink impressions ever brought to the screen.

"Should Husbands Pay?" is a Hal Roach star comedy featuring Jimmie Finlayson, with Vivien Oakland, Martha Sleeper, Anders Randolph, Tyler Brooke, Charlotte Mineau and Anita Garvin in support, and directed by F. Richard Jones.

"Hoboken to Hollywood" is a Mack Sennett comedy with an all-star cast headed by Billy Bevan, who is supported by Vernon Dent, Thelma Hill, Lenore Summers and directed by Del Lord.

"Big and Little" is the latest Grantland Rice Sportlight. Fishin' as is fishin'—that's the theme of this Sportlight, and there's no more engrossing subject to be found in the summertime, as the Distinguished Occupant of White Pine Camp could tell you if he were given to frequent conversation. This picture hits straight at the heart of two classes of people—the anglers and the non-anglers.

Pathe Review No. 36 offers the following: "Tulane University," one of a Pathecolor series of the foremost American institutions of higher learning; "With the Roosevelts in Turkestan," No. 2 of a series of camera records of a thrilling adventure; "The Scrambled Scrapbook," a novelty produced with the "process-camera" invented by Alvin V. Knechtel of the Pathe Review Camera Staff.

"The End of Redfield" is the title of the closing chapter of "Snowed In," featuring Allene Ray and Walter Miller.

"Pests" is the title of the current Aesop's Film Fables release.

## "Big Boy" Is an Educational Star

"Big Boy," who has been featured in the Educational-Juvenile Comedies in the past season, becomes a real star in "My Kid," first Juvenile Comedy for 1926-27, and he succeeds as such with the ease and finish of a veteran many times his age. Production work on this picture, which is scheduled for early September release, has been completed and pre-view critics have described it a comedy masterpiece.

With big derby hat, shoes, et al, the two-year-old "Big Boy" is shown as the youngster, who, feeling that he is being neglected by his older brother and mother at home because of the arrival of a baby in his home, starts out to become a "knight of the road." His adventures with another tramp and the sheriff's pet bulldog form a story in which the laughs closely follow scenes and incidents touched with pathos.

Charles Lamont's direction of the picture shows a deft handling of the many typical kid incidents crowded into the two reels. It is easily the best Juvenile Comedy released in many months.

## "Newlyweds" Booking In the South

Word has been received at the Universal Home Office from Ben Y. Cammack, Universal representative in Atlanta, that the new Empire Theatre, the prize show-house in Birmingham, Ala., has completed arrangements to show all the new Buster Brown comedies, the "Newlyweds and Their Baby" series of comedies, and other Stern Brothers product.

### Rayart Signs Rawlinson

Rayart has signed Herbert Rawlinson to star in "Trooper 77," a ten-episode serial play by George Pyper. Rawlinson recently appeared in two Rayart serial plays, "The Flame Fighter" and "The Phantom Police."

## Red Seal Features On Broadway

Two Red Seal pictures played on Broadway, New York, this week, and both got more than the usual allotment of comment.

At the Capitol Theatre, Ko-Ko held sway with his baton, leading the old favorite "By the Light of the Silvery Moon," brought peals of laughter and a good round of applause at the end of the first chorus and at the end of the song.

At the Cameo Theatre, the little imported French novelty that amazed reviewers recently, "At 3.25," is clearly holding its own with a better than usual bill. "At 3.25" is a Red Seal picture that will be put out for general release in the near future.

## No Gas to Buy; No Brakes to Bind!



Earl Hammons, President of Educational Film Exchanges, Inc., is the proud owner of this full-blooded English Hackney, "Gay Boy," Sire—Clayton, 303; Dam—Irvington Patience. Mr. Hammons recently returned from England, where he acquired "Gay Boy." And a lot of Earl's pals are singing hymns of hate to think of how much better off Earl is on his splendid mount than they are in their expensive cars.

## Educational Pictures Scheduled

First productions of the season in several series and a comedy featuring Jack Duffy in his initial star role head Educational's array of pictures for September release, as the Greater Movie Season gets into full swing.

"The Blue Boy," second Romance Production in Technicolor, and "My Kid," the first Juvenile Comedy in which "Big Boy" takes the sole leading role, are outstanding productions on Educational's schedule for the month.

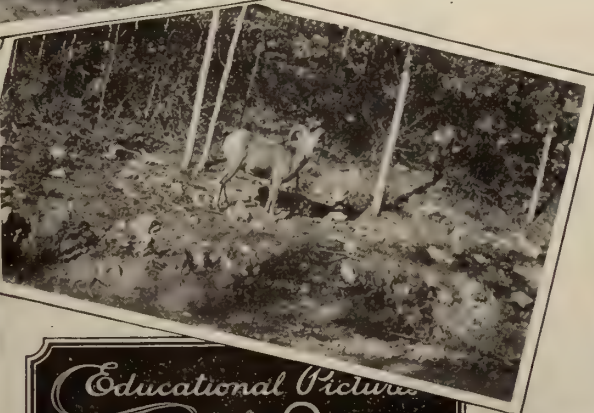
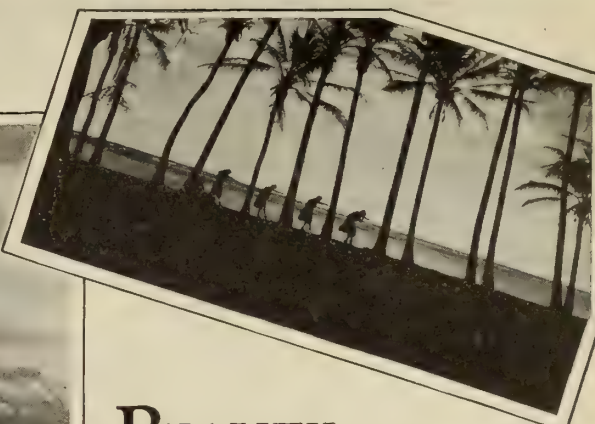
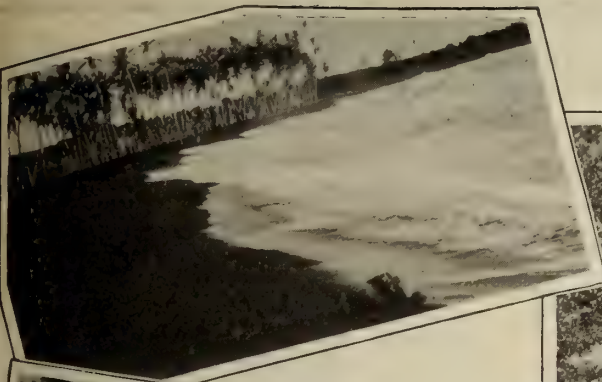
A total of six two-reel comedies and more than twice this number of one-reel subjects will be released in September by Educational Film Exchanges, Inc.

"The Blue Boy," which, like "The Vision," was done in natural colors, easily maintains the high standard set by the first Short Feature in the Romance Productions series. Critics and exhibitors who have seen the picture in previews have been even more enthusiastic in their praise than they were with the initial Romance picture. Arthur Maude, director, has based his story on his conception of the romance back of Sir Thomas Gainsborough's masterpiece "The Blue Boy," and has carried this story to the screen in a vivid, colorful manner.

John Roche, who had the principal role in "The Vision," is co-starred with Philippe De Lacy, a competent juvenile player, in this production. De Lacy is seen in the title role of "The Blue Boy" and makes of it the most charming and sprightly character in the picture.

Preview critics have described "My Kid," initial Educational-Juvenile comedy of the 1926-27 season, as a comedy masterpiece in two reels and easily the best vehicle in which "Big Boy" has appeared. It presents the two-year-old baby star, with his derby hat, big shoes, et al, as the outstanding player. The story hinges entirely on episodes in his life, and affords him the opportunity to take all the laurels of the comedy.



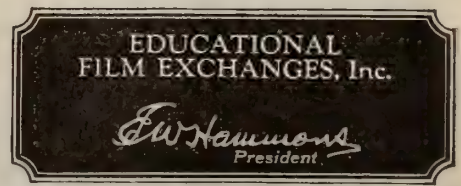


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# Reviews of Little Pictures with a Big Punch

## "And George Did"

(Universal—Two Reels)



One of the "Let George Do It" series of Stern Brothers' comedies, this number shows Sid Saylor flirting with a tough guy's

wife, then getting a job on a skyscraper and finally being chased over the framework by the irate husband. The humor is not as spontaneous as the earlier issues, but Sid's antics and near-falls on the steel framework offer amusing thrill comedy.—C. S. Sewell.

## "Scrambled Eggs"

(Pathe—One Reel)

This shows Thomas the cat, waked up by means of a live alarm clock, and checking into an egg factory where the hens are supposed to lay on schedule. Shoots lead down to crates from their nests. Thomas quits his duties to make love and the works are scrambled.—Peter Milne.

## "Jim Hood's Ghost"

(Universal—Two Reels)



Well-known to audiences for his work in features, Edward Hearn is co-featured with Josie Sedgwick in this Western which deals with a

girl who unravels the mystery of her twin brother's death by impersonating him and scaring the real culprits into a confession. The plot interest is slight, but it should please, for it gives the featured players, especially Miss Sedgwick, good opportunities for typical action.—C. S. Sewell.

## "Buster Helps Dad"

(Universal—Two Reels)

ONE of the Buster Brown series and a good one, the action chiefly centering about the dog, Tige, who gives such a good demonstration of his stuff that he breaks into the movies. There is much in this that is amusing and unusual.—Peter Milne.

## "Uppercuts"

(Educational—Two Reels)



Jack Duffy, the amusing portrayer of sprightly old man roles, achieves stardom in this Christie, which shows him as a fight fan,

while his wife believes he is against the fistic art. He grooms his butler as a fighter and William Irving in this role gives him a race for the comedy honors. There is a laughable burlesque prize fight with some good gags, and altogether it is a first-rate comedy.—C. S. Sewell.

## "My Kid"

(Educational—Two Reels)



An exceptionally good comedy, and one of the best kid pictures we have seen in a long time. Big Boy, who made such a hit in previous juveniles, is featured and there is real humor as well as a good touch of pathos in the plot which shows him as running away from home because a new baby has usurped his place as the baby of the family. Experiences with a tramp and the sheriff who scrap over a reward for his return enliven matters. Henry Murdock, pictured here, is good as the tramp. Should please any kind of patron and go over well in all classes of houses.—C. S. Sewell.

## "Marvels of Motion"

(Red Seal—800 feet)

ISSUE L of this series uses stop, reverse, slow and suspended motion in covering a classical dance. There is also an interesting section showing some truly miraculous and seemingly impossible trick shots on a pool table made by the expert St. Jean.—C. S. Sewell.

## "Two Dollars Please"

(Universal—One Reel)

ONE of the most amusing of the recent Bluebird Comedies featuring Neely Edwards, who this time appears as a young doctor who hires patients to impress his prospective father-in-law. "Pop" is accidentally tipped off, but mistakes a minister's invective against an accidental beauty parade as a performance of the wedding ceremony, so all ends O. K. for the doctor and his sweetheart, impersonated pleasingly by Betty Baker.—C. S. Sewell.

## "Carrie of the Chorus"

(Red Seal—Series)



With "Morning Judge," the first issue of this series, Red Seal invades the two-reel comedy field. The action concerns a theatrical troupe stranded in a small town. One of the girls vamps the local judge who gets them out of jail. They are caught by a traffic cop and the judge disguises as a ballet dancer and eventually feels the wrath of his irate wife when the truth comes out. Peggy Shaw is the girl, Joseph Burke the judge and Flora Finch, the noted player of old Vitagraph days, is the wife. There are a number of laughs in this comedy which combines stage and rural stuff with a comedy chase and it should amuse the average patron.—C. S. Sewell.

## "The Blue Boy"

(Educational—Two Reels)



Gainsborough's famous canvas furnishes the inspiration for the second of the subjects filmed in natural color by the Technicolor process, based on famous paintings. There is an interesting little story dealing with the kidnapping of a little boy by gypsies and his chance recovery by his father ending with his appearance dressed as a young nobleman which serves as the artist's inspiration. The cast, including little Philip DeLacy in the title role, is splendid and the color effects marvelously beautiful. It is a genuine little gem.—C. S. Sewell.

## "The Fighting Marine"

(Pathe—Serial)

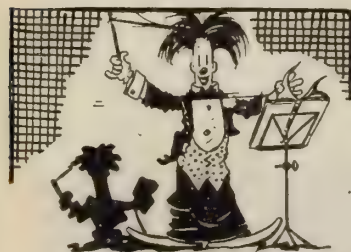


Gene Tunney, challenger for Dempsey's crown, bursts forth on the screen firmament in a rattling good serial for Pathe, "The Fighting Marine," in which he is cast as a newspaper reporter who in following up a mysterious who for an ex-marine with pugilistic experience, finds himself drafted as the bodyguard of an English titled woman who must reside in a Western mining town under the terms of an eccentric will. Sinister interests, who stop at nothing, do everything in their power to prevent this, and the result of the frequent clashes as evidenced by a showing of the first three episodes indicates that the serial will be a box-office knockout, for aside from Tunney's drawing power because of the newspaper publicity for the coming fight, which will bring the fight fans in droves, the action is such that it will find favor with the regular serial crowd. There is the usual carried over suspense and a smashing finish for each chapter, and plenty of action. It is almost superfluous to remark that Gene has been given ample opportunities for using his famous fists and when he knocks out a quartette of roughnecks at one time you are convinced that he can really do it. Oh, yes, he is a good-looking chap as his fans know, and capably handles the role even to the wearing of a monacle when he is posing as a titled Englishman. He has been given an excellent supporting cast headed by Walter Miller, himself a serial favorite, with Marjorie Gay and Virginia Vance in the leading feminine roles.—C. S. Sewell.

## "A Typical Tropical Sky"

(Educational—One Reel)

ONE OF ROBERT C. BRUCE'S superbly beautiful subjects depicting the cloud effects of a tropical sky. Every one of these scenes is a photographic gem suitable for framing and particularly striking are the scenes where each little cloudlet is made by the setting sun to look like an island of fire.—C. S. Sewell.



Ko-Ko, guest conductor at the Capitol, N. Y., this week, leads the audience for "By the Light of the Silvery Moon," a new

Ko-Ko Song Car tune  
FITS ANY THEATRE  
FITS ANY PROGRAM





# Along Exchange Row

## With the Men Who Sell the Pictures

### Kansas City

Moving Picture World  
Bureau, Kansas City,  
August 23.

M. A. Levy, Fox branch manager at Kansas City, has been transferred to the Omaha exchange, being succeeded in Kansas City by John Nolan, special representative for Fox. Bob Gary, former Universal exploitation hustler, has accepted a similar position with Fox in Kansas City. A. A. Renfro, Pathe City salesman, is in charge of the Kansas City branch during the absence of F. W. Gebhardt, branch manager, who is vacationing in Ohio. T. W. Edwards, Pathe representative, is back on the job.

After a vacation in Idaho, C. L. Hickman, formerly with F. B. O. in St. Louis, is covering Kansas for Pathe now, while H. A. Gregory of the latter company has resigned. Jimmy Lambert, Metro-Goldwyn representative, was forced to submit to an operation which lost him the use of his left eye.

### Minneapolis

Moving Picture World  
Bureau, Minneapolis,  
August 23.

Tom Kress has resigned from the F. B. O. Minneapolis sales force to join H. O. Murgidge in handling "Way Down Upon the Swanee River." They will road the show film with a negro orchestra and specialties.

#### GOLD SEAL MOVES

Gold Seal Exchange, Minneapolis, has moved from the Loeb Arcade to 35 Western avenue. George Kopman is manager. Fox Film corporation will open offices in Des Moines on September 1. Plans to build a \$15,000 building are also announced.

#### NEW SALESMAN

Max Rivkin has joined Friedman Film Corporation, Minneapolis, and will sell Columbia pictures in the territory. Fred Newton, former president of the American Institute of Banking, has left the First National bank, Minneapolis, to sell pictures for Fox in Northern Minnesota.

### San Francisco

Moving Picture World  
Bureau, San Francisco,  
August 19.

A western convention of F. B. O. branch managers and salesmen was held at the San Francisco office on August 14, with all the offices in this territory represented. Plans for the new season received attention from every angle.

#### ENTERS NEW BUSINESS

H. J. Henriouille, for some time booker at the San Francisco branch of F. B. O., has tendered his resignation and has purchased the Shiek Inn in Dublin Canyon, in partnership with Charles Mayo, former owner of the Mayo Bio, a picture theatre on Market street.

#### GOLDMAN WITH SUPREME

Sid Goldman, at one time manager of the San Francisco office of F. B. O., is now with the Supreme Film Company of California, Inc., and is busily engaged in getting signatures on the dotted line for exhibiting rights to Chadwick pictures.

### Butte

Moving Picture World  
Bureau, Butte,  
August 19.

The Montana Film Board of Trade recently met in the Butte offices of Harry Meyers and elected officers. W. M. Hughart, Pathe manager, was elected president; C. R. Wade, P. D. C. manager, vice-president, and Harry Meyers (present incumbent) general counsel, secretary and treasurer. The retiring officers were W. J. Heineman, Universal manager, president, and Frank Murphy, booker manager for Famous Players, vice-president.

### Canada

Moving Picture World  
Bureau, Ottawa,  
August 24.

Arthur Cohen, vice-president of Regal Films, Ltd., Toronto, has joined the sacred ranks of the "hole-in-one" golfers, performing the feat in a recent foursome at the Oakdale Golf Club, Toronto. The "oner" was made at the eighth hole, which measures 160 yards from tee to cup.

#### F. B. O. MOVES

The head office of the Film Booking Offices of Canada, Ltd., has been moved into new quarters occupying the whole of the fifth floor of the Film Building at 277 Victoria street, Toronto, according to announcement by P. C. Taylor, general manager. The Ontario branch office, which is managed by W. E. Allen, formerly of Montreal, is on the same floor. S. H. Decker, former F. B. O. manager at St. John, N. B., is now in charge of the Montreal branch, while A. L. Gaudet has been appointed manager at St. John, N. B. Western managers continue as before, namely: T. Newcomen at Winnipeg; Vernon Dixon at Calgary, and A. E. Rolston at Vancouver, B. C.

### Omaha

Moving Picture World  
Bureau, Omaha,  
August 23.

Miss Mae Foley, cashier of the F. B. O. office in Omaha, left for Chicago to spend her vacation of a couple of weeks. Ray O'Brien is spending his vacation right at home in Omaha playing golf and mowing the lawn. He is assistant manager of the Fox office.

#### DUTTON PROMOTED

O. H. Dutton of the Exhibitors' Supply Co., Omaha branch, has been promoted to district manager with supervision over Omaha, Des Moines, Denver, Kansas City, and Minneapolis. Joe White has resigned as salesman for Warner Bros. and taken a special position with Independent as special sales representative.

### Seattle

Moving Picture World  
Bureau, Seattle,  
August 19.

Exchange folks declared a holiday on August 17 and betook themselves to the big picnic grounds at Redondo Beach for a Field Day. The proceeds of last Spring's Film Folks Frolic were expended in this grand blowout, "eat," music, prizes and all incidental expenses being defrayed from the Frolic Fund. The crowd of over 200 had a splendid time. An excellent stunt program and transportation were under the guidance of Jay Gage of Educational, while Jim Reilly of Universal provided the bounteous "eats" and the good music.

### Pittsburgh

Moving Picture World  
Bureau, Pittsburgh,  
August 24.

A. W. McCormack, assistant manager of the Pittsburgh Fox branch, who has been connected with this office for almost six years, has resigned to take effect August 31, and will immediately leave for the West Coast to make his future home. It is entirely likely that "Mac" will take up studio work of some kind upon his arrival in California.

#### MORAN ON VACA

"Bert" M. Moran, Pittsburgh Pathe manager, is off on a three-weeks' vacation, his first since 1924. "Bert" is visiting his old home at Burlington, Vt., and also will spend some time fishing in Canada.

#### RAINEY BUYS FIRM

Jack Rainey, for two years a salesman with the Film Distributing Company here, has purchased the company and is now sole owner. Jack was formerly an exhibitor, having for some time managed the Rialto in Erie. Earl Lohr, formerly manager of the Cameo, Butler, has joined the road force.

#### HORNE PROMOTED

"Bill" Horne is the new assistant manager at the Standard-Federated Exchange, Pittsburgh, succeeding Moe Koppelman, who resigned after having held the position for two years. "Bill" comes here from the Warner home office, where he served as contract manager and auditor. Mr. Koppelman upon his departure was presented with a beautiful wrist watch by his co-workers.

#### MRS. ROUND RESIGNS

Mrs. Edgar T. Round, (better known on Film Row as Miss Marian Fisher) employed in local exchanges for eleven years, the past few of which she has served as cashier for the Columbia Film Service, has resigned her position owing to ill health. Accompanied by her husband she will take a three-months' rest in Florida.

### Buffalo

Moving Picture World  
Bureau, Buffalo,  
August 24.

Syd Samson, manager of Bond Photoplays Corporation, has returned from a statewide business trip including Rochester. To celebrate his homecoming he took Herk Webster out to lunch last Saturday—only Herk paid the bill.

#### NEARS COMPLETION

The new Paramount exchange in North Franklin street is nearing completion and promises to be one of the finest in the country. It will be beautifully furnished and completely equipped.





# Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

## Greyhound Racing Hits Films in Butte

*Moving Picture World  
Bureau, Butte,  
August 20.*

**G**REYHOUND racing has taken Butte by storm. For the next Butte fans now are devotees of the electric rabbit course as the hounds of the Highland Kennel club race over the \$75,000 elaborate racing tracks. Some 3,000 people trail down to the club headquarters rain or shine. That this sport is taking a mighty toll on the theatres there is no question, and no matter how fine the theatre program there is nothing that will overcome the lure of the betting ring. Fortunately the sport is

short-lived and the 30 days of racing will soon pass.

### HASELTON TOURING

Guy Haselton, manager of the Rialto at Missoula, closed his theatre in July and started off in his high powered car for a tour of the scenic highway to Old Mexico. He went via Zion National Park, through the celebrated Bryce Canyon on to the Grand Canyon of the Colorado and south to Old Mexico. He will return by way of Los Angeles up the Pacific Coast across the divide and home about September 1, when he expects to open the Rialto for the fall season.

### HUFF INSTALLS ORGAN

N. E. Huff of the Dream Theatre, Couer

d'Alene, has recently installed a large orchestral organ. It is proving one of the big attractions on his programs, and as he is a past master musician he is giving the theatre fans some mighty classy musical programs in conjunction with his movies.

### HAS A "GOLF DOG"

E. Powell White, owner of the Strand at Livingston, has been in Anaconda the past week attending the annual state golf tournament. He takes his celebrated "golf dog" with him to help retrieve the balls. He calls him "Tom White" and the golfers say he is some dog. Last year he attended the tournament at the country club in Helena and Tom was one of the side attractions, getting a lot of attention from all the players.

## Eisner Golfs in His Kansas City Home

*Moving Picture World  
Bureau, Kansas City,  
August 23.*

**N**OT long ago Adolph Eisner, former president of the M. P. T. O., Kansas, City, and now in charge of the booking of Universal theatres in the Kansas City territory, purchased a set of golf clubs, bag and all, the objective being to lose part of a rotund waistline under the steaming showers of some golf club. Thus far the clubs never have dug into turf, but they have been active to the extent of one broken lamp, a badly scarred parlor chair and forty-one new gray hairs in the head of Mrs. Eisner. But Adolph's a golfer, play or no play.

### VISITORS

Among the out-of-town exhibitors in the Kansas City territory this week were: J. A. Jefferies, Manhattan, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; S. A. Wilhoit, Jefferson, Springfield, Mo.; G. L. Hooper, Hooper & Jencks, Topeka, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; Glenn W. Dickinson, Dickinson Circuit, Lawrence, Kas.

### BANCROFT SOLD

The Bancroft Theatre, Forty-third and Troost avenue, Kansas City, has been sold by T. S. Wilson to A. E. Elliott, formerly of Independence, Mo. G. Siebens has purchased the half interest of his partner, E. E. Weber, in the Broadmoure Theatre, suburban house of Kansas City. Frank Whittam, formerly

manager of the Strand, has been named manager of the Bagdad Theatre, a Kansas City suburban house.

### JAYHAWK OPENS

The opening of the new Jayhawk Theatre of Topeka, Kas., was a gala affair. Many exhibitors of Kansas City attended the opening of the \$500,000 house, which will be operated by G. L. Hooper and Maurice Jencks of Topeka. An elaborate entertainment program was arranged for visiting exhibitors.

### MOVE OFFICES

The headquarters of Capital Enterprises has been moved from Nineteenth and Main streets to the ninth floor of the Davidson building, Seventeenth and Main streets, Kansas City.

## McKnight Buys Lock Haven, Pa., Site

*Moving Picture World  
Bureau, Pittsburgh,  
August 23.*

**C.** C. McKNIGHT, lessee of the State Theatre, Lock Haven, has purchased the property, as well as 130 feet additional in the rear of the house, and on the site will erect a modern 1,500 seat house, to have a combination policy. Construction work is to begin as soon as possible without necessitating the closing of the theatre. After the work is completed the present State Theatre will be remodeled into a lobby and foyer.

The State was opened by George A. Huff in April 1925, at which time it was known as the Dreamland. Mr. McKnight purchased the house last January, re-named it, and has conducted it since. Preliminary plans promise another mighty fine theatre for the local territory, and the World extends to Mr. McKnight the best wishes for a great success.

### VISITORS

Among the recent exhibitor visitors to Pittsburgh's Film Row were J. B. Cox, Mt. Pleasant; "Jimmie" Retter, California; M. F. Ross, Carmichaels; Adolph Farkas, Johnstown; Tom Bello, Belle Vernon; William

Lamproplos, Latrobe and George McGowan, Blairsville.

### CAMEO IMPROVED

The Cameo in downtown Pittsburgh, a Universal house, was closed the week of August 23 for remodeling, re-painting, re-carpeting, etc. A triple shift of workmen completed the work in scheduled time, and the house re-opened on August 21. It is one of the prettiest of its size in the country. New Simplex projectors were installed, as well as an Arctic Nu-Air Cooling System.

### HANDEL ON VACATION

Harry Handel of the Centre Square Theatre is vacationing, touring the East.

## Moore Buys Four Washington Theatres

*Moving Picture World  
Bureau, Seattle,  
August 20.*

**H.** T. MOORE, of the Moore Amusement Company, Tacoma, Wash., who retained his majority interest in the houses operated under this company's banner when the recent Jensen-Von Herberg transfer became effective, made an interesting announcement earlier in the week to the effect that with associates he had purchased the four theatres in Centralia and Chehalis which have been operated for a period of years by the Twin City Amusement Company, constituting A. St. John, Frank Graham and J. W. Sparling of Centralia and Chehalis, and L. Titus of Olym-

pia. It was recently rumored that Universal was about to purchase these houses. John S. Baker, a banker, and Ed Dolan, a partner of Mr. Moore in Aberdeen and Hoquiam houses, were his local associates.

The real interest, however, centers around the fact that North American Theatres, Corp., purchasers of the J & V Chain, were also equally interested and have thus added not only the four Twin City houses, but Dolan's five Aberdeen houses, announcement of the latter being made on the same day. This looks though North American were far from through acquiring houses in the Pacific Northwest. Three houses in Hoquiam and two in Olympia, while being under the Moore Amusement Company management, are in no way connected with the North American Corporation. The Twin City houses are the Grand and Liberty in Centralia and the St.

Helens and Dream in Chehalis. The Liberty Chehalis was also to have been sold, but was recently destroyed by fire and will not be rebuilt according to the owner of the property.

### GREENLUND ALERT

Manager George Greenlund of the Rialto, Tacoma, pulled a fast one last week when he opened "The Wise Guy" for a week's run. He was told by several persons who had seen the picture that Almee Semple McPherson's Temple was used for the background of one of the scenes with James Kirkwood. Greenlund immediately wired the much publicized Almee, inquiring whether she had granted permission to First National to use the exterior of her temple in a scene. An immediate response was forthcoming that the evangelist had never heard of the picture. The incident was worthy of a good front page newspaper story.



# New Theatre Enterprise in Minnesota

*Moving Picture World  
Bureau, Minneapolis,  
August 24.*

**A** NEW theatre chain and several new theatres in the Minneapolis territory indicate that the business is still looking up in the district.

Sandon & Ashley, operating theatres in Jackson, Blue Earth and Lakefield, Minn., have decided to branch out. They are negotiating for several theatres and will increase their string to ten. Work has started on Saxe's new million dollar theatre at Madison, Wis. The \$1,700,000 job on the new Orpheum at Sioux City, Ia., is also under way. Half a million dollars will be spent on a theatre and business block in Waterloo, Ia. Work is being rushed on the new Hotel Maytag Theatre, Newton, Ia., which is expected to open soon. William Christensen, contractor, is building a new \$55,000 theatre at Racine, Wis.

## REOPEN BIJOU

The new Bijou at LaCrosse, on the site of the first theatre in that city, has been reopened by Cooper Theatres Corporation. John Kaufman will reopen the Gayety at Ottawa, Ia., this week. H. N. Davies of Spencer, Ia., will build a new theatre at Storm Lake and A. H. Blank interests are about to finish the new Englert in Iowa City to replace that destroyed by fire.

## FISCHER ACTIVE

Construction has also started on the new Fischer-Paramount Theatre at Portage, Wis., while Fischer is said to be ready to go ahead at Berlin, Wis., but is held up by the insistence of Berlin residents interested that the money for materials shall be spent in the town. Miner Amusements Company is said to be planning new theatres at Rice Lake and at Park Falls. The Lakeville Theatre, Lakeville, Minn., is being redecorated and will be opened again this week by R. Shen.

## SPENDS \$1,500

More than \$1,500 has been spent on the Regent Theatre, Cedar Rapids, Ia., in redecorating. The theatre was closed only two nights. M. R. Blair is owner. The Stratford, Wis., Opera House will reopen after being closed all summer. Changes are being made in the Claremont, Minn., theatre after it was closed by the fire marshall recently. The Riverview Amusement Park at Des Moines, recently destroyed by a \$22,000 fire, is being rebuilt.

## NEW SUNDAY BATTLE

Perry, Ia., business men are battling over Sunday theatres. Theatre men are sitting tight and saying little but the other business interests are said to be split wide open on the issue, one faction declaring the open Sunday will be good for business and the other asserting that it is an unwarranted desecration of the Sabbath.

# New Fox Detroit Theatre To Be Largest

*Moving Picture World  
Bureau, Detroit,  
August 23.*

**T**HE new William Fox Theatre to be erected on Woodward avenue, just above the theatre circle of Grand Circus Park, will set 5,200, even larger than the new Michigan, according to advices from the Fox building department. In connection with the theatre there will be a 20-story office building. The site takes in the entire block from Columbia to Montcalm. The new theatre will be ready to open in September, 1927. The total cost, it is reported, will be about \$7,500,000.

## OVERSEATING DANGERS

At present there are 177 theatres in Detroit seating 150,703. Also, at present, there are proposed, or actually under construction, 31 additional theatres, seating 45,000, making a total seating capacity of 195,703. As compared with Chicago, three times the size of Detroit, Detroit has more theatres. Leaders here fear there is a grave danger of being overseated by the first of the new year.

## OFFICIALLY GREETED

Official recognition of the opening of the new Michigan Theatre was given the Kunsky-Balaban & Katz interests last week by the Board of Commerce and by Mayor Smith, the latter issuing a proclamation. The opening of the Michigan last Monday night was

the most auspicious opening in Detroit's history, the house being filled to capacity at each performance.

## TWO BY KOPPIN

Henry S. Koppin, now operating 23 theatres in Detroit, announces having purchased property in Plymouth, a suburb, for a new theatre to seat 2,500. Mr. Koppin also announces he will start work shortly on a new theatre in Redford.

## PALACE SOLD

H. F. Drew has sold his Palace Theatre at Grand Ledge to Z. E. Gooding, while the Grand Theatre reverts back to the owner, Ella Rice, who is planning on reopening the house.

# Schilling Managing Empress, St. Louis

*Moving Picture World  
Bureau, St. Louis,  
August 23.*

**E**DWARD SCHILLING of the Woodward Players has been named manager of the Empress Theatre, St. Louis, to succeed Edward L. Butler, retired. Schilling has been associated with the Woodward Players since their opening season in St. Louis at the Garrick Theatre in 1922. Since 1923 he has been associate manager of the Empress. He has also been a Woodward Player as well, appearing in many parts of consequence in the many plays put on by this dramatic stock organization.

## WEHRENBURG BUILDING

A modern fireproof theatre building with stores and apartments adjoining will be built on Grand boulevard between Maramec and Klock streets by Fred Wehrenberg, who now owns the Melba, Cherokee, Michigan, Ivory, Marguerite and Lidel Theatres in South St. Louis. The theatre will occupy the rear of the lot, covering a site 72 feet wide and 150 feet long, and will include a full-sized stage with dressing room, etc. The auditorium will seat 1500 on the first floor and 750 in the balcony. On the front part of the lot there will be seven stores with nine modern apartments above.

## AWARD CONTRACT

The St. Louis Amusement Company has awarded the contract for its proposed \$1,000,000 theatre and apartment-store building at Hamilton and Easton avenue to the Boaz-Kiel Construction Company. Construction will get under way at once.

## CLOSE FOR REPAIRS

The Bridge, Wellston, Newstead and Plaza theatres in St. Louis have been closed for repairs and redecorating prior to reopening for the fall season in September.

## VISITORS

Visitors of the week included Green Luttrell of Jacksonville, Ill., and H. C. Tuttle of Desloge, Mo.

# Cleveland Men "Ritzing It" On Riviera

*Moving Picture World  
Bureau, Cleveland,  
August 24.*

**F**IRST reports from European shores were received last week from Fred Desberg, president of Loew's Ohio Theatres, who is spending a five-weeks' vacation on the Riviera. Tommy Carroll, manager of Loew's State, is vacationing somewhere in that vicinity, also. Both report things to their liking.

## "HIPPI" REMODELED

Reade's Hippodrome re-opened last week, after having been at the mercy of the painters and decorators for three weeks. Extensive re-modelling, at an expenditure of \$50,000, and the laying of much new carpet was done in the interval. The policy of the

house remains the same as last season, a split week of feature picture and seven acts of vaudeville.

## Tries New Policy

*Moving Picture World  
Bureau, Cincinnati,  
August 23.*

**T**HE Kaypee Theatre, under management of Floyd Granger at Mt. Gilead, Ohio, is changing from a three-a-week program to a daily change policy.

John Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, has returned from his auto trip through New England.

## VISITS OPEN SPACES

Al Freedman of Loew's Ohio Theatres, who has been playing host to the film salesmen and distributors in the absence of Fred Desberg, slipped away from the boys last week and went far down state to mingle with the open spaces and the fishes. Final reports give few casualties among the latter, however.

## CODDINGTON MOTORS

Fred Coddington, manager of the New Cameo, returned this week from a vacation spent "all over" the eastern states, via the new sedan automobile which was a recent gift from his father-in-law.

Moving Picture World welcomes suggestions for its improvement. Write us!



# Big Show For Ottawa Civic Centenary

*Moving Picture World  
Bureau, Ottawa,  
August 24.*

**J.** M. FRANKLIN, manager of B. F. Keith's Theatre, Ottawa, presented an attractive program during the Ottawa Civic Centenary the week of August 16 when thousands of visitors flocked to the Canadian Capital from many parts of the United States and Canada. Knowing that fight pictures could not be presented in some of the states of the American Republic, and also of the Canadian angle to the ring battle in question, Manager Franklin added the Delaney-Berlenbach fight feature to his regular program. Delaney, the new light-heavy-weight champion, is really Ovila Chapdelaine of St. Francis, Quebec, and Manager Franklin laid particular stress on this fact. On the same program was "Mantrap," a feature having a Canadian background. There was also the usual card of six acts of Keith vaudeville and short film subjects.

## O'BRIEN HONORED.

M. J. O'Brien of Renfrew, Ontario, an outstanding figure in Canadian political and in-

dustrial circles, who was recently granted a decoration by His Holiness the Pope, is prominent in theatre circles of Eastern Ontario. Mr. O'Brien, who is a member of the Canadian Senate, built the O'Brien Opera House at Renfrew in 1909 and since that time theatres have been acquired or built by him in Pembroke, Arnprior, Almonte and Smith's Falls. This circuit is operated by the Ottawa Valley Amusement Company.

When a big stampede was being held at Lansdowne Park, Ottawa, during the week of August 16 as a feature for Ottawa's Fair, Manager James T. Moxley of the Imperial Theatre provided a special counter-attraction at the theatre, starting August 21, this being "Calgary Stampede," the Universal feature starring Hoot Gibson. The picture had been held back in Ottawa for some months so that it could be presented along with the local rodeo.

## MIDNIGHT PREVIEWS

Manager Ray Tubman of the Regent Theatre, Ottawa, Ontario, has initiated a plan of pre-view midnight presentations of current attractions as a special stunt. The arrangement consists of the showing of a feature, with musical accompaniment, on the night before the opening of the regular engage-

ment for the picture, the special show commencing at 11:15 p. m.

## DRAWS SPORT LOVERS

E. O. Smithers, manager of the Capitol Theatre, Kingston, Ontario, has been making a specialty of a tie-up with various local sporting and community events by inviting visiting athletes or other guests to certain performances at the theatre.

## WON PARADE PRIZE

For a recent holiday parade in Moose Jaw, Sask., Manager E. P. Fields of the Capitol Theatre captured first prize for the best float, which consisted of a large truck on which had been arranged a garden scene with canopy, topped by the name of the theatre. The house orchestra was placed in this setting, the musicians wearing attractive summer attire. Numerous selections were played along the route.

## CAPITOL TO REOPEN

The Capitol Theatre, Hamilton, Ontario, which has been closed since June, is to reopen on September 6 with "Black Pirate." Robert E. Nevilles, late of the Pantages Theatre, Toronto, has been appointed manager.

# Oakland, Cal., Mayor Bans Carnivals

*Moving Picture World  
Bureau, San Francisco,  
August 19.*

**T**HE recent application of an improvement club of Oakland, Cal., for permission to operate a carnival has aroused the ire of Mayor John L. Davie of that city, who introduced a resolution in the City Council denying the petition. The mayor pointed out the fact that the location chosen for the carnival is within two blocks of the new Plaza Theatre, erected at a cost of thousands of dollars. He went on to say that there are forty-seven theatres in Oakland which pay taxes, employ local residents and have an investment of no less than \$5,000,000. He declared that he would not oppose legislative action seeking to restrict open-lot carnivals.

## SILLS AIDS ANNIVERSARY

The St. Francis Theatre, San Francisco, recently celebrated its first anniversary by

having Milton Sills appear in person in connection with the showing of "Men of Steel." This was the star's first visit here since Greater Movie Season two years ago.

## FEEHAN RETURNS

Wallace Feehan, manager of the Chimes Theatre, Oakland, for Beach & Krahn and buyer of film for the Strand Theatre, Berkeley, returned recently from a vacation spent at Hollywood. Beach & Krahn are adding another house to their East-bay chain.

## STARK IN CITY

Ed Stark, who for many years operated the Opal Theatre, Hollister, Cal., but who disposed of this some time ago, has returned from an extended eastern trip and recently visited San Francisco's Film Row. While he has no theatrical connections at present, it would occasion no surprise to see him back in the fold soon.

## BARLOW SOON TO OPEN

The new house of James Barlow at May-

field, Cal., is nearing completion and the formal opening will be held at an early date. The theatre will be in operation shortly after the opening of Stanford University.

## SMITHS IN YUBA CITY

Mr. and Mrs. F. E. Smith, who for years operated a theatre at Marysville, Cal., have opened a picture house at Yuba City, nearby, having erected a building for the purpose at Plumas street and Forbes avenue.

## NEW EQUIPMENT

An improved cooling and ventilating system has been installed in the Empire Theatre, Reno, Nev., of which George Roy is the owner. The installation was made by Walter Preddey of San Francisco. George H. Cooke, of the Hub Theatre, Mill Valley, Cal., has made a number of changes in his projection room equipment of late, including the installation of Preddey reflector lamps. While this house is a small one, it has an operating room containing three projection machines.

# Great States Gets Empire, Quincy, Ill.

*Moving Picture World  
Bureau, Chicago,  
August 24.*

**A**CCORDING to word from Quincy, Ill., Great States Theatres will take over the Empire Theatre, the only legitimate house in that city, and add it to the Orpheum and Washington Square theatres now under Great States management, of which Hoeffler and McConnell are resident managers.

## COVENT GARDEN OPENS

The Covent Garden of Lubliner & Trinz opened last week with a new policy of jazz stage shows and a band under the direction of Eddie, Perrigo.

## MILLER TO BUILD

John Miller is planning a new 1000-seat house for Woodstock, Ill. Work is expected to start early next spring.

## NOW HAS THE APOLLO

Tom Van Nomikos has added the Apollo to his circuit. Harold Abbott has been appointed manager.

## TRINZ HAS PANTHEON

Eddie Trinz, managing director of the Pantheon Theatre, and his associates have taken over the 2,500-seat Chateau Theatre

at Grace street and Broadway. It was under Ascher management until the lease expired recently. It is reported the lease is for ten years at a term rental of \$420,000. Mr. Trinz says the venture is a personal one and has no connection with Lubliner & Trinz.

## TWO OPENINGS SOON

Arthur Mayer of Lubliner & Trinz has re-

## H. W. Moss Resigns From Omaha Rialto

**H.** W. MOSS has resigned his position as assistant manager for the Rialto Theatre in Omaha, and is now on the road selling films for the United Artists.

## BUYING EQUIPMENT.

A. B. Bostworth of Bostworth Bros., Long Pine, Neb., was in Omaha recently purchasing some equipment for his Opera House at Ainsworth, Neb. O. W. Tuel, Woodbine, Ia., and Mrs. Tuel were in Omaha recently selecting some fixtures in accordance with their plan to have all new seats in their house.

turned from a two weeks' trip to New York and says that the new Congress Theatre of the circuit is expected to open about a week before the new Belmont Theatre, which also is rapidly being made ready for an early opening next month.

## ROSE OPENS NOV. 1

Mitchell Brothers will open the new Rose Theatre on Milwaukee avenue about November 1. The house will seat about 1,800 and show both pictures and vaudeville.

## NEW OWNERSHIP

Frank Evans has taken over the interest of J. L. McCurdy in the Hinsdale Theatre at Hinsdale, Ill., and the policy of the house will be pictures, stage presentations and music.

## CRAIDON MANAGER

James Craidon has been named manager of the Partheon at Berwyn, Ill.

## VACATION'S ENDED

Harry Fetter of the Riveria and Lou Judah of the Diversey, both of the Orpheum circuit, have returned from their vacations and report a fine outing.



*Edited by Colby Harriman*

HARRIMAN.



# Talking It Over With You

## A Few Items Worth Discussing With Exhibitors and Producers

### Production Forum Progress

We are gratified with the response we have received from our friends throughout the country who have sent out consistent inquiries for The Production Forum. One letter has told us that "this is a service we all need. We can get the information we need and in a way we can use it. It's told us so we can understand it."

That is just what we are trying to do. A real service—and oh, how that poor word has been misused and misapplied—is to help the man with a problem to solve it. It has been our experience that a man who often knows falls short in getting his information over because he shrouds himself with such a cloak of technicalities that sometimes he cannot penetrate it himself.

We have withheld the Forum for a couple weeks because we are changing the form of presenting it. Next week it comes out in a manner you will like, we hope. But what we want is a better name for the page than "Production Forum." Why not send in some suggestions? There is no barrier between us. We have never tried to put ourselves up on a pedestal because we have never considered ourselves ornamental. If a man is to be useful he has to carry with him the marks of the shop and talk and act in a manner known to his fellows. If this human note could only be emphasized to a greater degree we would all get farther than we do in this business.

We appreciate your interest, the common sense inquiries and your good will. Let us make this department a genuine service bureau. We have purposely restricted the inquiry identities to initials of the writer as we have often encountered a certain timidity on the part of some who did not want to be publicly identified with a question. The initials are the best. You always know when your question is answered.

We are going to ask you some questions, too. Watch out for them next week. It will be worth your while.

### "The White List" Wins

Requests for the White List of Dealers are literally pouring into the office from all over the United States. There must be something in our hunch after all. But we have had enough printed so there are sufficient copies to go around, providing you get your request in early.

We have heard a bit of criticism on the part of a few impulsive ones who claim that such a list minimizes the general equipment trade activities, that we should not be so drastic in our selection. Let us spike this impression right now. We have never had the slightest intention of discriminating against any manufacturer or dealer. We simply believe in the basic principle of fair play and a square deal even in the matter of equipment dealing. The firms we have selected as the representative manufacturers and dealers of stage equipment are those who have come under our own personal

observation. We know how they do business and that if the goods are not satisfactory that they are made good. That is something we cannot always get in this business.

The White List as we have selected it is just the first of a larger list. We want to know what we are commending to the men who are working away from these central markets. If the confidence placed in us is violated then a friend is lost and the service we are constantly striving for is impaired.

We want to also check up on the firms listed on this White List. We want to know of any irregularities which might rise. If any should develop we might say that they would be due to accidental circumstances although those conditions should be eliminated when the matter of stage equipment is at stake.

This list is general in its scope and we know that you will be accorded a courteous deal, a straight-forward business transaction without any of the "rush acts" or "high pressure" methods so characteristic in this business.

### Broadway Gets Busy

The coming season on Broadway looks very interesting. Their is much being done in the secret chambers of the producers and whisperings and the gossip of the street is a mixture of new ideas, ambitious plans and a rehash of the old stuff.

John Murray Anderson is back from his summer in Europe and opened his season this week at the Rivoli with a charming presentation unit "Milady Shawl." But whether the old program of last year will be improved remains to be seen. . . Publix spent a lot of money inaugurating its national circuit of presentation units and they are in a better position to judge ways and means of successfully getting the idea over than anybody else. There are evidences that the system will be perfected this coming season.

Joseph Plunkett has no reason to change his schedule. His Frolics have been a success. They have been a happy medium for using various vaudeville acts, names and non-names, in a manner acceptable to the most particular presentation fan. Then he injects a real prologue into his schedules. These always get over. So why improve them. If anything is to be done at the Mark Strand it is the compiling of a distinct group of Frolics each of which reflects a particular period and offered in a manner that will be variety pure and simple. There is a tendency towards similarity in the present set-up, that is, insofar as routine is concerned, but the Frolic idea is flexible and will lead itself to any new treatment which Plunkett desires to introduce.

With Warners taking over the Colony Theatre we will have another Vitaphone outlet. That makes two shrines for this new invention, their own theatre, The Warner, and the Moss house. A wonderful array of talent is being lined up for the Colony inauguration—Elsie Janis and her Gang with other stage and musical celebrities to

accompany via the Vitaphone the program featuring "The Better 'Ole." The Vitaphone will certainly cut a prominent figure in presentation matters this season. It is creating a lot of talk and interest and besides it is satisfying the patrons. That is an item worth considering. The Warner organization have much to choose from in the way of attractions and effects and if this device doesn't get all of the business which awaits it it will not be the fault of the device.

### The New Theatres

Rumors are flying thick and fast relative to the type of programs to dominate the new theatres. The new Paramount will be in a position to use the best presentation attractions they can secure. It will undoubtedly be the key house of the entire circuit. When the Roxy is finished we may look for a surprise. Roxy, himself, always surprises and he knows the standard presentation business. It may be a case of coming last with the prize. The preparations and program subject matter which is being lined up surely looks pretentious and we have a feeling that he will have something as new to offer as in the days when he first introduced the presentation idea to the motion picture theatres. There were but a few, very few, of the men in the game those days who could see where the form responded would eventually win. Time proved he was right. The public paid to see these productions. Roxy is far from stagnating. He is bound to have a surprise awaiting the multitudes and the business in general.

The attitude around the country, in houses of all sizes is for this presentation angle. The people are demanding "the theatre angle" to their picture programs. If producers and exhibitors watch their step and do not try to bite off more than they can chew it will be a healthy season for the entire business. There are many wonderful buys awaiting the producers in the artist market and there are many new novelties being made ready to offer those who want originality and something worth while in their programs. Even the vaudeville angle is improving and every vaudeville act is not trying to break into a picture house. The better ones and those whose routine will get over are being looked upon favorably. It will be a great season, but watch your step.

**HAVE YOU A COPY  
OF**

**"THE WHITE LIST"**

**SEND TWO-CENT STAMP FOR  
IT NOW**



# From One Broadway Stage to Another

## Capitol Theatre

An excellent overture and two charming presentation numbers feature the surrounding program for the picture of the week, Buster Keaton in "Battling Butler," Metro-Goldwyn-Mayer.

### "In a Japanese Garden"

A very conventional Japanese setting but well arranged and an attractive blend of realism and impressionistic motifs. The set represented an interior with an opening at center through which a distant volcanic peak was visible. The tip of a set house was seen at extreme left of the opening and in the foreground were flowering cherry trees. The panel scene was very highly colored with pigments but some good lighting opportunities were not made use of especially in the foreground.

Two large panel windows constructed in Japanese style and backed with a semi-opaque material were used to mask the center panel and carry off right and left. Rich green plush drapes were hung right and left in one and in front of these on either side a large brown vase was placed.

The routine opened with Margaret Schilling, lyric soprano, dressed in a red costume, seated on a small stool at center and sang a song about her little Japanese fan. In the program there was a musical composition notation and undoubtedly this was "Little Orange Blossom," by Dr. William Axt. Two Japanese girls were seated on either side of her. At the conclusion of her song, six girls entered and were joined by the two on the stage. This octette gave a very pretty ensemble routine. They were attractively costumed in black jackets with gold trimming, and red trousers all in the Jap style.

The Capitol Magazine followed this unit and preceded the second presentation feature.

### "Pastorale"

A very pretty dance creation in three parts. The first number introduced Celia Turrill, mezzo soprano, costumed in the garb of an ancient shepherdess. She was seated on a stump placed extreme right. A beautiful gauze drop with a gilt conventional pattern was hung at the curtain line. The gauze was blood red with foots and borders, with the singer highlighted with an amber spot which changed to a deeper color when the scene changed. Miss Turrill sang "To the Spring" by Grieg. At the conclusion of her song the lights back of the gauze were brought up revealing a woodland scene very suggestive of some of the Carot paintings.

A cut wood drop was hung well back. The trees were of the birch sapling type and stood out in good contrast against the deep blue sky which was punctuated with a few bright amber stars. The ballet of eight were garbed in light green and blue nymph costumes and we wish to emphasize the manner in which the ballet presented the difficult routine assigned to them. It was very well done and showed good ensemble balance. The set was toned green, purple and light amber from the sides and borders.

Two principal dancers were also good. Miss Lora Foster and John Triesault garbed as woodland folk did a good adagio and then resorted to a bit of pantomime as the last motif of the unit was introduced with Miss Turrill and Margaret Schilling returning down in one and singing "Auf Wiedersehn" by Romberg as a duet.

The lights on the full stage set were slowly dimmed as the song reached its conclusion as the opening scene was presented.

## Mark Strand Theatre

Douglas Fairbanks thrills the Strand screen this week with "The Black Pirate," United Artists, and it is a worthy contribution on the part of Joseph Plunkett as a feature in Greater Movie Season.

The program opens with a well rendered overture, "Il Guarany" by Gomez. The Mark Strand Symphony Orchestra was conducted by Alois Reiser the associate conductor of Carl Edouarde, general musical director. The Topical Review was well edited and well scored but the thing of beauty which will be here set down in our memory as one of the few highly colorful stage productions we have seen produced in any Broadway theatre with a feature picture.

### The Prologue

Joe Plunkett has hit the gong again. And let us hope for the sake of other producers who take time to read this notation that the picture will be held over for another week so that the handiwork of the Plunkett staff may be seen and studied. It is a marvellous setting, simple in its lines but a real product of modern stagecraft. The lighting treatment is especially colorful. The routine is not so well arranged, but we cannot expect everything the first week. When the male chorus get the idea of better enunciation into their harmony the finale will set everybody on the edge of their seats.

The scene represents a meeting place of the pirates. It looks like an underground room, or it may be the chambers of a captured palace. It is a series of alcoves, jogs and corners with an archway beam on a slight angle. Tables and chairs, together with props all indicative of the period of the picture. The routine features Fred Thomas, a male chorus of Twenty, and two unprogrammed dancers, all garbed in pirate costume and each sporting an ominous make-up. These characters are grouped about the set in good style. It is one of the best groupings we have seen in the Plunkett prologues. Some of the characters appear down a runway. All, in all, the set is well dressed with characters and accompanying properties.

The lighting treatment is softened with a bobbinette hung down at the curtain line. The foreground is flooded a deep blue at the base. Then shafts of green and purple are shot in from the sides and from overhead with the lower parts of the bodies of the characters toned with these shades in contrast to the orange amber and magenta which highlights the upper portions of their bodies. The background is toned with shaft lighting in reds, ambers and purples. It is a very fine treatment.

## Birdland Romance

(Continued from page 124)

the full stage set is revealed but this is not absolutely necessary. The gauze drop may form a part of the painted scrim unit at center. A small tab scrim drop with the window painted upon it should be hung at center. Some gauze drapes may be used to dress off the top of the opening. A small cage may be placed on a thin wire and hung from a batten or a special line thrown in. If all of gauze and scrim units are hung in alignment the matter of setting the foreground will be simplified. If a large stage is available it is suggested that the method of hanging indicated in the scenic ground plot be used.

The full stage set consists of three units. The first is the constructed window and adjoining wall piece. This may be constructed or painted on a drop and cut out. The hanging curtains and the window treatment should match the small window previously shown. To the right of the window a large constructed bird cage is placed. This may be made out of canvas strips fastened on a light wooden frame. The base of the cage may be a small pedestal and masked from the front so that the artist stands on the pedestal which forms a part of the bottom of the cage thereby taking the weight off of the hanging cage. This treatment will also eliminate the necessity of constructing the cage strong enough to hold a character suspended. The same treatment may be applied to the overhanging branch outside of the window. This branch may be made out of compo board, painted and cut out and hung from a batten with thin wires. A small pedestal placed back stage and camouflaged with leaves on the tree will suffice for the other artist to be seated during the routine giving the appearance that the bird is perched on the branch.

A blue sky drop should be used for a backing. The drop should be hung as far back as possible so that no shadow will be cast by the character seated on the branch pedestal.

### LIGHTING TREATMENT

As is customary with most scrim transformations the foreground should be given a subdued tone during the opening and closing scene with a more colorful lighting treatment in the full stage set.

Flood the gauze drop with green right and left and orange amber on the painted scrim at center. The singer should be spotted with a light amber spot from front.

When the cue for the full stage lights to be brought up is given dim the foreground, foots, borders and flood and concentrate on the full stage lighting. The face of the window should be toned a rich purple with amber highlighting the cage and the folds of the curtain on the window. Deep blue floods merging to a green at the top should be used on the back drop, and the character on the branch outside of the window should be highlighted from right with a canary spot and green blue from left. A strip light in green blue and one or two ambers should be placed back of the window to flood the extended branch. A cloud effect may be operated on the back drop during the routine if so desired.



# Your Equipment

Service for You—Theatre Owner—Builder—Studio—  
Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

## If an Electric Fan “Gives You the Air” --- How About the Movie Fan?--

ONCE UPON A TIME (and this is no bedtime story just because it starts that way) there was an exhibitor who had a fine little theatre with a good projector and a comfortable following of—

One Moment To Change Reels.

—patrons. And as time went on and competition came into town he improved the seating and lighting and ventilation. But the following began to dwindle and he wondered how it could possibly come about that—

One Moment To Change Reels.

—people would go past his door to see a cheaper grade of pictures, run by a man without any personality, whose ushers were nowhere near the equal of his own for politeness. But all on account of—

One Moment To Change Reels.

—his failure to realize that he had simply changed the old “Nickleodeon” into a “Quarterodeon” with the single projector he never found out why his patrons dwindled away, no more to see—

One Moment to Change Reels!

There's a four part tragedy told on one projector.

### **You Can Part Lovers or Hair But Not Your Picture**

Long ago the producers quit calling their productions “two-part” or “five-part” pictures.

Because exhibitors were using two projectors.

And THREE PROJECTORS.

So the show could be continuous!

Because the patrons wanted the show to be continuous.

They wanted that “One Moment to Change Reels” ditched!

### **Many a Glove Is Just a Kid But Public Opinion Is Always Felt**

When the public wants something—the public gets what it wants. And the public is interested in continuous shows not continuous projection.

If you don't want to give that, the public will go where it can be found.

It objects to paying for entertainment—and getting—

One Moment to Change Reels.

That's why science and invention are working today to create a continuous projector: but that sort of projection is still largely experimental. The exhibitor however, can secure continuous projection by installing enough projectors to guarantee a stopless show.

### **Keep the Picture Traffic Always on the “Go”**

Two projectors will do it.

If one of them doesn't break down.

Barring accidents, the modern projector won't break down if you keep its mechanism clean, well oiled and free of worn parts.

Three projectors will do it better, though.

Because there's always an extra safety margin—a mechanism in readiness—IF THERE IS AN ACCIDENT to one of the working projectors.

But whether you get continuous projection with two or with three complete mechanisms, or with two projectors and an extra head—be sure to lay your plans and carry your sinking fund to provide your patrons with continuous projection.

Because—

One Moment to Change Reels.

Means—

A break in dramatic picture continuity:

A shift of attention to other possible discomforts or inconveniences put in the way of entertainment enjoyment:

Probable loss or more than a few patrons by the gradual process of attrition—

If an electric fan gives you the air—

How about the movie fan—

And that—

One Moment to Change Reels!

#### **Contracts Awarded**

CORAL GABLES, FLA.—J. Gordon Hussey has started work on an open-air theatre, 100 by 200 feet, located at Ponce de Leon Boulevard and Avenue Giralda, with seating capacity of 1,500.

CHICAGO, ILL.—Foltz & Brand, 510 North Dearborn street, have contract for one-story brick, reinforced concrete and stone-trim Morgan Park Theatre, 75 by 150 feet, to be erected at Monterey and Homewood avenues, for Fitzpatrick-McElroy Company, 202 South State street, to cost \$125,000.

IOWA CITY, IA.—Kucharo Construction Company, Hubbell Building, Des Moines, has contract for replacing burned structure with two-story brick and terra-cotta moving picture and legitimate theatre for James Hanlon, to cost \$100,000.

## **ROLL—Machine—Coupon TICKETS**

QUALITY—Second to none!

SERVICE Unexcelled—our

LOWEST PRICES will be mailed to you on request.

State your requirements by mail—  
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#### **Contracts Awarded (Continued)**

ATTLEBORO, MASS.—M. & D. Construction Company, 44 School street, Boston, Mass., has contract for two-story brick and terra-cotta theatre, 130 by 190 feet, to be erected on Bank street, for Eagle's Home Building Association, Inc. Estimated cost, \$175,000.

\*AMORY, MISS.—Gauger Korsmo Construction Company, Fidelity Bank Building, Memphis, Tenn., has contract for brick and stone-trim theatre, to be erected on Main street, for A. K. Tigrett, 80 Madison street, Memphis, Tenn., and F. T. Florida, Columbus, Miss. Estimated cost, \$30,000.

ABERDEEN, S. D.—F. Peterson has contract for two-story brick and reinforced concrete theatre to be erected for Finkelstein & Ruben, 425 Loeb Arcade, Minneapolis, Minn. Estimated cost, \$150,000.



## New Incinerator Keeps Educational Studio As Clean as Film

**E.** W. HAMMONS has a reputation for furnishing the short feature programs of many theatres with the cleanest of clean entertainment.

Believing that clean product deserves the cleanest of environment for its inception, Mr. Hammons has recently had constructed a mammoth incinerator on the grounds of the Educational Studios.



*Educational's New Incinerator*

This incinerator provides a quick, hot finish for all the debris and refuse paper and so on, and the Educational "lot" which has always been clean before, will now be the model for the West Coast. Only one comedian will be glad he is working on the Christie lot rather than near the incinerator—Neal Burns.

## First National Giving Projection Speed On All Prints

**J** OHN McCORMICK, General Manager of West Coast product for First National Productions Corporation, is sponsor for a plan that was immediately accepted by General Manager Richard A. Rowland upon his arrival at the Company's Burbank studio last week.

Hereafter the reel bands of every print of a First National picture will carry the proper projection speed thereon. It is hoped that other companies will immediately follow suit.

### Watch the Speed

"I don't think producers have gone to sufficient lengths," says Mr. Rowland, in pointing out to exhibitors the necessity of carefully watching their projection speed. "Nor do I think that all exhibitors have realized that in running a picture at the wrong speed they hurt its entertainment values tremendously."

"Exhibitors in even the smaller towns have, in many directions, developed presentation to

a high degree of perfection. They have done wonders in exploitation, and their lobby displays and ballyhoos frequently reach a high degree of excellence. In the larger cities, the musical settings and prologues are often magnificent. In a word, the show is put on in a million dollar manner. But the heart of the whole thing, the kernel in the nut, the basis of the program, the real excuse for the theatre's existence—the picture—is too often marred because it is run either too fast or too slowly. In many cases the fault is inadvertent; but in any event it can and should be corrected."

### "The Vicious Circle"

"Another thing which we must discount is the fact that that, in productions with a highly popular star, the first run exhibitor will often project the picture at a higher rate of speed than is appropriate in order to hasten the show and get more people into the theatre. The producer will sometimes cut the picture to a slower tempo to meet this condition; and the vicious circle is continued."

### CLASSIFIED ADVERTISEMENTS Help and Situations Wanted Only

3c per word per insertion  
Minimum charge 60c  
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue

### SITUATIONS WANTED

**ORGANIST**—Male, 9 years' experience in large theatres on Wurlitzer, Kimball, Barton, Marr-Colton, desires change. Must have good instrument and salary. Address Box 392, Moving Picture World, New York City.

**YOUNG THEATRICAL MANAGER**—Seven years' experience desires partnership motion picture theatre. New York, Brooklyn, Long Island or Westchester County. Will invest \$5,000 to \$10,000 in proposition that will stand rigid investigation. Business and bank references furnished. Address F. R. Carter, 34 Monroe Place, Brooklyn, New York.

### HELP WANTED

**WANTED**—Good experienced salesmen to sell motion picture advertising. Commission paid immediately and bonus 3 times a year. Fowler Studios, 1108 No. Lillian Way, Hollywood, Cal.

### WHY PAY MORE?

## Roll Tickets

Your Own Special Wording

**100,000 for \$15.50**

10,000 for \$4.50, 20,000 for \$7.50

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Standard Rolls of 2,000

**KEYSTONE TICKET CO.**

Dept. W., SHAMOKIN, PA.

The Union Label if you want it

Have been printing Roll Tickets for  
10 years and no better can be had at any price.

## Watch Your Step!

The M. P. T. O. of Michigan is warning the exhibitors and projectionists **NOT TO ENCLOSE ANY WRITTEN COMPLAINT OR REPORT OF FILM CONDITION** in the can in which film is returned to the exchange, if shipment is made parcel post.

It seems that some projectionists have been sending through parcel post shipments in which such a probably innocent, disregard of postal rules occurs. One such can, broke open at a post office, the writing was discovered, and the theatre had to pay letter-rate, or an additional sum of around fifteen dollars.

The parcel post rules permit no writing **INSIDE PARCEL POST SHIPMENTS**, other than the printed lithograph. **WATCH YOUR STEP.**

## William Fox's Savoy In Brooklyn to Open Soon

**W**ILLIAM FOX will officially open his new and magnificent Savoy Theatre on Bedford avenue at Lincoln place, Brooklyn, the latter part of this month, devoted exclusively to the proper presentation of the highest class of screen productions interwoven with vaudeville of the better grade, together with comedy subjects, Fox News, Cartoons, Educational features and many other cinema innovations.

The aggressiveness, vision and industry of William Fox has made possible one of the most modern, most pretentious, most luxurious and most completely equipped theatres of the present day.

Especially thought and attention will be exerted to the comfort of its patrons. There will be a seating capacity of 2,500. The decorations and furnishings throughout the auditorium, together with the blending and harmonizing of its beautiful lighting effects will create an atmosphere productive of relaxation of both mind and body.

The Great Organ installed at a cost of \$50,000 contains the full instrumentation of a symphony orchestra as well as a syncopation combination.

Under the personal supervision of General Manager John Zant, elaborate preparations are now well under way for a gala and memorable premiere performance.

Watch for it.

# TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39<sup>TH</sup> ST. NEW YORK



# Better Projection

*This Department Was founded in 1910 by its Present Editor—  
F.H. Richardson*

## Better Projection Pays

### Not So Bad By Heck!

I 'VE got to give my good friend, George Edwards, editor, American Projectionist, credit for pulling an original and darned good one every once in a while. His latest appears in the American Projectionist, May issue, wherein he makes this terse remark: "THE POSSESSION OF A MEMBERSHIP CARD IN ANY SOCIETY OR UNION IS ONLY A PASSPORT TO ADVANCEMENT, NOT A TRANSPORTATION TICKET."

This was called to my attention by a friend. Unfortunately I don't seem to be able to lay my hand on the May issue of the Projectionist, hence don't know just how the above sentence was connected up, but no matter about that. It is RIGHT, no matter in what connection it was used. It is complete in itself. It might well be tattooed on the no bull brow of many union men I know. They literally use their union card as a "transportation ticket." They manage to get into the union, and then just proceed to climb up on its back, set down and RIDE.

They make absolutely NO effort of any sort whatsoever to improve their scant knowledge, and make themselves worth the advanced wages they expect the union to get for them. Many of them are not worth half the sum they now receive, but they confidently expect the union to get them MORE. If any one says anything about making themselves WORTH MORE, they instantly become indignant. "That's the bunk," they assert. "Whatcha want? I gotta good light most all th' time, ain't I? They was only two stops in th' show all last week. Whatcha want, huh?"

My compliments to friend Editor Edwards. May his sun shine brightly for lo, these many years. We sadly need more men like George in the field of motion picture projection, and in editorial positions.

### Excellent Equipment

ON page 437 of our August 14 issue appears an advertisement of the Hertner Transverter. It is a real pleasure to have advertisements of such high-grade equipment decorate our pages, and that is NOT mere idle "bull," or a bouquet of flowers handed to an advertiser either, mark you well. I don't deal in that sort of guff, as you should know after all these years, but I do propose to place such weight and influence as this department may have behind those who support this paper, hence the Projection Department, by advertising in its pages, PROVIDED THE GOODS ADVERTISED BE SUCH THAT I CAN HONESTLY DO

### Bluebook School

Question No. 520—What is the effect of resistance? Wait a minute now, Old Timers. That's a short question, but correct answers may be quite lengthy.

Question No. 521—When current is made to flow against resistance something is consumed. What is it and why is it consumed? The last end of this question requires some thought as to the form of your answer.

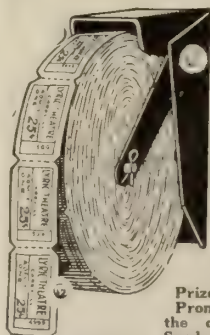
SO, as is the case with the Hertner Transverter.

It is high grade, thoroughly well-ried-out equipment, gentlemen—not the only high grade equipment, true, but as good as any you can buy, and that's that, except that you MIGHT do a lot worse—don't forget that little item. These goods we KNOW are worthy.

### Cloth for Screens

M R. FOSTER, Manager, Blountstown, Florida, recently asked where he could get wide cloth for a screen. Investigation showed that it may now be had of John Wanamaker, Philadelphia, Pa., as follows: Canvas, 96 inches wide, \$2.64 per yard. Picture Screen 102 inches wide, \$3.05 per yard and cotton sheeting, 100 inches wide, \$1.00 per yard.

This bit of information is passed along, as it will be welcome to quite a number of projectionists and theatre managers. Better cut out and file it, though of course the prices cannot be guaranteed indefinitely.



### SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed.

Coupon Tickets for Prize Drawings: 5,000 for \$7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat

Coupon Tickets, serial or dated.

#### ROLL AND MACHINE TICKET PRICES

Five Thousand.....	\$3.50
Ten Thousand.....	6.00
Fifteen Thousand.....	7.00
Twenty-five Thousand.....	9.00
Fifty Thousand.....	12.50
One Hundred Thousand.....	18.00

National Ticket Co. Shamokin, Pa.

The canvas which is of good quality and quite heavy, should form an excellent foundation for a painted or calsomined screen. The sheeting is white and of good quality. The "Picture Screen" seems to be a heavily sized, yellow toned material, very similar to light weight window shade material. Samples will be sent upon request I think. The canvas is quite heavy. Just address the John Wanamaker Stores, Philadelphia, Pa.

### Excellent Book Recommended

DONALD B. FANCHER, Chief Projectionist, Westerly Amusement Company, Westerly, R. I., says:

Dear Brother Richardson—note that I hail you as "Brother." I have followed the Projection Department for six years past. I have a copy of the Bluebook of Projection and feel that you are just that—brother—for you have helped me out of many a jam.

The main purpose of this letter is to direct your attention to a book, the Hawkin's Electrical Dictionary, put out by the Theodore Audel Co., of New York City. It costs but two dollars, is worth every penny of it and should be in the library of every motion picture projectionist. Better call the brothers' attention to it. Will give you the dope on our projection equipment later. Joe Cifre, of the United Theatre Equipment Co., of Boston, was in just now. Told him I was going to write you, and he said: "Give him my regards and tell him I have an argument all ready for him when next we meet." Hope it won't lead to bodily injury.

Say, your summer home is not so far away. Why not a visit from you this summer?"

Well, as to that latter, I'm going to visit Gray, of Boston, this summer, eat 'im out of 'ouse and 'ome; make love to his daughter (age four or five) and as your burg is right on my way, you're certainly due for a visit. As to the argument, why it won't be at all dangerous, though probably noisy. Every time the Business Manager of the Boston Local and I meet you could hear us a block away, but we're good friends just the same. Our blows are always verbal ones, and when the "war" is over we usually adjourn and have lunch together. It will be the same with friend Cifre.

As to the Electrical Dictionary, it is a most excellent book of its kind, and any of the men who feel the need of such a book can't do better than get it. I had one myself, but some kind friend thought he needed it worse than I did, so it "went." I think you would probably all feel satisfied with the investment of the two berries in the book, though I've tried to incorporate in the Bluebook most of the definitions you are likely to need. However, two dollars won't hurt you, and the book is very complete and excellent.

Don't send in the equipment dope yet, Brother Fancher. I have been, for months, trying to make room for a really splendid description of a really splendid installation in Sault Ste. Marie, Ontario, but haven't yet been able to find space for it.



## Bluebook School Answers Nos. 510 and 511

**Note:**—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

**Question No. 510**—Describe how you would arrange to change instantly from one source of supply to another, supposing one source to be A.C. and the other D.C., and that you wanted a higher amperage of A.C. than of D.C. Illustrate the method by diagram.

Harry Dobson, Toronto, Ontario; C. H. Hanover, Burlington, Iowa; G. L. Doe, Chicago; "Bill" Doe, Chicago and John Doe, Chicago, Illinois; W. C. Budge, Springfield Gardens, N. Y.; Allan Gengenbeck, New Orleans, La.; Frank Dudiak, Fairmont, W. Va.; Harry L. Dolliman, St. Joseph, Mo.; F. H. Moore, Taunton, Mass.; E. Fergodo, Livermore, Calif.; C. E. Curle, Chattanooga, Tenn.; Lester Van Buskirk, Frolic Theatre, Midland, Mich., and Chas. C. Colby, Santa Fe, New Mexico all made good on both these questions.

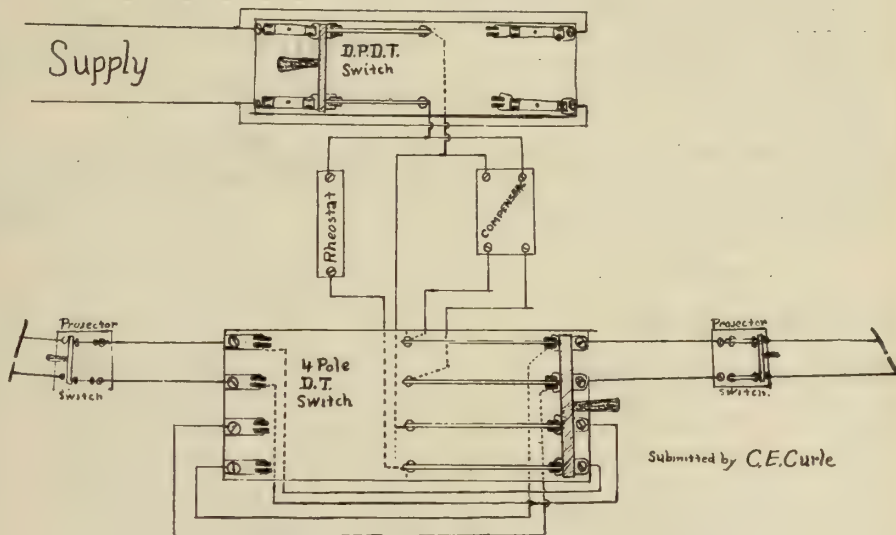
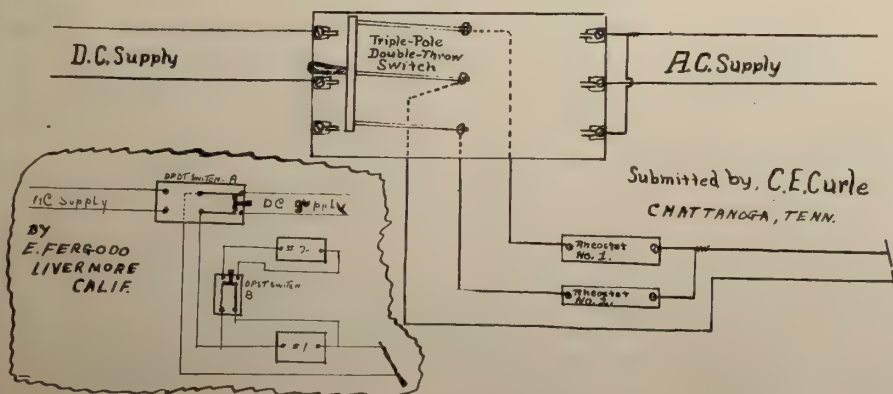
G. L. Doe says: "This may be done either with double-throw, three-pole switch, or with a double-pole, double-throw switch and a double-pole, single throw switch. With the first named the extra amperage is cut in at the same operation which changes the current supply, and must be used. With the D. P., S. T. used as an auxiliary to cut in or eliminate the extra current after the current source has been changed, it is optional whether the amperage remain the same with A.C. or it be boosted when A.C. is used."

Doe sent a sketch, which he explained was hastily made as he was rushed for time, so I have selected the excellent drawing of brother Curle, Chattanooga, Tenn., to illustrate the D.P.D.T. and D.P.S.T. method, both of which are correct. I might remark, however, that if a single throw switch be inserted at "X" its opening would cut rheostat No. 2 in or out at will.

**Question No. 511**—Show, by diagram, how you would arrange to change instantly from rheostat to transformer, or vice versa.

C. H. Watkins, Escanaba, Mich., also made good on this one.

### Question No. 510



Again the excellent drawing of brother Curle wins out. It takes quite a bit of time to make a drawing such as the one shown, but after all it is good practice, and a lot of fun too if you have a bottle of Higgins India ink, and a decent draughtsman's pen, both of which may be had at any store dealing in draughtsman's materials. Oh yes, one needs a draughtsman's triangle too—one about eight inches the long way is best.

What's that? Oh yes, certainly one can use a lot of tools, but if one has just those, plus maybe a combination pencil and pen compass, one can "get by" pretty well. Brother Curle did a darned good amateur job. His ink was not the right kind, but it got by all right.

There were other good drawings, some of them in pencil, which does not reproduce very well, but none in ink nearly as good as those of Curle. Well, anyway there was a remarkable array of right answers, so that's that until next week.

## Just A Wee Bit Amusing

**I** NOTE in the columns of a west coast paper a reprint of an article by one Arthur James. In this article he says the editor of the paper reprinting the article "decries the business complex that permits poor projection, which he suggests really kills business."

In the reprinted article, an excellent one, by the way, this man James gives evidence that he regards excellence in motion picture projection as of very great importance, which is as surprising as it is gratifying, because just a comparatively short while ago James made it very evident to this particular writer that he regarded projection as just about exactly of no importance at all.

At the end of the James article occurs a paragraph well worthy of reproduction. It reads: "We believe the day is not far off when the public will stay away from theatres that have poor projection and we can't say that the blame will rest with the public. They know now what good projection is and they are not slow to place the responsibility where it belongs—on the short sighted or careless management."

The amusing part, however, is that the West Coast paper apparently believes that this man James has made an original discovery in this matter, instead of, as a matter of fact, merely reiterating what this department and its editor has preached, in season and out of season, for lo these many years. "Discovering" the importance of projection at this late day is on a par with the European who might come over now and "discover" America. However, though somewhat late, we welcome Mr. James as an advocate of better projection and welcome him cordially.



## Fall Meeting, Society M. P. E.

**T**HE fall meeting of the Society of Motion Picture Engineers will be "holden" (getting very classy, now, you see) in Briarcliff Lodge, Briarcliff Manor, New York, October 4, 5, 6, and 7.

Briarcliff Manor is just a short distance up the Hudson from New York City. In fact, I, for one, shall watch the experiment of holding a meeting within reach of the White Lights with some considerable interest, knowing, however, that each morning each and every member in attendance will be right smack there on the job when the session opens.

We will advise you in due time, what the program will be composed of, but if the past few meetings may be taken as a criterion it certainly will be a good one and one no member can afford to miss.

## Be Careful In Purchasing Goods

**R**OY CULLEY, Medicine Lodge, Kas., asks:

I note that the Forest Electric Co., Newark, N. J., are making a machine they call the "Unition," to change a c to d c for reflector type arcs. Would like something like that if I can use it on straight arcs, as I am afraid the reflector arcs are too complicated for a small town. Do you think this would work well in my place in place of a Transverter? Picture is 11.5 feet and projection distance 72. Am now using Powers projector, 6A type.

I certainly would advise you to by all means stick to tried and tested goods. The machine you name I don't remember having ever even heard of. It strikes me that when a manufacturer wants to place something new on the market for use in projection, the very first thing he ought to do is to place before the recognized publications upon which projectionists must perforce largely depend for UNBIASED information concerning equipment, such proof as he may be able to present that the new equipment has bona fide merit.

I have noticed, in the past, that almost invariably when manufacturers have a really good new projection equipment, they literally burn up the road to my desk to tell me all about it, knowing that if it is good equipment I will advise you men of that fact. On the other hand, those having new equipment concerning the merits of which there is question, have to be chased down and literally cornered if I get anything out of them at all.

### Necessary Protection

I WOULD CERTAINLY ADVISE THEATRE MEN TO REFUSE TO CONSIDER THE PURCHASE OF NEW EQUIPMENT—EQUIPMENT OF A NEW TYPE I MEAN—UNTIL THE MANUFACTURER OR HIS AGENT HAS LAID HIS CARDS ON THE TABLE BEFORE THIS DEPARTMENT, THE AMERICAN PROJECTIONIST AND SUCH OTHER DEPARTMENTS OR PUBLICATIONS AS DEAL IN PROJECTION MATTERS.

That is NOT egotism, or anything else but just FAIR DEALING AND PROTECTION FOR YOU.

Insofar as concerns the reflector arc, it most emphatically is NOT too complicated

for you to use. On the contrary it is easier to handle than the straight arc—much easier. If you get high grade reflector arcs and one of the Transverters made especially to supply current for them, while it will call for a rather heavy first cost investment, you will have high grade, well tried and proven equipment throughout, and be in a position to deliver very, very much better results than you possibly can with what you now have.

## Nonsensical "Advice" Often Offered

**I** HAVE an appeal for advice from a projectionist whose employers are erecting a new theatre building. He says: "I tried to have the projection room located on a level with the screen, but the architect said he 'never heard of such a thing.'"

Is it not really queer that a company will employ an architect to plan a costly theatre who naively admits that he knows absolutely NOTHING about the chief thing he is planning for? Yet it is astounding how many do that same thing! Also it is astounding how FEW architects ever even think of consulting any sort of an authority on projection before or while planning a theatre, the chief or only purpose of which is to display (project) motion pictures before the public.

He then continues by saying: "I had intended using reflector arc lamps, but had to switch at the news that the company had purchased a fancy drop to work in 2—it is to be a vaudeville-picture house—the same being painted plain white in its center for a screen."

My dealer says I cannot get satisfactory results with reflector arcs on a white screen surface, so I am now considering high intensity. If you can O K my plans for purchasing high intensity, that will be all that is required."

Your dealer may be a very excellent DEALER, but like too many other excellent dealers he gums things up horribly when he assumes to give "expert" advice on matters projectional.

### Arrant Nonsense

It is the most arrant nonsense to say that good results cannot be had on a "white screen" with reflector arc light sources. If it can't be done in your state, then that state must be quite different from all others, for it IS being done in about all of them. I think.

Of course I take it that you really mean a WHITE surface. Some have queer ideas of white, you know, brother. I've seen painted screens which had been up a full year, which BOTH the manager and the projectionist declared to be "white." It was NOT, of course, but a dingy gray, which only LOOKED white because of its surroundings. Its reflective powers were, of course, VERY greatly reduced.

You can get a very brilliant screen with high intensity, BUT mark you well, it will be a HARSHLY brilliant light. It is necessary, however, if the screen be very far from the rear seats—say more than 110 to 125 feet. Necessary, or even desirable screen brilliancy is largely dependent, within certain limits, upon what the maximum viewing distance will be.

If you have a viewing distance in excess of 125 feet and propose to have a picture in

excess of sixteen feet—you should have at least an eighteen-footer for such a condition—you would better have a high intensity. If you have a viewing distance of less than that, then I would advise a reflector type (be very careful in your selection of the equipment), with a sixteen foot, or at the very most a seventeen-foot picture.

BUT see to it that the screen is really WHITE. Either paint it in accordance with instructions in the Bluebook, or else coat it with plain white calsomeine, the coating to be renewed at least once every six months.

## As to Theatre Ventilation

**W.** D. PATE, Box 231, Hartford, Alabama, is puzzled by a ventilation problem, concerning which he asks advice. He says:

I am a Department reader and operate a small town theatre (Therefore you are an Operator. Is it not so?—Ed.) I need a bit of information as to cooling my auditorium, in the cheapest possible way as the income does not justify much expenditure for any purpose.

My theatre is a brick store room, measuring 27 x 100 by about 11 feet in height. It has two double doors and a window in the rear. The screen is at the front.

I have decided upon the following plan, if it will work. Cut a hole in the roof in about the center of the building, say 30 inches in diameter in which a 24-inch exhaust fan will be installed, with about four 12- or 18-inch oscillating fans in the building.

What is your opinion of this plan? Can you suggest a better which will cost no more? I have absolutely no knowledge of engineering, hence do not know how to go about such matters and will thank you for your advice; also tell me where I can purchase used fans.

As to the used fans, I really don't know where they might be had. I will rush publication of this and possibly some one may have some they would like to dispose of.

Your plan is as good as any which I could suggest which would be no more expensive. I think, however, you would do well to try to put in a thirty-inch fan instead of a twenty-four-inch; also if there are no windows or openings in the front wall—screen wall—you would better, I think, cut the opening nearer the front—say about 25 feet from the front wall. As I understand you, the air all must enter through a double door and window at the rear. If this is true and you make the opening at the center of the auditorium, then the front end would be just dead air, without any ventilation to speak of.

As to the oscillating fans—well I guess they will help, though I really don't quite know how much in so large a room. You see, friend Pate, I am not a ventilation engineer. I can only view such a problem from the common sense viewpoint. I am not certain, but believe that if you were to build a shaft say ten or fifteen feet high over the hole in the roof it would help considerably.

On the whole I guess it is too late to depend upon publication, which at best would take two full weeks or more before you could get results, if any, and it must be getting pretty darned hot down there right now. I say "if any," because this is the time of year when those who have fans usually don't care to sell them. Better try a supply dealer, or run a small ad in an Atlanta daily paper. You should have taken this matter up at least a month ago.



# Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Notice the Improvement in Arrangement!

## ARTCLASS PICTURES CORP.

Kind of Picture	Review	Feet
On the Go (Buffalo Bill, Jr.).....Western	1925	4,825
Reckless Courage (Buddy Roosevelt).....Thrill western	May 2.	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.).....Thrill drama	June 6.	5,000
Yearin' Loose (Wally Wales).....Stunt western	June 13.	5,000

## ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
Fifty-Fifty (Hampton-L. Barrymore).....Drama	1925	5,531
Keep Smiling (Monty Banks).....Comedy	Aug. 1.	5,400
Camille of Barbary Coast (O. Moore-Busch).....Drama	Aug. 1.	5,308
Never Weaken (Harold Lloyd).....Reissued comedy	Aug. 1.	3,000
The Skyrocket (Peggy H. Joyce).....Drama	1926	7,350
Counsel for the Defense (Compson).....Human Int. melo.	Feb. 13.	6,622
Pinch Hitter (Glenn Hunter).....College baseball dr.	Feb. 20.	6,250
Lovers' Island (Hampton-Kirkwood).....Romantic melodrama	Feb. 27.	4,624
Hearts and Fists (John Bowers).....Logging camp melo.	Mar. 6.	5,438
North Star (Strongheart).....Dog melodrama	Mar. 6.	4,715
Shadow of the Law (Bow).....Crook melo.	Mar. 20.	4,526
White Mice (Jacqueline Logan).....Romantic melo.	Mar. 27.	5,412
Broadway Boob (G. Hunter).....Comedy drama	Apr. 3.	5,683
Nut-Cracker (Horton-Busch).....Farce Comedy	April 17.	5,786
Two Can Play (Clara Bow).....Drama	Apr. 24.	5,465
The Highbinder (W. T. Tilden).....Melodrama	May 8.	5,486
The Big Show (Lowell).....Circus drama	May 15.	5,385
Galloping Cowboy (B. Cody).....Western	May 22.	4,639
Earth Woman (Mary Alden).....Drama	May 29.	5,830
Rawhide (Buffalo Bill, Jr.).....Mystery-western	June 5.	4,460
Dangerous Dub (Buddy Roosevelt).....Western	July 31.	4,472
Twisted Triggers (Wally Wales).....Action western	Aug. 7.	4,470
Carnival Girl (Marion Mack).....Melodrama	Aug. 14.	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....Western comedy-melo.	Aug. 21.	4,460

## ASTOR DISTRIBUTING CORPORATION

Kind of Picture	Review	Feet
A Lover's Oath (Novarro).....Melodrama	5,845	
Business of Love (Horton).....Comedy-drama	6,038	
The Shining Adventure (Marmont).....Drama	5,128	
The Wrongdoers (Barrymore).....Melodrama	6,424	

## BANNER PRODUCTIONS

The Man Without a Heart.....Novak-Harlan	Aug. 2-	6,00'
Those Who Judge.....All star	Aug. 2.	5,70'
Daughters Who Pay.....All star cast.	May 30.	5,80'
Wreckage (May Allison).....Drama	Sep. 5.	5,9'

## C. C. BURR

Crackerjack (Hines).....Typical comedy	May 23.	6,70'
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## CHADWICK PICTURES CORP.

American Pluck (G. Walsh).....Action melodrama	1925	July 11.	5,900
The Bells (L. Barrymore).....Drama			

## About That Buck for Accuracy—

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

And, as you know, prints differ SOME in different places—BUT—just wise us up when they're REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

Kind of Picture	Review	Feet
Blue Blood (G. Walsh).....Action romance		
Paint and Powder (E. Hammerstein).....Stage life drama	Oct. 17.	7,000
Some Fun'kins (Chas. Ray).....Rural comedy-drama	Dec. 26.	6,500
Perfect Clown (Larry Semon).....Feature comedy	Jan. 2.	5,700
Prince of Broadway (G. Walsh).....Prize ring drama	Jan. 9.	5,800
Count of Luxembourg (G. Walsh).....Romantic drama	Feb. 27.	6,400
Transcontinental Limited (all star).....Railroad melodrama	Mar. 6.	6,400

## COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove).....Crook melodrama	July 31.	5,750
Belle of Broadway (Compson-Rawlinson).....Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason).....Comedy drama		5,500
Fight to the Finish (W. Fairbanks).....Comedy drama	Aug. 21.	4,603

## Waldorf

Enemy of Men (Revier).....Drama	5,507
Price of Success (Lake-Glass).....Drama	5,567
Sealed Lips (Revier).....Drama	5,613
When Husbands Flirt (Revier).....Comedy drama	5,505
Fate of a Flirt (Revier).....Comedy drama	5,793

## Perfection

Fighting Youth (W. Fairbanks).....Melodrama	4,781
Speed Mad (W. Fairbanks).....Racing melodrama	4,441
New Champion (W. Fairbanks).....Boxing melodrama	4,498
Great Sensation (W. Fairbanks).....Melodrama	4,470
Fight to the Finish (W. Fairbanks).....Fight melodrama	4,514
Handsome Brute (W. Fairbanks).....Police drama	4,779

## CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....	2,000
International Twelve.....	
Novelty Twelve.....	1,000
Famous Paintings.....De Luxe dramas	2,000
Let's Go Fishing.....Holland-scenic	Nov. 7.
Real Charleston.....Lesson novelty	April 24.
The Doctor.....Drama de luxe	2,000
Heroes of the Sea.....Scenic	
The Angelus.....Drama de luxe	May 15.
Wooden Shoes....."International"	May 8.

## EDUCATIONAL FILM CORP.

Eats Are West (Felix-cat).....Sullivan cartoon	1925	Nov. 21.	1,000
Slow Down (Bowes).....Comedy		Nov. 28.	1,000
Framed (Hamilton).....Comedy		Nov. 28.	1,000
Magical Movies.....Hodge-Podge		Nov. 28.	1,000
Fighting Dude (Lane).....Acrobatic comedy		Dec. 5.	2,000
Marionettes.....Color fantasy		Dec. 5.	1,200
Felix the Cat Tries the Trades.....Sullivan cartoon		Dec. 5.	1,000
Cheap Skates (Conley).....Jack White prod.		Dec. 12.	2,000
Bachelor's Babies.....Juvenile comedy		Dec. 12.	2,000
What's Up (Bowes).....Cameo comedy		Dec. 12.	1,000
Weak But Wilting.....Walter Hires comedy		Dec. 19.	2,000
Yes, Yes Babbette (Vernon).....Christie comedy		Dec. 19.	2,000
Felix the Cat at Rainbow's End.....Cartoon		Dec. 26.	1,000

A Salty Sap (Dooley).....Christie comedy	Jan. 2.	2,000
Live Cowards (St. John).....Mermaid comedy	Jan. 2.	2,000
Hodge-Podge No. 40.....Howe scenic	Jan. 9.	1,000
My Stars (Arthur).....Tuxedo comedy	Jan. 23.	2,000
Felix the Cat Kept on Walking.....Sullivan cartoon	Jan. 23.	1,000
Parisian Modes in Color.....Special	Jan. 30.	1,000
Brotherly Love (Bowes).....Comedy	Jan. 30.	1,000
For Sadie's Sake (Adams).....Comedy	Feb. 6.	2,000
Be Careful, Dearie (Joe Moore).....Cameo comedy	Feb. 6.	1,000
Felix the Cat Spots the Spook.....Sullivan cartoon	Jan. 30.	1,000
Careful, Please.....Hamilton comedy	Feb. 13.	2,000
Run Tin Can (Burns-Steadman).....Christie comedy	Feb. 20.	2,000
Sea Scamps.....Juvenile comedy	Feb. 20.	2,000
Page Me (Vernon).....Comedy	Feb. 27.	2,000
Keep Trying (Bowes).....Cameo comedy	Mar. 6.	1,000
Hold Your Hat (St. John).....J. White prod.	Mar. 13.	2,000
Light Housekeeping (Conley).....J. White prod.	Mar. 20.	2,000
Wireless Lizzie (Heirs).....Christie comedy	Mar. 20.	2,000
Home Cured (Johnny Arthur).....Comedy	Mar. 27.	2,000
Don't Stop (Bowes).....Cameo comedy	Mar. 27.	1,000
Whoa Emma (Adams).....Christie comedy	Mar. 27.	2,000
Felix Fans the Flames.....Sullivan cartoon	Mar. 27.	1,000
Felix Laughs It Off.....Sullivan cartoon	Mar. 27.	1,000
Quick Service (Bowes).....Cameo comedy	Mar. 27.	1,000
Fool's Luck (Lupino Lane).....Comedy	Apr. 3.	2,000
Dancing Daddy (Jack Duffy).....Christie comedy	Apr. 10.	2,000
Congress of Celebrities.....Hodge-Podge	Apr. 10.	1,000
Felix Weathers the Weather.....Sullivan cartoon	Apr. 10.	1,000
Nobody's Business (Hamilton).....Comedy	Apr. 24.	2,000
Tonight's the Night (Bowes).....Cameo comedy	Apr. 24.	1,000
Lest We Forget.....Free to exhibitors	Apr. 24.	1,000
Felix the Cat Uses His Head.....Sullivan cartoon	May 1.	1,000
Broken China (Vernon).....Christie comedy	May 8.	2,000
Felix Misses the Cue.....Sullivan cartoon	May 8.	1,000
The Vision.....Technicolor drama	May 15.	2,000



# Five Facts for Fast Working Theatre Men

	Kind of Picture	Review	Feet
Mr. Cinderella (Arthur).....	Tuxedo comedy	May 22.	2,000
Shore Shy (Dooley).....	Christie comedy	May 22.	2,000
Somebody's Wrong (Bowes).....	Cameo comedy	May 22.	1,000
Gimme Strength (Adams).....	Christie comedy	May 29.	2,000
Neptune's Domain.....	Hodge-Podge	June 5.	1,000
Going Crazy (Conley).....	Mermaid comedy	June 5.	2,000
Felix Braves the Briny.....	Sullivan cartoon	June 12.	1,000
His Private Life.....	Lupino Lane comedy	June 12.	2,000
Tin Ghost (Conley).....	Mermaid comedy	June 12.	2,000
Hodge-Podge.....	Lyman Howe subject	June 19.	1,000
Who's Boss? (G. Davis).....	Cameo comedy	June 19.	1,000
Papa's Pest (Steadman-Burns).....	Christie comedy	June 19.	2,000
Bear Cats.....	Juvenile comedy	June 26.	2,000
Till We Eat Again (Vernon).....	Christie comedy	June 26.	2,000
Fresh Faces (Hiers).....	Hiers comedy	June 26.	2,000
Nothing Matters (Hamilton).....	Comedy	June 26.	2,000
Creeps.....	Mermaid comedy	June 26.	2,000
Felix in Tale of Two Kitties.....	Sullivan cartoon	June 26.	1,000
Hold 'Er, Sheriff (Bowes).....	Cameo comedy	July 3.	1,000
Hitchin' Up (Hiers).....	Hiers comedy	July 3.	2,000
Felix Scouts Through Scotland.....	Sullivan cartoon	July 3.	1,000
Meet My Dog (Bowes-Virg. Vance).....	Cameo comedy	July 3.	1,000
Hodge-Podge.....	Lyman Howe mag.	July 10.	1,000
Chase Yourself (Adams).....	Comedy	July 10.	2,000
Who's My Wife.....	Jack White prod.	July 10.	2,000
Felix Rings the Ringer.....	Sullivan cartoon	July 17.	1,000
School Daze.....	Sullivan cartoon	July 24.	1,000
Hanging Fires (Bowes).....	Comedy	July 24.	1,000
Honest Injun (Arthur).....	Comedy	July 24.	2,000
Who Hit Me? (St. John).....	Comedy	July 24.	2,000
Mister Wife (Burns).....	Christie comedy	July 31.	2,000
Excess Baggage (Big Boy).....	Juvenile comedy	July 31.	2,000
Solid Gold.....	Jack White comedy	Aug. 7.	2,000
Squirrel Food (Bowes).....	Comedy	Aug. 7.	1,000
Move Along.....	Lloyd Hamilton Com.	Aug. 7.	2,000
Curiosities.....	Sideshow folk	Aug. 14.	1,000
Daffy Dill (Burns).....	Christie comedy	Aug. 14.	2,000
Chips of the Old Block.....	Hodge-Podge	Aug. 14.	1,000

## EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh).....	Drama	.....
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## FILM BOOKING OFFICES OF AMERICA

Features		1925
Wyoming Wildcat (Tom Tyler).....	Action western	Dec. 5. 5,150
Broadway Lady (Evelyn Brent).....	Star a chorus girl	Dec. 19. 5,500
Short Subjects		
On the Links (fat men).....	Golf-Slapstick	Dec. 5. 1,000
Peaceful Riot (Summerville).....	Comedy	Dec. 26. 2,000
Pike's Pique (Vaughn).....	Adventure of Mazie	Dec. 26. 2,000
Tea for Toomey (Vaughn).....	Adventures of Mazie	Dec. 26. 2,000
Leopard's Spots.....	Bray unnatural history	Dec. 26. 1,000

Features		1926
Cowboy Musketeer (Tom Tyler).....	Western	Jan. 2. 4,500
Flaming Waters (MacGregor-Garon).....	Thrill melodrama	Feb. 6. 6,591
Queen of Diamonds (Brent).....	Crook melodrama	Feb. 13. 5,129
When Love Grows Cold (Natacha Rambova).....	Domestic drama	Feb. 20. 6,500
Traffic Cop (Flynn).....	Policeman romance	Feb. 27. 5,193
Secret Orders (Evelyn Brent).....	Spy Melodrama	Apr. 17. 5,486
Sir Lumberjack (Lefty Flynn).....	Action Western	Apr. 24. 5,146
Fighting Boob (Bob Custer).....	Western	May 1. 4,549
Wild To Go (Tom Tyler).....	Western	May 8. 4,570
The Imposter (Brent).....	Crook melodrama	May 15. 5,457
Isle of Retribution (L. Rich-Frazier).....	Melodrama	May 29. 6,200
Broadway Gallant (R. Talmadge).....	Melodrama	June 5. 5,510
Hands Across the Border (Thomson).....	Action western	June 12. 5,367
Valley of Bravery (Custer).....	War-western	June 19. 5,021
Glenister of the Mounted (Flynn).....	Mtd. Police melo.	June 26. 5,480
Ide Cup (Brent).....	Crook melodrama	July 3. 3,656
Dead Line (Bob Custer).....	Western	July 10. 5,000
Masquerade Bandit (Tom Tyler).....	Western	July 17. 4,391
Bigger Than Barnum's (star cast).....	Melodrama	July 24. 5,139
Two-Gun Man (Fred Thomson).....	Western	July 31. 6,712
Her Honor, the Governor (Frederick).....	Melodrama	Aug. 7. 4,703
Better Man (R. Talmadge).....	Stunt comedy	Aug. 7. 4,385
Cowboy Cop (Tom Tyler).....	Action western	Aug. 14. 5,004
Flame of the Argentine (Brent).....	Melodrama	Aug. 21. 5,340
College Boob (Lefty Flynn).....	Comedy drama	Aug. 21. 5,340

Short Subjects		
Mazie's Married (Vaughn).....	Adventures of Mazie	Feb. 13. 2,000
In the Air.....	Fat men comedy	Feb. 20. 2,000
Mummy Love (Neely Edwards).....	Comedy	Feb. 27. 2,000
Roll Your Own (Vaughn).....	Fighting Hearts series	Apr. 10. 2,000
It's a Buoy (Vaughn).....	Fighting Hearts series	Apr. 10. 2,000
Plain Jane (Vaughn).....	Fighting Hearts series	Apr. 10. 2,000
Sock Me to Sleep (Vaughn).....	Fighting Hearts series	Apr. 10. 2,000
Ostrich's Plumes.....	Bray cartoon	May 15. 1,000
Wild West.....	Bray cartoon	May 22. 1,000
Pelican's Bill.....	Bray cartoon	May 29. 1,000
Smouldering Tires.....	Fighting Hearts	June 12. 1,000
Dinky Doodle's Bedtime Story.....	Bray cartoon	June 19. 1,000
Dinky Doodle in Egypt.....	Fighting Hearts	June 26. 2,000
Lightning Slider.....	Standard comedy	June 26. 2,000
Three of a Kind.....	Bray cartoon	June 26. 1,000
Cat's Whiskers.....	Fighting Hearts	June 26. 2,000
Big Charade.....	Bray cartoon	July 10. 1,000
Dinky Doodle & Little Orphan.....	Comedy	July 17. 2,000
Black and Blue Eyes.....	Fighting Hearts	July 24. 2,000
Up and Wooping.....	Fighting Hearts	July 31. 1,000
When Sally's Irish Rose.....	Bray Dinky-Doodle	July 31. 1,000
Magician.....	Bray Unnatural Hist.	July 31. 1,000
Mule's Disposition.....	Comedy	Aug. 7. 2,000
Wedding Daze (Alexander).....	Comedy	Aug. 7. 2,000
Vamping Babies (L. Sargent).....	Comedy	Aug. 14. 2,000
All's Swell That Ends Swell.....	Fighting Hearts	Aug. 14. 2,000

	Kind of Picture	Review	Feet
Back Fire (Fat trio).....	Comedy	Aug. 21.	2,000

## FIRST NATIONAL

	Kind of Picture	Review	Feet
His Supreme Moment (B. Sweet).....	Romantic drama	Apr. 25.	6,565
Chickie (Mackail).....	Drama	May 9.	7,767
Soul Fire (Barthelmess).....	Emotional drama	May 16.	8,262
The Talker (Nilsson-Stone).....	Human Interest drama	May 23.	7,861
Necessary Evil (Lyon-Dana).....	Drama	May 23.	6,307
Just a Woman (Windsor-Tearle).....	Drama	June 6.	6,363
Desert Flower (C. Moore).....	Comedy drama	June 13.	6,837
White Monkey (La Marr).....	Society drama	June 13.	6,121
Making of O'Malley (Sills).....	Police romance	July 4.	7,571
Lady Who Lied (Stone-Valli-Naldi).....	Algerian drama	July 18.	7,111
Marriage Whirl (Corinne Griffith).....	Drama	July 25.	7,672
Half-Way Girl (Doris Kenyon).....	Melodrama	Aug. 8.	7,570
Fine Clothes (Stone-Marmont-Griffith).....	Comedy drama	Aug. 15.	6,971
Winds of Chance (A. Q. Nilsson).....	Klondike drama	Aug. 22.	9,554
Her Sister From Paris (C. Talmadge).....	Sparkingly comedy	Sept. 5.	7,255
Live Wire (Johnny Hines).....	Comedy feature	Sept. 12.	7,000
Dark Angel (Vilma Banky).....	Drama	Sept. 19.	7,311
Graustark (Norma Talmadge).....	Romance	Sept. 26.	5,900
Shore Leave (Barthelmess).....	Sailor drama	Oct. 3.	6,836
What Fools Men (Lewis Stone).....	Domestic drama	Oct. 10.	7,349
Knockout (Milton Sills).....	Prizefight drama	Oct. 10.	7,450
Pace That Thrills (Lyon-Astor).....	Drama	Oct. 24.	6,911
Why Women Love (Blanche Sweet).....	Sea melodrama	Oct. 31.	6,570
New Commandment (Sweet-Lyon).....	Romantic drama	Nov. 7.	6,690
Beautiful City (Barthelmess).....	Melodrama	Nov. 14.	8,408
Classified (C. Griffith).....	Newspaper comedy drama	Nov. 14.	6,927
Scarlet Saint (Astor-Hughes).....	Drama	Nov. 21.	8,886
Unhinged Hour (Sills-Kenyon).....	Emotional romance	Dec. 5.	6,613
We Modifiers (Colleen Moore).....	Typical of star	Dec. 12.	6,604
Zachary Make the Pirate (Erroll).....	Pirate travesty	Dec. 12.	8,000
Splendid Road (A. Q. Nilsson).....	Gold rush drama	Dec. 19.	7,646
Joanna (Dorothy Mackaill).....	Newspaper drama	Dec. 26.	7,900

		1926
Bluebeard's Seven Wives (star cast).....	Comedy-satire	Jan. 2. 7,774
Infatuation (C. Griffith).....	Drama	Jan. 16. 8,794
Just Suppose (Barthelmess).....	Romance	Jan. 30. 6,279
Too Much Money (Stone-Nilsson).....	Comedy	Jan. 30. 7,000
Memory Lane (Nagel-Boardman).....	Romance-sentiment	Feb. 6. 6,825
Reckless Lady (Bennett-Moran).....	Drama	Feb. 13. 7,336
Far Cry (Blanche Sweet).....	Society drama	Mar. 6. 6,878
Irene (Colleen Moore).....	Romantic comedy	Mar. 13. 8,400
Girl from Montmartre (LaMarr-Stone).....	Drama	Mar. 20. 6,300
Zacher of Paris (Tearle-Mackaill).....	Romantic Drama	Mar. 27. 6,229
Kiki (Norma Talmadge).....	Comedy Drama	April 17. 8,229
Old Loves and New (Stone-Bedford).....	Drama	May 1. 7,473
Mlle. Modiste (C. Griffith).....	Victor Herbert opera	May 8. 6,624
Greater Glory (Tearle Nilsson).....	Epic drama	May 15. 9,710
Wilderness Woman (Pringle).....	Comedy	May 22. 7,513
Ransom's Folly (Barthelmess).....	Romantic drama	May 29. 7,322
Brown Derby (Johnny Hines).....	Comedy	June 5. 6,500
Tramp, Tramp, Tramp (Langdon).....	Farce-comedy	June 12. 5,836
Wise Guy (Kirkwood-Astor-Compton).....	Human Interest dr.	June 26. 7,775
Ella Cinders (Colleen Moore).....	Comedy	June 26. 6,540
Puppets (Sills).....	Drama	July 3. 7,468
Senor Daredevil (Ken Maynard).....	Western	July 10. 8,116
Men of Steel (Sills).....	Melodrama	July 24. 9,141
Duchess of Buffalo (C. Talmadge).....	Comedy drama	Aug. 21. 6,940

## FOX FILM CORP.

Features		1925
The Wheel (H. Ford-Claire Adams).....	Human Int. melo.	Sept. 5. 7,264
Havoc (George O'Brien).....	War drama	Sept. 12. 9,283
Timber Wolf (Buck Jones).....	Western com. dr.	Sept. 19. 4,809
Fighting Heart (George O'Brien).....	Prizefight drama	Sept. 26. 6,978
Thank You (George O'Brien).....	Comedy drama	Oct. 3. 6,900
Thunder Mountain (Bellamy).....	Mountain drama	Oct. 10. 7,500
Winding Stair (Rubens-Lowe).....	Romantic melo.	Oct. 17. 6,056
Durand of the Bad Lands (Jones).....	Action western	Oct. 24. 5,844
Everlasting Whisper (Mix).....	Action-outdoor	Oct. 31. 5,611
Lazybones (Buck Jones).....	Human interest drama	Oct. 31. 7,254
East Lynne (Rubens-Lowe).....	Famous play	Nov. 1. 8,975
When the Door Opened (star cast).....	Curwood comedy	Nov. 28. 6,515
Wages for Wives (Jacqueline Logan).....	Golden stage hit	Dec. 5. 6,600
Best Bad Man (Tom Mix).....	Action western	Dec. 12. 4,893
Desert's Price (Buck Jones).....	Action western	Dec. 19. 5,709

Short Subjects		
The Wrestler.....	Van Bibber	Aug. 29. 2,000
Sky Jumper.....	Van Bibber	Aug. 29. 2,000
My Own Carolina.....	Varieties	Aug. 29. 1,000
The West Wind.....	Varieties	Aug. 29. 1,000
Big Game Hunter.....	Van Bibber	Sept. 5. 2,000
On the Go (Sid Smith).....	Comedy	Sept. 12. 2,000
With Pencil, Brush and Chisel.....	Varieties	Sept. 19. 1,000
Cuba Steps Out.....	Varieties	Sept. 26. 1,000
Love and Lion.....	Imperial comedy	Sept. 26. 2,000
On the Go (Sid Smith).....	Imperial comedy	Oct. 3. 2,000
Cloudy Romance.....	Comedy	Oct. 10. 2,000
The Sky Tribe.....	Magazine	Oct. 10. 1,000
Toiling for Rest.....	Varieties	Oct. 10. 796
Heart Braker (Sid Smith).....	Imperial comedy	Oct. 17. 2,000
Transients in Arcadia.....	O. Henry story	Oct. 31. 2,000
All Aboard.....	Helen & Warren	Oct. 31. 2,000
Peacemakers.....	Helen & Warren	Nov. 7. 2,000
Control Yourself (Sid Smith).....	Imperial comedy	Nov. 28. 2,000
River Nile.....	Varieties	Nov. 28. 1,000
His Own Lawyer.....	Helen & Warren	Dec. 26. 2,000
Flying Fool (Sid Smith).....	Slapstick comedy	Dec. 26. 2,000
Cupid a la Carte.....	O. Henry Series	Dec. 26. 2,000
Parisian Knight.....	Van Bibber series	Dec. 26. 2,000
Iron Trail Around the World.....	Variety	Dec. 26. 1,000

Features		1926
Gilded Butterfly (Rubens-Lytell).....	Drama	Jan. 16. 6,200
Palace of Pleasure (Lowe-Compton).....	Romantic drama	Jan. 23. 5,467



# Title, Star, Story Type, Review, Footage

	Kind of Picture	Review	Feet
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30.	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6.	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13.	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13.	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20.	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13.	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10.	5,994
Sandy (Madge Bellamy)	Drama	April. 17.	7,850
Siberia (Rubens-Lowe)	Melodrama	April. 24.	6,950
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8.	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29.	5,912
A Man Four-Square (Buck Jones)	Western	June 5.	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12.	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26.	5,394
Gentle Cyclone (Buck Jones)	Action-comedy	July 3.	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10.	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17.	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31.	5,971
Midnight Kiss	Comedy drama	Aug. 7.	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14.	5,745

## Short Subjects

The Feud	Van Bibber series	Jan. 2.	2,000
Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Old Virginia	Variety	Jan. 23.	1,000
A Flaming Affair	Imperial comedy	Jan. 30.	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6.	2,000
Officer of the Day	Imperial Comedy	Feb. 13.	2,000
Egypt Today	Variety	Feb. 20.	707
Pawnshop Politics	Imperial comedy	Feb. 27.	2,000
Moving Day	Helen and Warren	Mar. 6.	2,000
Drops from Heaven	Varieties	Mar. 6.	1,000
Woman of Letters	Helen and Warren	Mar. 13.	2,000
From the Cabby's Seat	O. Henry comedy	April 10.	2,000
Two Lips in Holland (Marian)	Comedy	April 17.	2,000
A Polar Baron	Imperial comedy	April 24.	2,000
Too Many Relations	Helen and Warren	May 15.	1,965
Canary Island	Varieties	May 22.	927
Wild America	Varieties	May 29.	960
A Social Triangle	O. Henry series	June 5.	2,000
Eight Cylinder Bull	Comedy	June 12.	2,000
Belgium Today	Varieties	June 19.	735
Rahl Rahl Heidelberg	Van Bibber comedy	June 26.	2,000
Mountains of the Law	Varieties	June 26.	895
Poland—A Nation Reborn	Varieties	June 26.	928
Swimming Instructor	Van Bibber	July 3.	2,000
Jerry the Giant	Kid and animals	July 3.	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3.	2,000
Complete Life	O. Henry comedy	July 3.	2,000
A-I Society	Comedy	July 10.	2,000
Family Picnic	Comedy	July 10.	2,000
Lickpenny Lover	O. Henry series	July 24.	2,000
Dancing Around the World	Varieties	July 31.	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7.	2,000
Putting on Dog	Varieties	Aug. 7.	749
Lumber Jacks	Varieties	Aug. 14.	750

## GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake)	Railroad drama	6,029
Police Patrol (Kirkwood)	Melodrama	6,100
Little Girl in a Big City	Noted play	6,048
His Master's Voice (Thunder, dog)	Melodrama	5,975
Part Time Wife (Alice Calhoun)	Domestic drama	5,950
Shadow on the Wall (Hale-Percey)	Drama	6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama	5,750
Phantom of the Forest (Thunder-dog)	Drama	5,500
Speed limit (McKee-Shannon)	Romantic com.	5,860
Racing Blood	Racing Drama	6,000
Hearts and Spangles	Circus Romance	5,900
Sign of the Claw (Thunder, dog)	Dog picture	6,000

## METRO-GOLDWYN-MAYER

		1925	
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25.	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies)	Human interest	May 16.	6,844
Sporting Venus (Sweet)	Romantic drama	May 23.	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18.	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25.	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1.	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8.	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15.	6,968
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12.	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12.	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star)	Drama	Oct. 21.	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 10.	6,849
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 17.	6,300
Exchange of Wives (Boardman)	Married life com.	Oct. 31.	7,498
Midshipman (Ramon Novarro)	Burlesque western	Nov. 7.	6,256
Go West (Buster Keaton)	Old N. Y. drama	Nov. 14.	6,437
Lights of Old Broadway (Davies)	Typical feature	Nov. 21.	5,915
Old Clothes (Coogan)	Type com-drama	Nov. 28.	6,260
Bright Lights (Chas. Ray)	Glyn love drama	Dec. 5.	5,824
Only Thing (Boardman-Nagel)	Paris underworld	Dec. 12.	5,690
Masked Bride (Mae Murray)	Musical comedy hit	Dec. 19.	5,564
Sally, Irene and Mary (Star cast)	Unique drama	Dec. 26.	4,757
Time, the Comedian (Busch-Cody)			

His Secretary (Shearer)	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16.	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16.	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23.	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney)	Crook drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.)	Ibenez Novel	Feb. 27.	8,530
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13.	8,300
Auction Block (C. Ray-Boardman)	Comedy-drama	Mar. 27.	6,239
Ibenez "Torrent" (Cortez)	Drama	Mar. 27.	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1.	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22.	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3.	6,167
Road to Mandalay (Chaney)	Melodrama	July 10.	6,551
Waltz Dream	Romantic comedy	Aug. 7.	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21.	9,000

## PARAMOUNT

		1925	
Lost—A Wife (Menjou)	Sophisticated com.	July 4.	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4.	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Drama	July 11.	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18.	5,935
Night Life of New York (All-star)	Comedy-drama	July 25.	6,908
Marry Me (Vidor)	Small town idyl	July 25.	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1.	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8.	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8.	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15.	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22.	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5.	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5.	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12.	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12.	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19.	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26.	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10.	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17.	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24.	10,063
Flower of the Night (Negri)	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31.	6,570
Best People (Star cast)	Society comedy	Nov. 7.	5,700
King on Main Street (Menjou)	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21.	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5.	7,008
Cobra (Valentino)	Drama	Dec. 19.	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26.	6,353

		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt)	Western	Jan. 9.	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 9.	6,326
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beers-Hatton)	War farce-com.	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27.	6,314
Moana	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6.	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27.	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17.	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17.	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1.	6,025
The Runaway (Clara Bow)	Melodrama	May 8.	6,218
Fascinating Youth (Juniors)	Drama	May 22.	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29.	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5.	5,109
Rainmaker (Collier, Jr.)	Drama	June 12.	6,055
Say It Again (Dix)	Travesty-farce	June 19.	5,577
Volcano (Daniels)	Thrill melodrama	June 12.	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26.	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3.	6,918
Variety (Emil Jannings)	Drama	July 10.	7,804
Born to the West (Jack Holt)	Western	July 10.	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17.	6,889
Mantrap (Torrence-Bow)	Drama	July 24.	6,077
You Never Know Women (Vidor)	Drama	Aug. 7.	6,064

## PATHE

		1925	
Closer than a Brother	Terry cartoon	Oct. 24.	1,000
A Punch in the Nose	Roach comedy	Oct. 25.	2,000
A Sweet Pickle	Sennett comedy	Oct. 24.	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 24.	2,000
Better Movies	Our Gang	Oct. 31.	2,000
Honor System	Terry cartoon	Oct. 31.	2,000
Should Sailors Marry (Cook)	Comedy	Oct. 31.	1,000
Amundsen Polar Flight	Specialette	Nov. 7.	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 7.	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21.	2,000



# Users Help Make This Chart More Useful

	Kind of Picture	Review	Feet
Great Open Spaces	Terry cartoon	Nov. 21.	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21.	2,000
Take Your Time (Graves)	Sennett comedy	Nov. 28.	2,000
More Mice Than Brains	Terry cartoon	Nov. 21.	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21.	2,000
A Day's Outing	Terry cartoon	Nov. 21.	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28.	1,000
Walloping Wonders	Mystery-action serial	Dec. 5.	10 ep.
Green Archer (A. Ray-W. Miller)	Terry cartoon	Nov. 28.	1,000
Bonched Age	Our Gang Comedy	Dec. 5.	2,000
One Wild Ride	Comedy	Dec. 5.	1,000
Hold Everything	Hal Roach comedy	Dec. 5.	2,000
Starvation Blues (Cook)	Sennett comedy	Dec. 12.	2,000
Window Dummy (Graves)	Sennett travesty	Dec. 12.	2,000
From Rags to Riches	Terry cartoon	Dec. 12.	1,000
Haunted House	Comedy	Dec. 12.	2,000
His Wooden Wedding (Chase)	Terry cartoon	Dec. 19.	1,000
English Channel Swim	Hal Roach Comedy	Dec. 19.	1,000
To!able Romeo	Sennett comedy	Dec. 26.	2,000
Hotsty Totsy	Comedy	Dec. 26.	2,000
Wild Cats of Paris			1926
Gosh Darn Mortgage	Sennett comedy	Jan. 2.	2,000
Good Cheer	Our Gang	Jan. 9.	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9.	2,000
Between Meals	Roach comedy	Jan. 9.	1,000
All Astride	Sportlight	Jan. 9.	1,000
Gold Push	Terry cartoon	Jan. 9.	1,000
Three Blind Mice	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16.	2,000
Lighter Than Air	Terry cartoon	Jan. 16.	1,000
New Melody Series	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23.	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000
Little Brown Jug	Terry cartoon	Jan. 30.	1,000
Long Pants (Tryon)	Comedy	Jan. 30.	2,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising Generation	Sportlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Funnymooners (Graves)	Comedy	Feb. 6.	2,000
Strenuous Life	Sportlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	2,000
Your Husband's Past	Comedy	Feb. 6.	2,000
Casey of the Cost Guard	Action serial	Feb. 13.	10 ep.
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000
Wicked City	Terry Cartoon	Feb. 20.	2,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27.	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 6.	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000
Spanish Love	Terry cartoon	Mar. 13.	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13.	2,000
Leaps and Bounds	Sportlight	Mar. 20.	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20.	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27.	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000
Monkey Business	Our Gang comedy	Mar. 27.	2,000
Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	2,000
Dixie Doodle	Sportlight	Mar. 27.	1,000
Seventh Bandit (Carey)	Western	Apr. 3.	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000
Fly Time	Terry cartoon	Apr. 3.	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3.	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds	Sportlight	Apr. 10.	1,000
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Phillips)	Western Serial	Apr. 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Sportlight	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24.	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24.	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7.	2,000
Baby Clothes	Our Gang	May 1.	2,000
Farm Hands	Terry cartoon	May 1.	1,000
Rough and Ready Romeo	Terry cartoon	May 1.	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1.	2,000
Fight Night (star cast)	Sennett comedy	May 8.	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8.	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8.	2,000
Nervous Moments	Sportlight	May 15.	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15.	2,000
Don Key (star cast)	Hal Roach comedy	May 22.	2,000
An Alpine Flapper	Terry cartoon	May 22.	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22.	2,000
Liquid Dynamite	Terry cartoon	May 22.	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29.	2,000
Bumper Crop	Terry cartoon	May 29.	1,000
Planting Season	Sportlight	May 29.	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5.	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5.	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12.	2,000
Golf Bug (Parrott)	Comedy	June 12.	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12.	2,000
Songs of Central Europe	Song series	June 12.	1,000
R. P. M.	Sportlight	June 12.	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19.	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19.	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26.	
Never too Old (Gillingwater)	Hal Roach comedy	June 26.	2,000
Big Retreat	Terry Cartoon	June 26.	1,000
Jack-of-One-Trade	Sportlight	June 26.	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26.	2,000

	Kind of Picture	Review	Feet
Thundering Fleas	Our Gang	July 3.	2,000
Glory or Dollars	Sportlight	July 3.	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3.	1,000
Land Boom	Terry cartoon	July 3.	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10.	2,000
A Plumber's Life	Terry cartoon	July 10.	1,000
Keeping in Trim	Sportlight	July 10.	1,000
Nighty Like a Moose (Chase)	Comedy	July 17.	2,000
Pirates Bold	Terry cartoon	July 17.	1,000
Jungle Sports	Terry cartoon	July 17.	1,000
Chop Suey and Noodles	Terry cartoon	July 24.	1,000
Her Ben	Terry cartoon	July 24.	1,000
Smith's Baby	Sennett comedy	July 24.	2,000
Songs of Italy	Song series	July 24.	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31.	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31.	2,000
Venus of Venice	Terry cartoon	Aug. 7.	1,000
Alice Be Good (Day)	Comedy	Aug. 7.	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14.	2,000
Last Ha-Ha	Terry cartoon	Aug. 14.	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14.	2,000
Ball and Bat	Sportlight	Aug. 14.	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21.	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21.	2,000
Dough Boys	Terry cartoon	Aug. 21.	1,000

## PRODUCERS DISTRIBUTING CORP.

		1925	
Her Market Value (Ayres)	Drama	5,830	
Girl of Gold (Vidor)	Drama	4,860	
Beyond the Border (Carey)	Western	4,480	
Friedly Enemies (Weber & Fields)	Comedy drama	May 16.	6,220
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13.	4,270
Silent Sanderson (Carey)	Cattle-gold fields	June 20.	4,480
Stop Flirting (all star)	Light comedy	June 27.	5,160
Beauty and the Bad Man (Mabel Belin)	Drama	July 4.	5,750
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,970
Texas Trail (Carey)	Typical western	July 18.	4,770
Private Affairs (Huletto)	Character drama	Aug. 1.	6,110
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12.	6,080
Seven Days (Lillian Rich)	Comedy feature	Sept. 12.	6,080
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19.	5,600
Off the Highway (W. V. Mong)	Drama	Oct. 3.	7,140
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.	6,400
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980

		1925	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2.	7,720
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,710
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,230
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	6,010
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,680
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	5,080
Three Faces East (Jetta Goudal)	Suspense-spy melo.	Feb. 20.	7,190
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.	5,800
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Made for Love (Leatrice Joy)	Drama	May 1.	7,280
Red Dice (Rod LaRoque)	Underworld melodrama	May 1.	7,280
Forbidden Waters (Priscilla Dean)	Comedy drama	May 8.	6,150
Whispering Smith (H. B. Warner)	Melodrama western	May 8.	6,150
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,880
Paris at Midnight (Jetta Goudal)	Melodrama	May 15.	6,990
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8.	6,600
Bachelor Brides (La Roque)	Mystery drama	May 22.	6,610
Eye's Leave (Leatrice Joy)	Romantic Comedy	May 29.	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5.	7,510
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12.	7,970
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19.	5,610
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26.	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26.	6,340
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3.	5,860
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3.	5,900
Sea Wolf (Ralph Ince)	Jack London story	July 10.	7,760
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17.	5,940
Speeding Venus (Priscilla Dean)	Melodrama	July 24.	5,360
Gliming Vite (Leatrice Joy)	Comedy	July 31.	6,400

## PREFERRED PICTURES

		1925	
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31.	5,140
Vanson of Aching Hearts (all star)	Melodrama	Mar. 14.	6,140
Go Straight (Star cast)	Drama	May 9.	6,100
Faint Perfume (Seena Owen)	Romance drama	June 27.	6,220
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,000
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,330
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,970
Plastic Age (Bow-Keith)	College story	Oct. 10.	6,480
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,080
Lew Teller's Wives (Frank Mayo)	Drama	July 10.	6,750
Romance of a Million Dollars	Melodrama	Aug. 7.	5,300

## RAYART

		1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7.	5,520
Snob Buster (Reed Howes)	Action melodr.	Aug. 22.	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sept. 26.	4,920
Midnight Limited (star cast)	Railroad melodrama	Dec. 7.	5,950
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21.	5,800

## RED SEAL

		1926	
Fish for Two	Gem of the Screen	Feb. 11	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20	1,000
Marvels of Motion	Magazine	Apr. 3	650
Song Cartune	Fleischer novelty	Apr. 3	580



# Quick Reference to Save Your Valuable Time

	Kind of Picture	Review.	Feet
teelview (Scenes in Turkey)	Magazine	Apr. 10.	850
air Cartoon	Marcus cartoon	Apr. 10.	550
air Cartoon	Marcus cartoon	May 1.	550
's the Cat's (Ko-Ko)	Fleischer cartoon	May 1.	750
ong Car-tune	"Trap Boys are March'g"	May 8.	550
weet Adeline	Song Car-tune	June 5.	550
air Cartoon (Issue 8)	Marcus novelty	June 12.	850
hen Do We Eat?	Novelty	July 10.	1,000
ld Black Joe	Song Car-tune	July 17.	500
air Cartoon	Marcus cartoon	July 17.	1,000
oot! Toot! (Ko-Ko)	Fleischer cartoon	July 17.	1,000
air Cartoons.	Marcus cartoon	July 31.	1,000
celview (Issue E)	Pictorial	July 31.	1,000
earchlight (Issue H)	Pictorial	Aug. 7.	1,000
ong Car-tune	Song series	Aug. 7.	1,000

## SAVA FILMS, INC.

ack Mann Comedies	Twelve subjects	1,000
hester Conklin Comedies	Twelve subjects	1,000
wo Star Comedies (Layman-Dorety)	Twelve subjects	1,000
ll Star Comedies (star casts)	Twelve subjects	1,000
nternational Detective Stories	Twelve subjects	1,000
ough Stories (Selig Animals)	Twelve subjects	1,000
huckles	Twelve novelties	1,000
raveologues		1,000
antasies		1,000

## SHORT FILMS SYNDICATE

irty Years Ago	Novelty	Aug. 15.	1,000
Remember	Pastoral	Aug. 15.	1,000
ixing in Mexico	Bud Fisher cartoon	Oct. 17.	1,000
visible Revenge	Mutt & Jeff	Oct. 31.	1,000

## SIERRA PICTURES, INC.

inishing Million (W. Fairbanks)	Serial	5,000
re He Comes (E. Douglas)	Comedy drama	5,000
apped (Elinor Faire)	Drama	5,000
ho's Your Husband? (Morante)	Comedy	2,000
ldime Stories Series	Animal Novelty	2,000
es of the Desert (Richmond)	Western	5,000
st Travelin' (Bob Burns)	Western	5,000

## STERLING PICTURES CORP.

ve Gamble (Lillian Rich)	Melodrama	July 24.	5,723
fore Midnight (Wm. Russell)	Crook melodrama	July 11.	4,894
Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800
en of the Night (Rawlinson)	Melodrama	July 24.	5,723

## TIFFANY PRODUCTIONS, INC.

	Release Date	
at Model From Paris	Aug. 15	Society comedy drama
st At Sea	Sept. 1	Romantic comedy drama
ols of Fashion	Sept. 15	Sophisticated comedy drama
ilege Days	Oct. 1	College comedy drama
e First Night	Oct. 15	Farce comedy
eselyns Wife	Nov. 1	Society drama
deaths Preferred	Nov. 15	Whimsical comedy drama
l Cargo	Dec. 1	Drama of the High Seas
e Hour of Love	Dec. 15	Emotional drama
e Enchanted Island	Jan. 1	Pomantic drama
aming Timber	Jan. 15	Woodland drama
uads Right	Feb. 1	War farce comedy
e Steeplechase	Feb. 15	Racing society drama
e Tiger	Mar. 1	Modern drama
e Song of Steel	Mar. 15	Society-business drama
usband Hunters	Apr. 1	Domestic comedy drama
owbound	Apr. 15	Comedy drama of the North
ild Geese (Special)	May 1	Human drama
e Squared Ring	May 15	Society comedy drama
e Broken Gate	Jun. 1	Emotional drama

## UNITED ARTISTS

on Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27.	11,000
illy of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.	9,500
ld Rush (Chaplin)	A dramatic comedy	Aug. 29.	8,535
ild Justice (Peter the Great)	Dog melodrama	Aug. 29.	5,886
ttle Annie Rooney (Pickford)	Typical "Marry"	Oct. 31.	8,500
agle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,754
ella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157

## UNIVERSAL

Features		1926	
he Set Up (Art Acord)	Western	Apr. 3.	4,500
aming Frontier (Gibson)	Epic drama	Apr. 17.	8,828
he Escape (Morrison)	Western-action	Apr. 24.	4,500
Old Dutch (McAvoy-O'Malley)	Drama	May 1.	7,750
ldnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.	8,767
ooking for Trouble (Hoxie)	Western	May 8.	4,362
utside the Law (Chaney-Dean)	Crook melodrama	May 15.	8,000
illing Home (Denny)	Farce comedy	May 22.	6,831
antom Bullet (Hoot Gibson)	Western	May 28.	5,820
ustler's Ranch (Acord)	Western	June 5.	5,230
ove Thief (Norman Kerry)	Romantic drama	June 12.	6,822
hasing Trouble (Morrison)	Action western	June 19.	4,304
ucking the Truth (Morrison)	Action western	June 26.	4,305
arriage Clause (Lois Weber)	Drama	July 3.	7,680
nder Western Skies (Norman Kerry)	Western	July 10.	6,352
he Terror (Art Acord)	Western	July 10.	4,862
an in the Saddle (Gibson)	Western	July 17.	5,492
oker Faces (Horton-LaPlante)	Farce comedy	July 24.	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14.	6,662
ild Horse Stampede (Hoxie)	Western	Aug. 31.	4,776

	Kind of Picture	Review.	Feet
Short Subjects			
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27.	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27.	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27.	2,000
Menace of the Alps	Special	Mar. 27.	1,000
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3.	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3.	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3.	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10.	1,000
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10.	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10.	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10.	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10.	1,000
Radio Detective (Jack Daugherty)	Serial	Apr. 17.	2,000
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17.	1,000
Help Wanted (Puffy)	Comedy	Apr. 24.	1,000
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24.	2,000
In Quarantine (Snookums)	Newlyweds	June 5.	2,000
Snookums' Buggy Ride	Newlyweds	June 5.	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12.	2,000
Movie Madras (Edna Marian)	Comedy	June 12.	2,000
A Haunted Heiress (Marian)	Comedy	June 12.	2,000
Let George Do It	A series	June 19.	2,000
Why, George!	Let George Do It	June 19.	2,000
George's in Love	Let George Do It	June 19.	2,000
George the Winner	Let George Do It	June 19.	2,000
Buster's Narrow Escape	Buster Brown series	June 26.	2,000
Wise or Unwise (Puffy)	Comedy	June 26.	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26.	1,000
Let Loose	Mustang comedy	June 26.	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26.	1,000
Tin Bronc (Cobb)	Western	June 26.	2,000
Four-Square Steve (Cobb)	Western	June 26.	2,000
Buster Watch Tige	Buster Brown	June 26.	2,000
Frame Up (Hume)	Western	June 26.	2,000
Love Deputy (E. Cobb)	Short western	July 3.	2,000
Trapped (Fred Humes)	Short western	July 3.	2,000
There She Goes (Wanda Wiley)	Comedy	July 10.	2,000
Buster's Girl Friend	Buster Brown series	July 10.	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10.	1,000
Buster's Heartbeats	Buster Brown	July 17.	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17.	2,000
Love's Labor Lost (Edwards)	Comedy	July 17.	1,000
Do or Bust (Edwards)	Comedy	July 17.	1,000
Motor Trouble (Chas. King)	Comedy	July 17.	2,000
Mixed Doubles (Puffy)	Comedy	July 17.	1,000
Fire Barrier	Short western	July 24.	2,000
Village Cut-Up (Lake)	Comedy	July 24.	1,000
Under Desert Skies	Short western	July 24.	2,000
Thirteenth Man (Puffy)	Comedy	July 24.	1,000
Op'ry House Tonight (Lake)	Comedy	July 31.	1,000
Who's Next? (Edwards)	Comedy	July 31.	1,000
Thrilling Romance (Wiley)	Comedy	July 31.	2,000
Little Warrior (Sedgwick)	Short western	July 31.	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7.	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7.	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14.	2,000
When East Meets West	Mustang comedy	Aug. 14.	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14.	2,000
Buster's Orphan Party	Buster Brown series	Aug. 21.	1,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21.	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21.	2,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21.	2,000
Don't Shoot (Mower)	Short western	Aug. 21.	2,000

## VITAGRAPH

1925				
School for Wives (Tearle-Holmquist) ....	Drama	April 11.	6,182	
Barce, Son of Kazan (Stewart) .....	Northern drama	May 80.	6,893	
Wildfire (Aileen Pringle) .....	Racing melo.	June 20.	6,550	
Steele of the Royal Mounted .....	N. W. drama	June 27.	5,700	
Happy Warrior .....	Drama	July 18.	7,865	
Ranger of the Big Pines (K. Harlan) .....	Forest Ranger drama.	Aug. 8.	7,832	
Love Hour (H. Gordon-Fazenda) .....	Melodrama	Sep. 12.	7,036	

## WARNER BROS.

		1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15.	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12.	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19.	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26.	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200

		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10.	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 15.	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.	5,262
Silken Shackles (Irene Rich)	Drama	June 5.	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26.	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21.	10,018



# The Maximum Emotional Effect

THE GENERAL USE of Panchromatic Negative in motion picture production means much in the way of improvement in the art.

USED WITHOUT A FILTER it helps the picture— with a filter, the color corrections are positively sensational. As one user has put it: “The use of ‘Pan’ gives the maximum emotional effect on the screen.”

EASTMAN PANCHROMATIC NEGATIVE is now the same price as ordinary negative. It keeps as well as ordinary negative and, except for the lighting in the darkroom, is developed in the same manner as ordinary negative.

Yet Eastman Panchromatic is an extraordinary product.

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ROCHESTER, NEW YORK



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383 MADISON AVENUE

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NEW YORK

STUDIO ADDRESS  
113 WEST 57TH STREET

August 5, 1926.

Mr. J. C. Hornstein,  
Howells Cine Equipment Co.  
1500 Broadway,  
New York City.

My dear Mr. Hornstein:

You will no doubt be pleased to know that after careful consideration and analysis of my projection engineers and myself, that I have again decided to use the five Simplex Projectors, in the new Roxy Theatre.

The excellent work done by this projector makes me feel secure in giving them the place in my projection room, and we feel sure that they will do their part in keeping up the reputation that the theatre has "the largest and most modern theatre in the world". Knowing as you do what a crank I am on projectors, this should be great news for you.

Very truly yours,

SLR/EK

SIMPLEX DIVISION  
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# Pathé Review

*A Film Magazine*

Now Featuring

## With the Roosevelts in Turkestan

*(The Field Columbian Museum Expedition)*

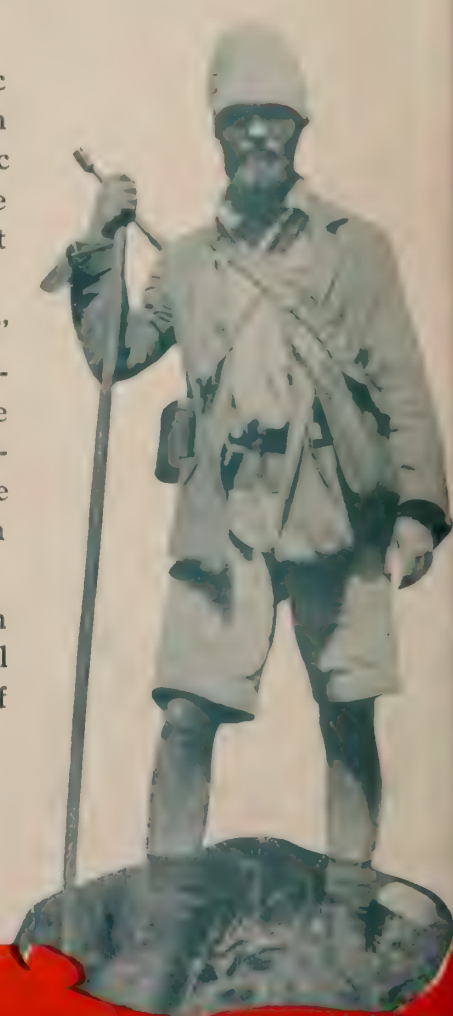
A FEATURE "story" illustrative of the box office material which is a policy with the Review.

Leading explorers and scientific expeditions gladly cooperate with the Review to enable the public to see on the screen what the newspapers recognize as "first page stories."

For instance: the Beebe "Arcturus" Expedition; Knud Rasmussen Expedition to Arctic America; the Roy Chapman Andrews Expedition to Mongolia; the Count de Prorok Expedition to Northern Africa, etc., etc.

Nowhere else can you get such striking, unusual and live travel pictures, and they're only part of the Pathe Review.

Once a Week





No Other Valentino Until . .

# MOVING PICTURE WORLD

DL. 82, No. 2

SEPTEMBER 11th, 1926

PRICE 25 CENTS

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## \$2 HIT AT THE CRITERION, N.Y.!

## ON ROAD SHOWS TOO - PARAMOUNT OUTCLASSES THE FIELD!

Published by

CHALMERS PUBLISHING COMPANY

316 FIFTH AVE.  
NEW YORK CITY



**THE BIG ATTRACTION IN  
NEW YORK THIS WEEK!**

# **BUSTER KEATON**

HIS **METRO-GOLDWYN-MAYER**  
RECORD-BREAKER

## **BATTLING BUTLER**

*Held over a second week  
at the Capitol Theatre*

**WATCH** the fun!

**IT'S** a marvelous box-office hit.

**ALL** New York is crazy about it

**AND** in Chicago The Tribune says.

**"IT'S** Keaton's best."

**YOU'LL** agree!

**M-G-M** certainly has the product

**AGAIN!**

**"BATTLING BUTLER"** is just one prize in

**THE** phenomenal Parade of Hits.

*With Sally O'Neil. Presented by Joseph  
M. Schenck. Directed by Buster Keaton*

**GO GET METRO-**



**21**

**reasons  
why**

***Paramount's*  
15<sup>th</sup> Birthday  
Group**

**OUTCLASSES  
THE  
FIELD**





# 21

## Successes playing NOW

GILDA GRAY  
in  
*'Aloma of the South Seas'*  
A Paramount Picture

*'Padlocked'*  
A Paramount Picture

*'The Show Off'*  
A PARAMOUNT PICTURE

FLORENCE VIDOR  
in  
*'You Never Know Women'*  
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MARSHALL NEILAN'S  
*'Diplomacy'*  
WITH  
BLANCHE SWEET  
A Paramount Picture

*'THE CATS PAJAMAS'*  
A Paramount Picture

*'THE LADY OF THE HAREM'*  
A Paramount Picture

*'THE GREAT GATSBY'*

Gloria SWANSON  
in  
*'FINE MANNERS'*  
A Paramount Picture

RICHARD DIX in  
*'THE QUARTERBACK'*  
A Paramount Picture

Thomas Meighan  
in  
*'TIN GODS'*  
A Paramount Picture

ADOLPHE MENJOU  
in  
*'THE ACE OF CADS'*  
A Paramount Picture

RAYMOND GRIFFITH  
*'You'd Be Surprised'*  
A Paramount Picture

*'VARIETY'*  
A Paramount Picture

*'MANTRAP'*  
A Paramount Picture

*'KID BOOTS'*  
STARRING  
EDDIE CANTOR  
A Paramount Picture

DOROTHY GISH  
and  
Nell Gwynn  
A Paramount Picture

DOUGLAS MACLEAN  
in  
*'Hold that Lion!'*  
A Paramount Picture

BEBE DANIELS  
in  
*'The Campus Flirt'*  
A Paramount Picture

*'FASCINATING YOUTH'*  
PARAMOUNT PICTURE

Zane Grey's  
*'FORLORN RIVER'*  
A Paramount Picture

15th  
BIRTHDAY  
GROUP

# Paramount Pictures

THE BOX OFFICE TELLS THE STORY FOR 1926-7!



# *Tiffany* *Productions, Inc.,* *presents*

## THAT **MODEL** FROM **PARIS"**

*Suggested by the*  
**GOUVERNEUR MORRIS**  
*story:*  
**"The Right to Live"**

*Tiffany Productions, Inc.,*

M.H. Hoffman, Vice President

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EVERYWHERE**

One of the 20  
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The Extraordinary Cast of Players  
in the *Tiffany* Production  
"That Model from Paris"

MARCELINE DAY  
EILEEN PERCY  
MISS DU PONT  
Craufurd Kent  
Sabel Johnson  
Nellie Bly Baker

BERT LYTELL  
WARD CRANE  
ARTHUR HOYT  
Otto Lederer  
Leon Holmes  
George Kuwa

*Directed by LOUIS J. GASNIER*  
*Adapted for the Screen by Frederica Sagor*



*Tiffany Productions, Inc.*  
*presents*

# "LOST AT SEA"

*Suggested by the LOUIS JOSEPH VANCE story*  
*"MAINSRING"*

*Tiffany Productions, Inc.,*

M. H. Hoffman, Vice-Pres.

1540 Broadway, New York City

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The Cast in the  
*Tiffany Production*  
**"LOST AT SEA"**

HUNTLY GORDON  
JANE NOVAK  
Billy Kent Schaefer

LOWELL SHERMAN  
NATALIE KINGSTON  
Joan Standing

William R. Walling

*Directed by*  
**LOUIS J. GASNIER**







**THRILLS!  
THRILLS!  
THRILLS!**

*Presented by  
A. Carlos*

*Directed by  
Mason Noel*

*Written by  
Frank Howard Clark*

**N**EVER before have such sensationally spectacular midair stunts been filmed. Never before has such a world of drama, romance and laughs been crammed into a picture that ENTERTAINS as it thrills. Big cast includes Kathleen Myers, Carmelita Geraghty, Joseph J. Girard, Eddie Gribbon and Frank Tomick. Story tells of air mail bandits, intrigue and love. Man, the daredevil stunts in this one will keep 'em gasping. It's a knockout—and IT WILL GET THE MONEY! Grab it—QUICK!

**AL WILSON**

*America's Most Sensational Stunt Flyer*

*in*  
**The FLYING MAIL**

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*Why Theatres of every class*

# FOX Greater Short Subject

## 52

The Fox short subject schedule for 1926-27 includes 52 two-reel comedies—one box-office gem for every week in the year. With Fox News and Fox Varieties, this gives theatres of all classes a strong line-up of surefire entertainment to build up a steady patronage.

Fox short product—the world's finest—is found on the screens of the country's most discriminating showmen.

ONE A WEEK

### 8 VAN BIBBER

Starring EARLE FOXE in a new series of hilarious adventures from the stories by RICHARD HARDING DAVIS.

### 8 HELEN *and* WARREN

with KATHRYN PERRY and ALLAN FORREST in the title roles of these inimitable stories of married life by MABEL HERBERT URNAER.

### 8 O. HENRY

Sparkling two-reelers with the whipcracker climaxes of the original O. HENRY stories, with exceptional casts Based on the world's most noted short fiction.

### 8 ANIMAL COMEDIES

A new series of Fox comedies, clean amusement with little Jerry the Giant, surrounded by the best troupe of animal comedians ever assembled in two-reelers.

### 20 Imperial Comedies

IMPERIALS are proved money makers. Every one is laden with laughter, beautiful girls and the last word in surefire merrymaking. You can bank on these for box-office pull.

### 26 FOX VARIETIES

The World We Live In is brought to the screen from the far corners of the earth, from our own great land, and

perhaps just around the corner from you to make this great series of single-reel novelty pictures.

### 104 FOX NEWS

The public today depends upon the newsreel for a timely, truthful and entertaining pictorial summary of the world's

current events. Honesty, enterprise and entertainment are the watchwords of FOX NEWS.



# are enthusiastically booking 1926-27 Product

QUALITY  
SPEED  
NOVELTY  
BEAUTY  
CASTS

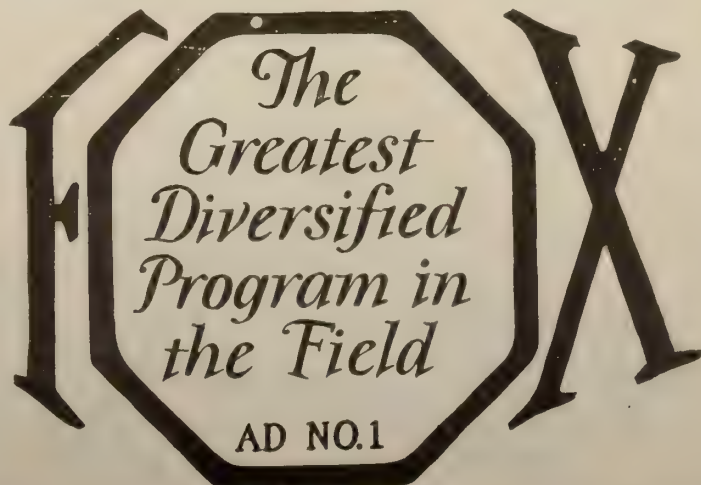
Exhibitors the world over acknowledge Fox short subjects are the last word in quality entertainment. Exactly the same care and attention that are given to feature pictures are centered upon the production of Fox shorts. They are gems in Tiffany settings.

Fast action is the keynote of Fox comedies. Whether they are based on stories by O. Henry and Richard Harding Davis or on originals by Comedy Chief Marshall's competent crew, speed is of the essence. Fox Comedies step right along, and there's a laugh a minute.

New stunts, new gags and fresh titles fill Fox comedies with real mirth. No custard pies, slapstick and antiquated alleged comedy gags. The result is a full schedule of ingenious, unusual and sparkling fun pictures.

Beautiful girls and opulent settings give Fox Comedies their full measure of beauty. Cameramen are searching the world for beautiful subjects to be transferred to the screen in Fox News and Fox Varieties. Locations, stories and direction all are treated from the showmanship angle and are as seriously treated as though each "little giant of the screen" were to be the biggest feature ever released.

All Fox Comedies supervised  
By GEORGE E. MARSHALL



Names like Earle Foxe,  
Florence Gilbert, Allan

Correst, Kathryn Perry and Arthur Hous-  
man, George Harris, Gladys McConnell and  
Eugene Conley mean something at the ticket  
window. Fox Comedies are as carefully  
cast as the big Fox Giant Specials.



# "Greater Movie Season"



An  
Erns

Greater Movie  
Season Hits for all  
the Year! 26 Warm



# son Ought to Place **THIS IS PARIS** the top of any list! " *Declares the Daily News New York*

**New Record Weeks**  
FORUM THEATRE  
LOS ANGELES

**3<sup>rd</sup> Record Week**  
CAMEO THEATRE  
NEW YORK

**Lubitsch**  
PRODUCTION

STARRING  
**MONTE BLUE**  
AND  
**PATSY RUTH MILLER**  
with Lilyan Tashman  
Andre Beranger-Myrna Loy

*Winners  
in the Way*

Still another Warner Bros. picture  
Hitting the highspots of profits!  
Acclaimed by every critic—  
Applauded by the public!

It's a habit with Warner Bros. Pictures  
Every one registers with a bang!

**"BROKEN HEARTS OF HOLLYWOOD,"**  
The sensational revelation of life  
behind the pictures screens!

**"A HERO OF THE BIG SNOWS,"**  
Rin-Tin-Tin, the wonder dog,  
in his greatest picture achievement!

**"THE HONEYMOON EXPRESS,"**  
Irene Rich in a new role!  
With a punch finish that makes it big!

WARNER BROS. big new profit-getters!  
Ready now to make this week, next week,  
Any week a bigger-profit week!



# 22 **Cour**

## GREATER MOVIE

*"The Sensation Seekers"*  
*"Beware of Widows"*  
*"The Marriage Clause"* *"The Old Soak"* *"H"*  
*"The Whole Town's Talking"* *"Butterflies"*  
*"The Bargain Bride"* *"The Mystery C"*  
*"Oh, Baby!"* *"Held by the La"*  
*"The Wrong Mr. Wright"* *"7"*  
*"Down the Street"*

# Man-7

-and rememb



CHRISTIE COMEDY  
SCORES BIG HIT  
"Up in Mabel's Room," Marie  
Prevost's latest production, is pro-  
ving a great success at the Virginia  
theater this week. This is the  
Christie comedy.

New Pi

COAST  
COAST

Harrison Ford  
"Up in Mabel's Room" is the  
most of the frothiest film  
farce ever.  
"Up in Mabel's Room" is at her  
best. It is a pretty good.



MABEL'S ROOM  
LONG RIOT  
OF FUN

MABEL'S ROOM  
HOWLING  
COMEDY  
MARIE PREVOST and her com-  
patriots in fun provided much  
amusement at the Columbia theatre  
when "Up in Mabel's Room" was  
shown for the first time.

MABEL'S ROOM  
MARIE PREVOST SEEN  
IN HILARIOUS FARCE  
"Up in Mabel's Room" pro-  
vided an evening of laugh-  
ter which a young in-  
dividual gives his bride  
him, and then in  
which is em-  
bedded Garry over  
who poses as a

l's Room' Exciting  
No greater compliment could ever  
be given a motion picture than that  
which was accorded "Up in Mabel's  
Room" yesterday by patrons at the  
Columbia Theatre, where the produc-  
tion opened for a week's presentation.  
If future audiences "take to" this  
latest Christie triumph half as en-  
thusiastically as did first-perform-  
ance attenders, one of the

MON NOVARRO  
"Ben Hur," com-  
Biltmore Monday.  
—Bragg

LON CHANEV'S

# The Comedy Sensation of the Hour AL CHRISTIE'S Laugh Riot MARIE PREVOST IN "UP IN MABEL'S ROOM"

WITH  
HARRISON FORD and PHYLLIS HAVER  
Adapted by F. McGrew Willis from the  
AL H. WOODS STAGE HIT by WILLSON  
COLLISON and OTTO HARBACH.  
Directed by E. MASON HOPPER

## THE BEST THEATRES

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| STRAND . . . New York            | GRANADA San Francisco       | BROADWAY-STRAND I . . . . .  |
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## TING CORPORATION



Joseph F  
proctor

# Another Greater FBO Bonanza

Trade's  
Ablest  
Critics  
Laud  
"Laddie"

1. The first part of the document is a list of names and addresses, which appears to be a directory or a list of contacts. The names are written in a cursive script, and the addresses are listed below them. The list includes names such as "John A. Smith", "John B. Smith", "John C. Smith", "John D. Smith", "John E. Smith", "John F. Smith", "John G. Smith", "John H. Smith", "John I. Smith", "John J. Smith", "John K. Smith", "John L. Smith", "John M. Smith", "John N. Smith", "John O. Smith", "John P. Smith", "John Q. Smith", "John R. Smith", "John S. Smith", "John T. Smith", "John U. Smith", "John V. Smith", "John W. Smith", "John X. Smith", "John Y. Smith", and "John Z. Smith".

To be advertised  
nationally in  
McCall's  
Magazine  
reaching more  
than 3,000,000  
readers

# GENE STRA LAD

## FCTION PICTURES TOO

**A Refreshing Picture**

[illegible]

**INTERVIEW**

# MCCALL'S

THE END.

Distributed by  
**GREATER**

# FBO

FILM MAKING OFFICE  
OF AMERICA IN



# "STELLA DALLAS"

## The Capacity Business Picture

### PORTLAND, OREGON

"Doing capacity business at the PEOPLE'S where it is scheduled for three weeks' run."

### PHILADELPHIA

"Business so great at STANTON run extended to 4th week."

### NORFOLK, VA.

"Now playing to tremendous business at the LOEW'S STATE."

### NEW YORK CITY

"Played to big business at advanced prices for 25 weeks at the APOLLO."

"Moved to the CAPITOL for 2 smashing weeks at popular prices."

### AKRON, O.

"7 phenomenal weeks at the WALDORF."

"Returned to big business at the ORPHEUM."

### DENVER

"2 great weeks at the VICTORY."

### LOS ANGELES

"Was the sensation on the Coast for 6 big weeks at the FORUM."

### CHICAGO

"Had 4 tremendous weeks at the ROOSEVELT."

### BALTIMORE

"Capacity business at the CENTURY."

### MEMPHIS

"Broke all records at the PUBLIX PALACE."



reproduction of  
striking Insert  
— 14 x 36 —  
table at all  
ed Artists Ex-  
ges.

Released by  
**UNITED ARTISTS CORPORATION**

Every picture sold individually—On Merit



# H-1!

## said the Duchess

as she smashed a few more house records—kicked Old Man Gloom out the Box-Office window—and started on a whirlwind dash across the U.S.A. “She’ll be the talk of the nation!” And what “Duchess of Buffalo” is doing, is just a sample of what FIRST NATIONAL PICTURES will do for you 52 Weeks in the Year!



## Absolutely Constance's greatest

Greatest comedy . . . Greatest money-magnet!

Bigger than “Her Sister from Paris” . . .

Stronger than “East Is West”!

Wherever it plays, it plays to TOP MONEY for  
a Constance Talmadge picture!

A yell at N. Y. Capitol for 2 smashing weeks.

Royally reviewed—“Delightful” . . . “Sheer artistry”  
. . . . “Lovelier than ever”!

Joseph M. Schenck  
Presents  
**CONSTANCE  
TALMADGE**

in  
**The Duchess  
of Buffalo**

with  
**Tullio Carminati**

Screen story by HANS KRALY

Based on the Hungarian Play “Sybil”, written  
by Max Brody and Franz Martos

A SIDNEY FRANKLIN  
Production



A First National Picture



# CORRECTING A MIS-TAKEN IMPRESSION

Herbert K. Cruikshank assures us that Ben Burbridge's "The Gorilla Hunt" is not the inside story of the New York City police hunt for gunmen.

# MOVING PICTURE WORLD

## OUR OWN WEATHER REPORT

Julius (Universal) Singer says Saint Swithin has the edge on the exploitation experts in the matter of putting over "Rain"—a forty-day edge!

VOL. 82

New York, September 11, 1926

No. 2

## Late Chicago News

Harry and Lewis Englestein head a syndicate building a 2,800-seat movie theatre for Forty-seventh and Grand boulevard. The new 3,500-seat Karzaz State Theatre opened at Hammond, Ind. James Craddock managed a celebration held by merchants for the event. Harry Corbett has been appointed general manager of the Karzaz Circuit.

## Valentino to Rest in West; Tears Flow at N. Y. Funeral

### Special Train Leaving with Brother, Ullmans and Pola Negri—Solemn Requiem High Mass Attended by 500—N. Y., Chicago and Italian Memorials Planned

By Sumner Smith

## Copyright Law Violation Charged Against Showmen

Moving Picture World Bureau, Butte, August 30.

Information has been filed at Helena in the United States Court by Deputy Attorney Francis Silver of Montana against three theatre owners of Kalispell, Carl and Marius Anderson and R. D. McDaniels, who are partners in the ownership of the Liberty and Orpheum, charging violation of the copyright laws of the United States, alleging that they sold the films, "King of Wild Horses," copyrighted by Pathe; "Signal Tower," by Universal; "Silk Stocking Sal," by F. B. O., and "The Ten Commandments," by Famous Players, selling to a theatre at Big Fork, Mont., without the permission of the owners.

Harry Meyer, who is counsel and secretary for the Montana State Board of Trade, says: "This is the first information of its kind ever filed in the United States for the violation of the copyright law covering photo-plays or moving pictures."

He stated that an exhibitor who is licensed to exhibit pictures and then sublet to an exhibitor other than the one for which he has signed the contract, without having a separate contract for its presentation, commits a violation of the copyright law of the United States. Contracts specify definitely, when signed, just what theatre the photoplay may be exhibited in and by whom it shall be exhibited. Such violation of contracts is called "bicycling" or "pirating" films.

It seems that this marketing of films has been going on for some time. Nearly all of the film companies operating in Montana say that they have known of it but have been unable to actually get definite evidence.

Rudolph Valentino will rest in Hollywood. The funeral party was to leave Thursday night, September 2, on the Lake Shore Limited.

This was decided on Wednesday when Alberto Guglielmi, brother of the star, docked in New York on the Homeric. George Ullman, the star's manager and Frank Marilli, a personal friend of the star, met Guglielmi and obtained his approval. Pola Negri was at the pier. Mr. Guglielmi said:

"Having received from my sister a consent to act for her," he said, "and having thought and talked the matter over with Mr. Ullman, I have decided to give to the American people the dearest thing to my heart—my brother—because it has been clearly indicated to me that they love him and want him."

Mr. and Mrs. Ullman, Guglielmi and Pola Negri will be the only ones on the funeral train due to leave as Moving Picture World went to press.

The motion picture industry left its glycerine in the studio last Monday morning. Film producers, stars and lesser lights sat with brimming eyes during the solemn requiem high mass for Rudolph Valentino at St. Malcahy's Roman Catholic Church, New York City. A mul-

titude of sorrowing and curious folk watched the cortage move slowly down Broadway. At times they broke through the police lines, but in contrast to some scenes at Valentino's Bier the throng was silent.

Every conceivable branch of the industry was represented at the funeral. Pola Negri's blanket of pink roses covered the coffin. She, heavily veiled, was near collapse and had to be assisted by George Ullman, Valentino's manager, and Mrs. Ullman. Mary Pickford was sobbing bitterly. Norma and Constance Talmadge and Jean Acker, first wife of Valentino, were weeping.

The honorary pallbearers were Joseph M. Schenck, Nicholas Schenck, Marcus Loew, Adolph Zukor, Richard A. Rowland, Sydney S. Kent, James R. Quirk, Douglas Fairbanks, Hiram Abrams, Mal St. Clair, Michael Romano and Frank Romano.

The ushers at the church were Richard Dix, Ben Lyon, Johnny (Continued on page 2)

## "Strogoff" Sells Out at UFA's Palast in Berlin

(Cable Exclusively to Moving Picture World)

Laupheim, Germany, August 31.

By CARL LAEMMLE

Tom Reed reports from Berlin that "Michael Strogoff" is the biggest success that ever played the UFA Palast, selling out at every performance. The Film Kurier says it surpasses any picture ever screened. We showed Dupont's "Love Me, and the World Is Mine," to Czech critics. Exhibitors all proclaim it a great picture. Glad to see that Mada Christians, daughter of the late Rudolph, is making a tremendous hit throughout Germany. She is a fine girl and deserves the success she has attained. Berlin production is light. The principal interest centers around Fritz Lang's "Metropolis," which is acclaimed a masterpiece by those who have seen privately.

Moving Picture World rejoices to report that Carl Laemmle, president of Universal, who is corresponding exclusively for this magazine while abroad, has regained his health since his operation for appendicitis. He expects to sail for the United States in about three weeks.

## Universal Improvements

Improvements totaling several hundred thousand dollars have been launched at Universal City.

## LONDON CABLE

By W. E. ALLISON-BOOTH

Moving Picture World Bureau, London, August 31.

Newspapers here hint of several million dollar contracts made secretly in Russia by American film magnates. Horace Goldin, American illusionist, has been approached by a British company to introduce his original scenic ideas into films.

Hal Sherman, American comedian, refused an offer to play in British pictures. "Volcano" and "That's My Baby" did well at the Plaza.

## Brandt Ill

Joe Brandt, president of Columbia Pictures Corporation, has been ill several days at his home, 706 Riverside Drive, New York City, but is now showing great improvement. The popular motion picture executive barely escaped a long and serious illness with pneumonia.



# MOVING PICTURE WORLD

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VCL 82

NO. 2

## Valentino Goes West

(Continued from page 1)

Hines, the Marquis de la Fabrice de la Courday, husband of Gloria Swanson, Robert McCallough, Clifton Webb, Captain Alastair Macintosh, Kenneth McKenna and Richard Gallagher.

The requiem high mass was celebrated by the Rev. Father Edward F. Leonard, rector of St. Malachy's, assisted by the Rev. Father Joseph Congedo of the Church of the Sacred Heart of Jesus and Mary, as deacon, the Rev. Father William J. Donohue, Chaplain of the Catholic Actors' Guild, as subdeacon, and the Rev. Joseph McKenna and the Rev. James B. O'Reilly, as masters of ceremonies.

Father Congedo knew Valentino as a boy in his native town of Castellanata, Italy, and heard his confession on the day before his death. Father Leonard administered the last rites a few hours before Valentino died.

Guido Ciccolini of the Chicago Civic Opera Company and Demetri Onofri of the San Carlo Opera Company were the soloists at the mass and Professor Joseph Davis of St. Malachy's was at the organ. A full church sextet augmented the musical part of the mass.

Chopin's "Funeral March" was played by the organist as the coffin was borne from the church at the conclusion of the mass.

## Chicago Service

Memorial services were held Monday morning at the Trianon of the Karzas circuit here in memory of Rudolph Valentino. Judge Francis Borelli, a personal friend of the late star, presided.

All the Loop theatres showed news reels of Valentino and Halaban & Katz put on a special week's showing of "The Son of a Sheik" at the Tivoli. Lubliner & Trinz will also show "The Son of a Sheik" for an extended run at the Orchestra Hall.

A committee of leading Italians has been formed here to raise funds for a permanent memorial to Valentino. That also is being done in New York and Castellanata, Italy, Valentino's native town.

## Predicts Fred Niblo . . . .



Theatres that seat tens of thousands. Music synchronized by radio to replace orchestras. Subtitles synchronized and broadcast by radio in the natural voices of the players.

Pictures broadcast by radio to especially equipped third-dimension screens.

Special theatres showing only pictures for juveniles.

Theatres exhibiting only artistic pictures adapted from literary masterpieces.

Comedy houses and cinema palaces showing only romantic love drama.

Theatres devoted entirely to the sciences—showing inventions, intricate machinery, surgical operations in

slow motion with explanatory synchronized lectures before student bodies.

Theatres in churches and Sunday Schools, teaching biblical history, and in public and private schools teaching educational subjects with visual action.

These are a few of the predictions of Fred Niblo, director of Metro-Goldwyn-Mayer's "Ben-Hur" and other features, and now completing "The Temptress."

The new Woodlawn Theatre to be erected by the Karzas circuit will have a fully equipped juvenile theatre to be known as the Little Woodlawn Theatre and to be situated just inside the main entrance of the magnificent \$5,000,000 theatre project that Andrew Karzas, the head of the circuit, proposes to build on Woodlawn avenue at 63rd street, Chicago.

The little theatre will have seats for 200 children, and parents may leave their children there to enjoy juvenile pictures while they are in the big theatre viewing the regular program. The little theatre will be in charge of a staff of competent women attendants. According to Mr. Karzas, in addition to the theatre for the children the new Woodlawn theatre will have a nursery for babies with a registered nurse in attendance, so that the grown ups can view the show and know at the same time the "kiddies" are receiving good attention.

## M. P. T. O. A. Reviews Film Board Decision

In the September 1 issue of I's Official Bulletin, the M. P. T. O. A. gives its views of the recent decision by the Department of Justice on the legality of the Film Boards of Trade as follows:

"Acting on the information presented to it and making such inquiry as the situation seemed to warrant, the Department of Justice has issued a statement that the Film Boards of Trade, as such, are not violations of law. This is a companion decision to that promulgated a few weeks ago to the effect that the Music Trust was not a trust. With all due respect to the Department of Justice, its action in this relation seems somewhat on a par with a move said to have been made in one of the state courts some time ago by the makers of a popular drink. They charged themselves in a round-about way with having cocaine in the drink. Then they presented the evidence they wanted to have introduced and of course there was no 'coke' in the evidence, and they were given a clear bill of legal health.

The advertising results were very gratifying.

"The Department of Justice however, tells the Film Boards of Trade that they must discard the practice which required certain deposits on film purchases and used as a 'squeeze' move among the exchanges. That was practically the big complaint and the Film Boards of Trade have been ordered to discontinue it. That was restraint of trade. By removing the restraint elements from the 'corpus delicti,' of course, it became a legal entity, as our lawyer friends would say.

"That is exactly what complaining exhibitors wanted. When other practices are introduced, if at all, to affect undue restraints upon exhibitors, it will furnish the basis for other complaints.

"But in neither instance did the Department of Justice give the subject that measure of scrutiny which would attend actual court action. It was somewhat on a par with an inquiry without the definite assistance of the parties involved."

## Signs for Gothams

One of the few remaining Gotham distribution franchises was assigned recently by Sam Sax to J. L. Stern of the Independent Film Company of Omaha, Neb.

Independent Film Company of Omaha now has distribution rights of thirty-nine releases from Lomas Film Company.

## Starts "Devil's Dice"

Samuel J. Briskin, production manager for Banner Productions, Inc., making a series of six pictures for release through Sterling Pictures Distributing Corporation, has started on the second picture, "Devil's Dice," from the story of the same title by Frank R. Adams.

## "Doodle Bug" Flits

Philadelphia, Sept. 1.

Pat Dowling arrived here from New York last night, and spend today visiting the Stanley offices and other exhibitors in this city.

(See story on page 121)

Pittsburgh, Sept. 2.

Pat Dowling arrived in this city today, and drove his "Doodle Bug" around town, greeting exhibitors.

## Fox Location

### Studio Opened

Fox Hills, the new 150-acre "location studio" of Fox Film Corporation, in Los Angeles, was opened formally to the public Sunday, August 29, at 8 o'clock with the dedication of a new scenic wall which has just been completed.

With the blare of bands, cowboys, United States Marines and motion picture stars participated in a program that followed the raising of the first flag to the pinnacle of a staff that surmounts the main Spanish entrance of the new film plant.

Olive Borden, star, presented the flag to a company of marines who appeared in "What Price Glory," much of which was made at Fox Hills, and the Stars and Stripes was raised in true military fashion.

## Projectionist Strike Is Averted in N. Y. C.

After a stormy all-night conference at the Hotel Astor, the threatened strike of the projectionists in 151 houses owned by the Theatre Owners' Chamber of Commerce, New York, scheduled to begin at midnight Tuesday, was averted when the owners and the delegates of Local No. 306 reached a compromise.

The new two-year contract, to take the place of one expiring, calls for a flat increase of 5 per cent. for men in theatres seating up to 600; 10 per cent. for theatres seating between 600 and 1,000, and 15 per cent. for over 1,000. In terms of cash this means an increase of \$5.88 and \$14, respectively.

## Fineman Rejoins F. P. L.

After a separation of 10 years B. P. Fineman has rejoined B. P. Schulberg and Famous Players-Lasky Corporation. Announcement was made that he will serve as executive assistant to Schulberg, recently made associate producer in executive control of the Paramount West Coast studio.

## Katz Signs Peabody

Sam Katz, president of Publix Theatres Corporation, and Eddie Peabody, banjo virtuoso and orchestra leader, have signed a personal contract extending over a term of six years for the services of Peabody with Publix Theatres and particularly with the Metropolitan Theatre in Los Angeles.



## New Kansas Seal

The Kansas censorship seal on films no longer will bear the legend, "Kansas Grows the Best Wheat in the World." The sunflower, however, will remain a fixture on the seal. The original wheat boost was ordered put on by Governor Jonathan Davis. The use of the legend resulted in the requests of other industries and other activities of similar mention on the seal and it was found impossible to grant all such requests.

## Vitaphone Signs Jolson, Jessel and Werrenrath

Al Jolson, the popular comedian, has signed contracts with the Vitaphone Corporation whereby he will be "screened" for his appearance on the Vitaphone program preceding Warner Brothers' presentation of Syd Chaplin in "The Better Ole" at B. S. Moss' Colony Theatre early in October.

Contracts were also consummated with George Jessel, who has just finished the making of a picture production for Warner Brothers, and Reinald Werrenrath, the baritone. Previous contracts made for the prelude to "The Better Ole" were with Elsie Janis and Wille and Eugene Howard.

## Push Scholarship Plan

Before Carl Laemmle sailed for Europe he had tentatively worked out a plan for establishing in a number of American universities a Carl Laemmle-Victor Hugo Scholarship to be awarded in connection with "Les Miserables." The time, however, was unpropitious on account of the approaching college vacation period. Now with the faculties of the colleges returning to their posts and educational authorities preparing for another year's work, these details are rapidly rounding into definite form.

## Frances Marion Signs

Frances Marion, who was responsible for the adaptation and titling of "The Scarlet Letter," in which Lillian Gish is now starring at the Central Theatre, New York, has placed her autograph on a long-term contract with Metro-Goldwyn-Mayer.

## New "Hipp" Policy Hit with Big Crowd

Coming as the culmination of the recent affiliation of Producers Distributing Corporation and the Keith-Albee-Orpheum interests with their circuits of theatres, the gigantic Hippodrome in New York, one of the world's largest theatres, reopened on August 30 after a summer closing as the home of first-run De-Mille-Metropolitan productions.

"Young April," directed by Donald Crisp and featuring Joseph Schildkraut, Rudolph Schildkraut and Bessie Love, an entertaining mythical kingdom romance which has been given novel and exceptionally effective comedy treatment, is the head-

## Dwan and Green Work on Big Fox Productions



Two new Fox directors—Allan Dwan and Alfred E. Green—will soon be working in New York at the same time on the screen versions of two David Belasco stage successes. This develops with the announcement from Hollywood that Mr. Green has reported to the Fox West Coast lot to start work on "The Auctioneer," his first picture under his new contract. George Sidney will portray the name part. Exteriors only will be filmed in New York.



Having completed "Summer Bachelors" except for a few minor scenes, Mr. Dwan is engaged in mapping out work on "The Music Master." He has not yet chosen the actor to play the title role. An announcement is expected soon after Winfield R. Sheehan, vice-president of Fox Films, reaches New York from Hollywood. It is intended to make "The Music Master" one of the five Fox outstanding specials for the new season.

## Animated Cartoon Suit Over Patents Settled

The suit for infringement of patents which the Bray-Hurd Process Company, Inc., owners of the patents, brought against the Fables Pictures, Inc., the producers of Aesop's Fables Cartoons, has been settled out of court.

The Bray-Hurd Process Company, Inc., is the owner of five patents claimed to substantially cover all of the processes and methods now employed in the creation and production of animated cartoons and industrial or technical animated drawings. Several actions have been brought by the company against the makers of animated car-

toons, which actions are now pending, except that the makers of Aesop's Fables have settled the action against them, and as a result Fables Pictures, Inc., has secured a license under which it may continue to make the Aesop's Fables.

Owing to the increasing number of releases of animated cartoons, it is understood that the Bray-Hurd Process Company, Inc., will institute proceedings against a number of the producers of animated cartoons, claiming infringement of patents because of the processes employed in the making of such productions.

## Wynne-Jones Soon Starts On Western Selling Trip

Frederick Wynne-Jones, managing director of UFA Films, Inc., 1540 Broadway, leaves on September 5 on a flying trip to the Middle West, in the interests of the UFA product released by Famous Players and Metro-Goldwyn-Mayer and to sell to state-right and other independent exchanges a serious of twelve imported feature pictures. Joseph H. Fiesler, director of publicity for UFA, accompanies him.

Mr. Wynne-Jones will confer with the heads of the Famous Players and Metro-Goldwyn exchanges.

## Dorothy Cumming to Play Mother of Jesus



The problem of the selection of an actress to play Mary, the Mother of Jesus, in the coming great production of "The King of Kings," has been solved by Cecil B. DeMille by the choice of Dorothy Cumming. This role is one of the most important and significant in the production, for Mary the Mother is one of the most revered characters in history.

Exhaustive tests of a number of actresses were made by Mr. DeMille, and Miss Cumming was finally chosen because of her obvious sweetness of character and her sincerity. The role is an outstanding one in this dramatic story, and Mr. DeMille is positive that Miss Cumming's performance will be one of the features of the picture.

## Sets New Record

Columbia's "Lone Wolf Returns" playing the California, San Francisco, Theatre the week of August 14, against the Gloria Swanson film, "Fine Manners," at the Granada, Rudolph Valentino in "The Son of the Sheik" at the Imperial, "The Marriage Clause" at the St. Francis, and Corinne Griffith in "Into Her Kingdom" at the Warfield, hit a box-office record of \$16,500, breaking the theatre's weekly average of \$10,000 for the past eleven months.

## Espy Ushers

From manager of a first-run theatre to an usher was the strange twist in the fortune of Cullen Espy, who will manager Skouras Brothers \$5,500,000 Ambassador Theatre in St. Louis. Espy put in several weeks as an usher for leading theatres in Chicago with a view of obtaining first-hand information on the problems of ushering, so that he can build up a courteous and efficient corps of ushers for the Ambassador.

## Lose Sunday Case

Four Colorado Springs theatre managers were fined \$200 and costs each in municipal court as a result of the operation of the America, Rialto, Burns, and Liberty theatres on Sunday afternoon and evening. The theatres took up a voluntary contribution, Judge Haines ruled this amounted to Sunday amusements "for pay." J. W. Ady, Jr., H. K. Davis, Fred J. Footman, and E. P. Briggs were the theatre men fined. An appeal was immediately taken to the County Court. The theatres will continue next Sunday.

## New Chicago Robbery

Three bandits kidnapped William Aslanis, treasurer of the North Center Theatre, Chicago, shortly after the show closed Sunday night and drove him about neighboring streets while a fourth robber bound the colored watchman and his wife. Aslanis was then forced to open the safe containing the weekend's receipts. They obtained \$5,000.

## To Contest Will

The widow of Ricord Gradwell, motion picture man, who died in New York recently leaving his estate valued at more than \$200,000 almost entirely to Miss Elizabeth Irving, an actress, has announced that she will contest the will. The couple were separated for years but not divorced. She lives in St. Louis.

## Collins Honored

Ell Whitney Collins, elected president of the M. P. T. O. A., at the national convention in Los Angeles, was honored on the night of July 20, with an elaborate testimonial dinner which was tendered him by the members of the Memphis-Little Rock Film Board of Trade.

As a token, of their sincere friendship and in appreciation of Mr. Collins' untiring efforts in the interest of the industry as a whole, and exhibitors in particular, the Film Board of Trade presented the new president of the M. P. T. O. A. with a handsome engraved parchment resolution which reiterated in detail the sentiments of admiration and support expressed by G. W. McKenn, president of the Film Board, who was toastmaster.



# Our Stock Market

By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

## Daily High and Low—Per Share

1925 RANGE		1926 RANGE		PAR	Aug. 26		Aug. 27		Aug. 28		Aug. 30		Aug. 31		Sept. 1		Range for Week
High	Low	High	Low		High	Low	High	Low	High	Low	High	Low	High	Low	High	Low	
83½	51½	76¼	54	(a) Balaban and Katz	25	74	74	74¼	75	75	74¼	74¼	75	74¼	74	75	7.235
118	104¼	123	106½	Eastman Kodak	no par	116¼	116¼	116¼	116	117	116¼	123	117	121¼	118¼	120¼	13.000
114¼	90¼	127¼	103¼	Famous Players Common	no par	114¼	113¼	114¼	113¼	114¼	113¼	114¼	114	114	112¼	116	22.000
130	103¼	124	115	Preferred	100	119¼	120¼	119¼	119¼	119¼	120¼	119¼	119¼	119	119¼	120¼	800
11½	4½	7¾	3½	(b) Film Inspection	no par	5	6½	5	6½	5¼	6½	5¼	5¾	6¼	6½	7¾	1.500
110	100	107	90	First National Pictures, Pref.	100	103½	105	103½	105	103½	105	103½	105	103½	105	104½	1.000
85	68½	85	55¼	Fox Film "A"	no par	69½	69½	70¼	69½	71¼	71¼	71¼	71¼	71¼	71¼	71¼	2.500
32	26	34¼	19	(b) Fox Theatres "A"	no par	2¼	22	23¼	23¼	24	23¼	24	24	25	23¼	25	4.300
14½	13	15½	9	(b) International Projector	no par	11	14	11	14	11	14	11	14	11	14	11	6.500
44¼	22	43¼	34¼	Loews, Inc.	no par	41¼	41	41¼	41¼	41¼	41¼	41¼	41¼	42	41¼	42	400
24½	18	24¼	22¼	Metro Goldwyn, Pref.	27	23¼	24	23	23¼	23	24	23¼	23¼	23¼	23¼	23¼	1.400
20½	19¼	23¼	19	Motion Picture Capital	no par	16½	16	17	17¼	17	17¼	18	18	18½	18	17¼	2.600
90¼	70	83	45¼	Pathe Exchange "A"	no par	54¼	52¼	53¼	50¼	54	54	54	54	54½	53¼	54¼	2.600
(e) —	—	40	18½	(c) Roxy Theatre (Units)	—	23¼	23¼	23¼	23¼	23¼	22	24	23¼	23¼	23¼	23¼	(e)
..	..	12	2½	Roxy Theatre, Common	no par	5	5	5¼	5	5¼	4¼	5¼	6¼	6¼	6¼	6¼	(e)
65	45	89	45	(d) Stanley Co., of America	no par	86½	84¼	85¼	86¼	85¼	86¼	86¼	86¼	86¼	86¼	86¼	26.000
13	5½	14	6½	(b) Trans-Lux D. P. Screen	no par	8½	8	8¼	8¼	8¼	8¼	8¼	8¼	8¼	8¼	8¼	17.300
..	..	102¼	88	Universal Chain Theatres	no par	98	103	103	103	103	103	103	103	103	103	103	(e)
47	24	41	29¼	(b) Universal Pictures	no par	34	34	34¼	34¼	34¼	34¼	32	34	32	34	32	400
103¼	94¼	97¼	90	1st Pref.	100	94¼	96¼	94½	96¼	94	97	94¼	95	94¼	96¼	96¼	34.200
22¼	17¼	54¼	12	Warner Bros. "A"	10	54¼	43	48¼	51	43	48¼	46¼	47¼	43¼	49¼	47¼	49.000
19	13¼	52¼	8	(b) Common	no par	53¼	44	50¼	43	49	47	48	45¼	47¼	43¼	50	49.000

(\*) Bid and asked; no sales these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.

(d) Philadelphia Stock Exchange.

(e) Not available.

(f) Range of Old Stock.

### Obituary

Hunt B. Miller, one of the pioneer film men of the Pittsburgh territory, died suddenly at the Mercy Hospital, Pittsburgh, on Aug. 25, of ptomaine poisoning. He was with the old General Film Company. Later, in association with A. S. Davis, R. A. Rowland and J. B. Clark, he controlled the Pittsburgh franchise for the Universal and Mutual companies. After disposing of their franchises to these companies, the four men, together with James Steele, started the Famous Players Film Exchange, which they conducted for several years, finally disposing of their franchise to the Famous Players-Lasky Corporation. At this time, Mr. Miller retired from the film business until about two years ago, when he conducted the Schenley Theatre for a short time. He is survived by his widow and one son.

James D. Murphy, part owner of the McVickers and Woods theatres, Chicago, died at the Presbyterian Hospital of a cerebral disease. He was 62 years old and a native of Chicago. He is survived by a widow, three sons and seven daughters.

### Morris on Vacation

Sam E. Morris, general manager of distribution for Warner Bros. has been enjoying the past week as a well earned vacation. He has been spending his time at Schron Lake in upper New York State after being at the helm of Warner distributing activities on an average of fourteen hours a day since his last annual vacation with the firm.

## Warner Brothers to Control 50 Theatres

The pronounced success of Vitaphone in connection with John Barrymore in "Don Juan" at the Warner Theatre has been responsible for a policy of expansion on the part of Warner Brothers who control Vitaphone, that will cause the firm to become one of the biggest factors in the business of providing entertainment for the public in this country.

Warner Brothers have already secured the lease of B. S. Moss' Colony Theatre and are negotiating for the leases of two other houses in New York City that have been identified with musical comedy and legitimate productions.

Two theatres will be added to the Warner string in Boston, and it is already a certainty that in addition to the house already controlled by the Warners in Chicago, two now engaged in housing legitimate productions will be added.

Negotiations are being rapidly brought to a conclusion whereby Warner Brothers will secure at least one important theatre in every big city in the country. It is expected that by the time the regular fall theatrical season is under way, Warner Brothers will have fifty first-class theatres and at least fifty production units before the public.

## Famous Players Forms Road Show Department

Authoritative announcement is made by Famous Players-Lasky that plans have been completed for the creation of a new department in the Paramount organization, devoted exclusively to the management of the feature pictures to be sent on tours to the principal theatres of the country for special engagements.

As the New York centre for the new department Famous Players-Lasky has leased the George M. Cohan Theatre in Times Square for a long term.

This with the Radio, Criterion and new Publix, now in course of construction on Broadway between 43rd and 44th streets, gives the organization about all the available theatre space in this important district.

The new branch will be under the management of A. Griffith Grey, formerly general manager of D. W. Griffith, Inc., and associated with him will be Theodore Mitchell, who has long been identified with the management of "road show" pictures.

## Minneapolis Board Split Over Rules

Moving Picture World  
Bureau, Minneapolis,  
August 31.

The resignations of two members of the Minneapolis Arbitration Board are before the Film Board of Trade because of a row over the procedure of the board and a wide split in interpretation of rules.

S. A. Abel, Fox manager, and W. H. Workman, head of the Metro-Goldwyn exchange, quit cold when they became dissatisfied with the operations of the arbitration system, which is said to be bogging down under a flood of cases in spite of the fact that meetings are held weekly.

Workman, one of the resigned members of the arbitration board, charges W. A. Steffen with delaying cases while acting as counsel for exhibitors.

### Farewell to Zellner

Arthur Zellner, for three years one of the representatives of Mary Pickford and Douglas Fairbanks in the East, has accepted an executive post with the Longacre Press, New York. Last Friday evening in a private New York dining room his United friends bade him farewell and wished him success.

### Vogel Returns

William M. Vogel, general manager of Producers International Corporation, foreign distributors of Producers Distributing Corporation's product, returned last week from Europe





Lillian Gish and Lars Hansen in a powerful instant from the Metro-Goldwyn-Mayer production of Hawthorne's "The Scarlet Letter" which Hansen brands himself with his culpability as the father of the child—a striking climax in the powerful story

## No Other Valentino Until—

**N**EWSPAPERS and fans the country over are wasting much time and energy in selecting the successor to Valentino, as though he had left vacant a position another might fill.

There will not be another Valentino until there arises another combination of circumstances similar to those which raised a hitherto unknown player to a world-wide fame.

It was not the acting ability of Valentino which brought him to his high summit. His fine work in "The Four Horsemen" brought him to the favorable attention of the critics. His even better contribution in "Blood and Sand" confirmed the first opinions. He was an actor and not merely a flash in the pan. He was a fine actor, undoubtedly, but no better than several others who might be named; indeed as an actor he was outclassed by several other screen players. It was not acting ability that brought him his laurels.

It was not personality which gave him his tremendous hold upon public esteem, though he could not have reached his position without personality. It may be said of him that he had a photographic personality. Something more than his features was photographically registered. In this he was more fortunate than many gifted players whose personal magnetism does not get over to the screen. Personality was an invaluable asset,

but it was not the reason for his meteoric rise.

It was not his undeniable good looks which brought him fame. He had the ideal camera face, but this may be said of many others, not all of whom are in the first flight of stars.

He had ability, personality and good looks, but these alone never could have brought him overnight fame. He had all these before "The Four Horsemen" was produced, but they merely aided him in his amazing climb to distinction.

It was opportunity which made Rudolph Valentino what he was; the same opportunity that enabled the Corsican Napoleon to come perilously close to the dictatorship of Europe, which made Boulanger the fleeting idol of the French Republic; which made William Jennings Bryan famous through the utterance of a dozen words or so.

It was not Valentino the actor his following idealized, but Valentino Shayak al Shayak—Sheik of Sheiks—which brought him his wide distinction.

The war brought into being the flapper and her male companion. The picturization of the Hull novel gave a name to the hitherto unnamed consort. "Sheik" he became, and Valentino became King of the Sheiks; idolized by women of all ages, emulated by all youths. The King will live no more, for there was no line of succession.

Valentino was *sui generis*. He will not; he cannot have a successor.

Other players may scale the dizzy heights of fame but it may be long indeed before Fate offers another such opportunity. And Fate never offers such an opportunity on the instalment plan.



# "What's New"?

By Bill Reilly

## Doin' Right by Our Movie

THE sheriff walked into a picture theatre in Olympia, Wash., last week with a writ of replevin in his pocket. On business bent. The show was on. He took a seat at the back of the house to wait for the owner, took one look at the screen and did not serve the papers until the picture was over.

\* \* \*

A nice catchline there for somebody. "Keep the sheriff away with Extraordinary Pictures." Or, "An Extraordinary Feature a day keeps the sheriff away." Or, "The best picture I ever served a writ on," says the sheriff of Olympia, Wash., about Extraordinary release."

\* \* \*

The law done right by Our Movie. But Our Movie haint done right by the Law. For, according to the report, the theatre owner packed up each reel as it was shown and moved it to parts unknown. The best the sheriff could get was entertainment and the last reel.

## That Little Group of Serious Directors

IT is stimulating to see the development which has taken place in the field of motion picture direction within the past year and a half. This most important phase of the picture art, together with production, has more than justified the responsibilities placed upon it from the public point of view. And from the point of view of the men who are building truly beautiful picture palaces, investing great sums of money in their belief that the new screen can carry the new load.

That Little Group of Serious Directors is constantly growing. Henry King, Clarence Brown, Malcolm St. Clair, Monta Bell, King Vidor—what names these are, and how significant among the credit titles of picture!

Victor Seastrom crashed the magic circle with "The Scarlet Letter." Herbert Brenon came back into his own with "Beau Geste." We hear of Griffith that he is a new Griffith with "The Sorrows of Satan."

\* \* \*

And one of the most satisfying triumphs of all is that of Alan Crosland with "Don Juan." This young man got more out of John Barrymore than any other director who has ever worked with him. Which is undoubtedly the reason why Crosland was selected by Warner Bros. to make "Manon Lescaut," and by United Artists to make "Fraincois Villon," both with Barrymore.

\* \* \*

Reginald Barker, president of the Motion Picture Directors' Association has made "Don Juan" the subject of a letter of congratulation to Alan Crosland. In this letter Barker says, "Barrymore, under your directorial supervision, has achieved what many persons believe is the

greatest role of his illustrious career on screen or stage. Your directorial production is a genuine contribution to the annals of dramatic art, and I am confident that 'Don Juan' will go down in history as one of the greatest of pictures."

Welcome, Mr. Crosland!

The professor who occupied the chair of psychology in Mr. Hays' college, on analyzing the effect of his student's proposal to President Coolidge would admit that he had not cast theories upon the water.

\* \* \*

Soon the unheroic looking can of film will rub shoulders in the Archive Building with the great documents of American history. Centuries will separate them, though they be ever so close together, centuries of thought and progress. Yet there will be a common bond. And the lane of celluloid will take up where the lane of memory leaves off.

## The Flood by the Forelock

THE cat came back and so did the Flood. L. M. Conrad, of the Nemo Theatre in Johnstown, Pa. booked M-G-M's "Torrent" and flooded the streets with announcements of the coming of Ibanez' deluge. And the folks came in to see.

"Noah's Ark" would be a great bet for Johnstown. If the Warner boys aren't breaking any Vitaphone or scientific records when "Noah's Ark" is ready, they might run a special train for us newspaper boys down to Johnstown for the world's premiere.

## Psychology—by Professor Hays

AT his summer White House in the Adirondacks this week President Coolidge had a long conference with Will H. Hays, and expressed his favor of Mr. Hays' plan for housing historical films in the Archive Building in Washington.

Suitable films available at the present time date back to the McKinley inauguration, Mr. Hays told the President. Members of Congress have already agreed that such pictures should be preserved for the benefit of future generations.

The proposal is entirely logical and practical. More than that, it engages for the motion picture a fortified position in the whole American mind. The picture becomes a super carrier and interpreter of the great moments in our national life. Mr. Hays has harnessed the power of patriotic feeling to the motion picture.

In time to come, this consciousness will resent any blow struck at the motion picture as a blow struck for the restriction of American glory.



## Remembering the Male

**J.** G. BACHMANN is selling his Preferred "Dancing Days" under the line, "Glorifying the Tired Business Man." What with the English Channel turning into an aquatic Peacock Alley, with women bandits robbing car barns, no less, and with the Female spread all over the front, back, and sporting pages in general, it's about time someone said a kind word for the Male. The foot that rocks the cradle is now a large masculine Number Ten.

Mr. Bachmann deserves a medal and a lot of bookings for his manly stand on "Dancing Days."

## Merchants of Glory

The New Yorker has coined the term "Merchants of Glory" for the press agent. An apt phrase, yet it fits better elsewhere. Your real Merchant of Glory is the motion picture exhibitor. Glory is his merchandise.

## The Invisible Line

**T**HE publicity department of United Artists was called upon during the days preceding and following Valentino's death to perform a task the like of which has not confronted a similar department in any other organization.

There was an invisible line over which Victor Shapiro and his men might easily have stepped. They were called upon by special writers, newspaper syndicates, magazines, journalists of every description for mass upon mass of material on Valentino.

This was handled as routine which the whole organization would a million times rather have foresworn. Office hours were forgotten. The day had no beginning and no end.

All this, however, is beside the point. The point is:

Clipping services are yet unloading tons of Valentino "Publicity" at the United Artists offices. Tons more could have been added had United Artists moved a finger to fabricate material. In a moment when opportunity said "Do it" and what we for lack of a better term call good taste said "Don't," there was hesitation about the decision. That invisible line was never overstepped.

\* \* \*

Disagreeable jobs are always handed to the press departments. They absorb a great deal of grief, worry, and trouble. In this case, sudden and enormous in its consequences there was that delicacy of touch without which United Artists and the motion picture world would have suffered a heavy blow.

Let us remember this in everything we do about Rudolph Valentino in the days and years to come.

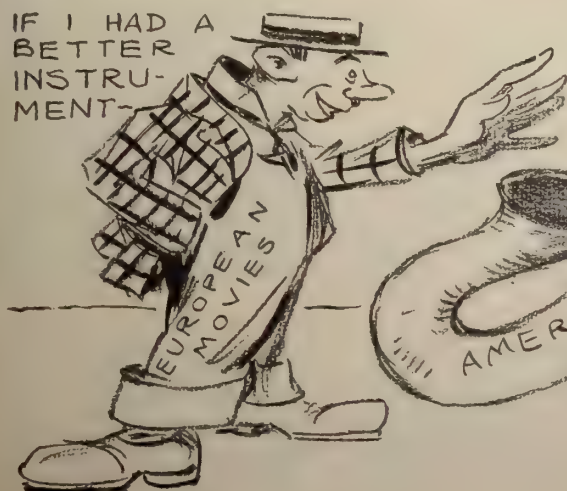
## Enter Jess Smith

**R**ICHARD A. ROWLAND has given to Jess Smith the production of "The Poor Nut." Smith is twenty-nine years of age. Mr. Rowland has not only recognized new blood, but young blood. And speaking of age let us remember that Irving Thalberg has yet to reach his thirtieth birthday.

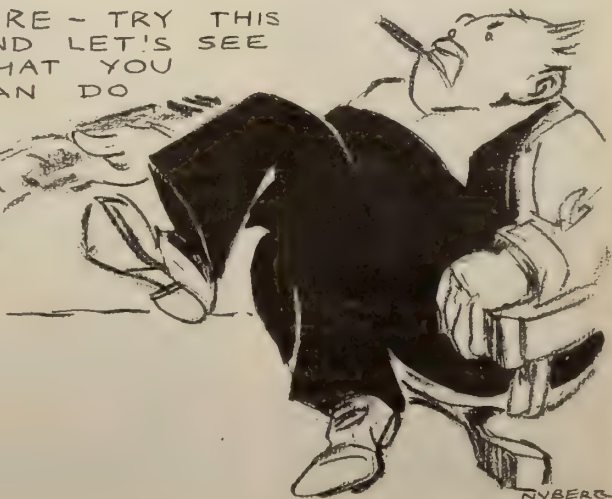
In 1913 Smith was on extra on the Lubin lot in Philadelphia. He has been identified with screen and stage in a number of capacities and as an artist's representative he introduced such names as Ben Lyon, Dorothy Mackaill, Glenn Hunter and Reed Howes.

\* \* \*

Dick Rowland has courage. "The Poor Nut" was a most successful stage play. In placing its production in Jess Smith's hands, Rowland has done the out-of-the-ordinary thing. We wish Mr. Smith success as an independent producer and Mr. Rowland a big return on his investment.



HERE - TRY THIS  
AND LET'S SEE  
WHAT YOU  
CAN DO





# On the West Coast

## Cast Selected for Francois Villon Film

William Farnum to Portray Marc Anthony

"King of Kings" Receives Endorsement of Clergy

## Olive Borden Operated On for Appendicitis

Olive Borden, the vivacious Fox star, was operated on for appendicitis on Friday last, and is resting comfortably.

Miss Borden, who was spending her vacation in San Francisco with her mother, was stricken suddenly, and this being her second attack, her mother decided not to delay matters. Miss Borden is expected to return to the Fox lot in two weeks ready for work on her next picture.

## Herb Rawlinson for Duke Worne Serial

Duke Worne, producer of pictures and serials for Rayart, announces the acquisition of Herbert Rawlinson, who will star in "Trooper 77," the new Worne serial scheduled to go into production September 1. Worne, who also makes the Billy Sullivan pictures, will personally direct "Trooper 77," which will be his eighteenth serial effort.



Antonio Moreno and Beryl Mills, "Miss Australia" Miss Mills was guest of M-G-M Studios for a day during her stay in Los Angeles en route to Washington and New York. Miss Mills won the title, "Miss Australia" not only for her beauty but for her athletic ability and education.

## Clergy Endorses "King of Kings"

MARKING the first time the clergy has openly endorsed a motion picture before the start of camera-work, representatives of ten different religious faiths gathered at the De Mille Studio to participate in a brief ceremony preceding the opening of production on "The King of Kings," Cecil B. DeMille's pictorial story of the Christ.

Catholic and Jew, Mohammedan and Episcopalian, Christian Scientist and Baptist, Presbyterian, Buddhist, Congregationalist and Salvation Army all were represented in the gathering, at which the good wishes of the world were asked for this tremendous undertaking. Cecil B. De Mille was congratulated on his courage in selecting this theme, and the occasion was considered epochal because it focused the world's greatest medium of expression—the motion picture—on a subject with a message to all, regardless of race or creed.

\* \* \*

## "Blonde Saint" In Production

THE second stage of production of "The Blonde Saint," the Marion Fairfax version of Stephen Whitman's romantic novel for a First National release by Sam E. Rork Productions, is now under way at the First National Studios in Burbank, Cal.

For nearly two weeks, the Rork unit, with Lewis Stone and Doris Kenyon, the stars, Svend Gade, the director and with Mr. Rork himself in active charge of the entire organization, was "on location" at Emerald Bay, near Laguna, between Los Angeles and San Diego.

Following the scenes at Emerald Bay, the entire company returned to the First National Studios and for ten days now are busy with interiors. The third and final stage of production is in privately-owned Italian gardens in a Los Angeles home.

\* \* \*

## William Farnum in "Julius Caesar"

WILLIAM FARNUM, stage and screen star, will enact the role of Marc Anthony in the mammoth outdoor production of "Julius Caesar," which will be presented by The Art Theatre of Hollywood Bowl on September 17th and 18th.

To assume the part of Anthony, Farnum emerges from semi-retirement which, due to illness, he entered several years ago after he had risen to international fame as a screen star.

Farnum's appearance in the Hollywood Shakespearean presentation marks his definite return to the world of the stage and the screen, he having completely recovered his health after a lengthy sojourn in Europe and his subsequent return to Southern California.

\* \* \*

## Colleen Moore's Next

"ORCHIDS AND ERMINE," the story of a wide awake little telephone operator in a big New York hotel, is to be Colleen Moore's next starring picture, according to an announcement by John McCormick, general manager of west coast production for First National and himself the producer of Miss Moore's pictures.

It is an original story by Carey Wilson and was written expressly for Miss Moore.

\* \* \*

## "Mama Kiss Papa," Final Title

"MAMA KISS PAPA" is the definite title given to the picture that has just started production at the Warner Studio under the temporary title of "The Millionaires." The story, suggested by the E. Phillips Oppenheim story, "The Inevitable Millionaires," was written for the screen by Raymond L. Schrock and adapted by Edward Clark and Graham Baker.

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.  
Tel.: Gladstone 0308

Larry Urbach, Manager

## Changes in Famous Story Department

On arriving in Hollywood Walter Wanger, general manager of the Paramount Production Department, announced that Verne Porter has resigned as editor-in-chief of the Story Department to take up new duties as special editorial representative.

At the same time Mr. Wanger announced that Miss Maude K. Miller, who has been in the Paramount Story Department for a number of years, had been promoted to manager of the department.

## Robert Frazer In "The City"

Robert Frazer is now appearing in Fox's production of the stage play, "The City."

Mr. Frazer played in the stage version on three different occasions and is well fitted for the role given him. Roy Neill is directing the picture.



## DOUBLY TALENTED

Vilma Banks, star of Samuel Goldwyn's production, "The Winning of Barbara Worth," for United Artists, besides being a talented actress, is an accomplished artist as shown by the usher's costume which she designed for West Coast Theatres Circuit.





**JOSEPHINE HILL**  
Featured with Leo Maloney as Edith Oaks in "The High Hand," a Pathe release

### "Ladies At Play" Completed at F. N.

Final scenes of "Ladies at Play," First National's comedy-drama adapted by Carey Wilson from the stage play, "A Desperate Woman," were filmed last week by director Alfred E. Green. Doris Kenyon and Lloyd Hughes were co-featured in the picture, which was produced under B. P. Fineman's management.

Supporting players who completed their roles are Philo McCollough, Louise Fazenda, Hal-lam Cooley, Virginia Lee Corbin, John Patrick, Ethel Wales and Tom Ricketts. George Folsey officiated as chief cinematographer.

### Dorothy Devore in "Money to Burn"

Dorothy Devore, after a short rest following completion of the "First Night," again donned the grease paint this week for her featured role in Gotham productions' "Money to Burn."

Both of these pictures are comedy dramas and both will present Miss Devore in light roles at which she excels.

### Joe Moore Dies from Heart Failure

Stricken by an attack of heart disease as he swam in the sea at the mouth of Santa Monica Canyon, Joe Moore, former screen actor, brother of Owen, Matt and Tom Moore, died this week.

### Edna Mae Cooper In "Everybody's Acting"

Edna Mae Cooper has been added to the cast of Marshall Neilan's "Everybody's Acting," a Famous Players release.

## Henley to Direct "Tillie"

**HOBART HENLEY** will direct the destinies of "Tillie the Toiler," the famous "Toiler" on the screen.

This is the news contained in the announcement by Irving G. Thalberg that Henley has been selected to direct Marion Davies' next Cosmopolitan vehicle, "Tillie the Toiler," adapted from the famous cartoon series of the same title appearing in newspapers all over the country.

\* \* \*

## Claire Windsor in "Little Journey"

**CLAIRE WINDSOR** and Robert Z. Leonard are again working together. Miss Windsor is playing the leading feminine role in "A Little Journey," which Robert Z. Leonard is directing for "Metro-Goldwyn-Mayer." Leonard directed this favorite player in "Dance Madness," and was the first to discover that Miss Windsor could do light comedy roles as well as weepy ones. "A Little Journey" is another comedy, with William Haines playing opposite Miss Windsor. Harry Carey and Claire McDowell are also in the cast.

\* \* \*

## Wanger Arrives on Coast

**WALTER WANGER**, general manager of Paramount's production department, has arrived in Hollywood from the organization's home offices in New York.

He will spend two weeks on the West Coast, mapping out with B. P. Schu-berg, associate producer, the lineup of productions to be made for release in the six month period starting with February first of next year.

\* \* \*

## To Adapt Universal Script

**GEORGE E. BRADLEY** has been assigned by Universal to adapt "The Canyon Specter," for Hoot Gibson. Bradley recently left First National to free lance after completing the adaptation of "Naughty But Nice," for Colleen Moore.

"The Canyon Specter" is an original "wild horse" story from the pen of George R. Rogan.

\* \* \*

## Select Players to Portray Apostles

**Cecil B. DeMille** has finally completed the selection of the twelve actors who will enact the roles of the Apostles in his coming great production of "The King of Kings." They are Ernest Torrence as Peter; Joseph Schildkraut as Judas Iscariot; Joseph Striker as John, the Beloved Disciple; Robert Edeson as Matthew, the Publican; James Neill as James; Sidney Dalbrook as Thomas, the Doubter; Robert Ellsworth as Simon, the Zealot; David Imboden as Andrew; Charles Belcher as Philip; Charles Requa as James, the Less; John Price as Thaddeus, and Clayton Packard as Bartholomew.

\* \* \*

## Selects Cast for Villon Film

**JOHN BARRYMORE** has selected the cast for his first United Artists Picture based on the life of Francois Villon. John W. Considine, Jr., general manager of the Joseph M. Schenck organization on the Pacific coast, made the announcement through United Artists that Marceline Day is to be the star's leading lady.

Miss Day, who is under contract to Metro-Goldwyn-Mayer, was loaned to the Barrymore unit of the Schenck organization for the one picture.

Otto Matiesen, celebrated European actor, has been cast for the role of King Louis XI. Another well known dramatic actor in the cast is to be Lawson Butt.

Mack Swain, the giant fun maker of Charlie Chapin's "The Gold Rush," and Slim Summerville, famous for years as a comedian, will bring laughs to the Villon opus. Bryan Foy, son of Eddie Foy and one of the famous seven little ones, is busy injecting comedy angles into the story. Lucy Beaumont, character actress, is to have one of the important supporting roles.

Alan Crosland will direct Mr. Barrymore's first United Artists Picture, being assisted by Gordon Hollingshead. The story and adaptation have been practically completed by Paul Bern.



**JOHN BOLES**

Stage star, son of a Texas banker and graduate of the University of Texas, was selected by Gloria Swanson to be her leading man in her first United Artists picture

## Kathleen Collins Again Opposite Maynard

Although in the natural course of events the new western star, Ken Maynard, has occupied the center of the spotlight since the release of his initial First National picture, "Senor Daredevil," it looks as if his second picture, now entitled "The Unknown Cavalier," would disclose some new feminine star-material in the fair person of Kathleen Collins, the leading lady, who, like Maynard, is a discovery of Chas. R. Rogers, producer of the Maynard series.

At recent previews of "The Unknown Cavalier," which has just been completed under the direction of Albert Rogell, Miss Collins' beauty, and ability excited so much favorable comment, and made such a hit with First National executives that Mr. Rogers immediately made arrangements to have her play opposite Maynard again in his third picture "Flame of the Border," by Marion Jackson.

## "Sandman" Now In Production

The ever popular Jack Hoxie is kept busy these days doing his stuff in his latest feature western, "The Sandman," one of a series of westerns being produced by Sebastian Productions starring the congenial Jack. From all appearances this latest effort of Hoxie's promises to be his greatest. It looks as if we have another promising leading lady in the person of Rosemary Cooper, who plays opposite Hoxie. Miss Cooper does some exceptionally good work in this picture. It is her first picture with Hoxie, although she has been prominent in pictures for the past three or four years.



# S. M. P. E. to Hold Fall Meeting at Briarcliff Manor, Oct. 4 to 7

By Willard B. Cook

President of the Society of Motion Picture Engineers

THE Society of Motion Picture Engineers celebrated its tenth anniversary at the Spring meeting held in Washington, D. C., May 3 to 6, 1926, and this was in many respects the most successful meeting the Society has held.

Thirty-three papers of a technical nature or closely related to important activities of the motion picture industry were read at the Washington meeting. These papers were prepared and read by experts who represented many of the most important organizations connected with this industry, and for the purpose of indicating the scope of the thirty-three papers read, the titles of twelve of them will be given. These twelve papers were selected more or less at random and placed in four classes by me, but were not so divided on the program. The first three papers selected are of a highly technical nature: "Subtractive Color Motion Pictures on Single Coated Film," by F. E. Ives, Philadelphia; "The Hypersensitizing of Panchromatic Motion Picture Film," by J. I. Crabtree, Research Laboratory, Eastman Kodak Company, and "Effect on Screen Illumination of Bubbles and Striations in the Bulbs of Projection Lamps," by L. C. Porter, Edison Lamp Works, Harrison, N. J. The next three papers are of a somewhat more practical nature: "Film Mutilation," by Hickman Price, Motion Picture Producers and Distributors of America, Inc.; "Some Problems of a Projectionist," by L. M. Townsend, Projection Engineer, Eastman Theatre, Rochester, N. Y., and "The Useful Life of Motion Picture Film," by F. H. Richardson, Technical Editor, Moving Picture World.

## Covers Developments in Production Work

The third group covers interesting developments in the production of motion pictures: "First Production of Stereoscopic Pictures in Motion Picture Theatres," by J. F. Leventhal; "The New Chronotone Camera," by C. Francis Jenkins, founder S. M. P. E., and "An Apparatus for Time Lapse Motion Picture Photography," by Howard Greene, Motion Picture Division, U. S. Department of Agriculture.

The fourth classification covers progress and history of motion pictures: "Internal Development in the Motion Picture Industry," by Carl Milliken, secretary Motion Picture Producers and Distributors of America, Inc.; "Early History and Growth of the Motion Picture Industry," by Otto Nelson, National Cash Register Company, Dayton, Ohio, and "The Organization and Procedure of the Publix Theatre Managers Training School," by John F. Barry, director of the school.

The Society holds two meetings a year, Spring and Fall, and the Fall meeting will be held at Briarcliff Lodge, Briarcliff Manor, N. Y., October 4, 5, 6, and 7, 1926. The com-



WILLARD B. COOK

plete program of the Fall meeting has not yet been prepared and it is also too early to give a full list of the papers to be read at this meeting, but the following papers, which are to be read at the Fall meeting, will give a very fair idea of the scope of this part of the Convention of the Society of Motion Picture Engineers: "Recent Developments in Phonofilm," "Stereoscopic Motion Picture Photography With a Motion Picture Camera," "Some Considerations in Spotlighting," "The Projector Carbon Arc, How to Obtain the Best Results From It," "The Printing of Motion Picture Film."

The meetings of the Society of Motion Picture Engineers are not in any sense sales conventions and their main purpose is to exchange ideas and encourage the development of matters of a technical nature. The members, for the time being, are not directly concerned with the commercial side of the industry, but their activities are of a very

practical nature and directly influence the prosperity and progress of the entire motion picture industry. The Society is gratified by the encouragement and support received from some important sources, but feels that the motion picture industry, as a whole, is not as well acquainted with the activities or as appreciative of the work of the Society of Motion Picture Engineers as it should be.

The very foundation of the Society of Motion Picture Engineers rests on its scientific members and it is the nature of these men to work quietly and alone. Such men ordinarily do their work and pursue their investigations without much outside interference or assistance. In recent years, however, there has been a growing tendency in large manufacturing enterprises to utilize practically the abilities of scientists and technicians, and the world has thus derived almost incalculable benefits from this co-operation. In this manner science has become more humanized and there has been a tremendously increased effort to analyze human needs and requirements.

## Requirements For Associate Members

Associate members are now admitted with no other requirements than those demanded by any reputable organization, viz., affiliations with the motion picture industry and interest in its advancement.

The initiation fee for associate membership is \$20 and the dues are \$10 per year. In addition to other benefits, every member is supplied free of charge with the "Transactions" of the Society of Motion Picture Engineers, which are published four times a year and contain all the papers read at the meetings of the Society, together with the discussions of the same, frequently more important than the papers themselves.

The committee of arrangement is preparing a very interesting social program for the Fall meeting in October at Briarcliff Lodge, and members and friends of the Society can be assured of an enjoyable time.

As stated in our Constitution, the object of the Society of Motion Picture Engineers is the advancement in the theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and practices employed therein, and the maintenance of a high professional standing among its members. Every phase of the motion picture industry is benefited by the papers prepared and the discussions that follow their reading. Upon the members of our Society rests the responsibility that the motion picture production—created for the entertainment and instruction of the public—shall be properly prepared in the studio, developed and printed in the laboratory, distributed to the exhibitor and perfectly presented in the theatre.

Through its members, the Society originates new and improved devices, processes and methods. It acts as a clearing house for the dissemination of this information to those who will be benefited by it.

## The Place and the Time

The Fall meeting of the S. M. P. E. October 4 to 7, at Briarcliff Lodge, will still further establish the dignity and importance of this Society to the motion picture industry. President Willard B. Cook, who penned the accompanying article, announces as a partial list of the papers to be read: "Recent Developments in Phonofilm," "Stereoscopic Motion Picture Photography with a Motion Picture Camera," "The Carbon Arc, How to Obtain the Best Results from It" and many others.



# "The Fighting Marine" a Knockout

By Epes Winthrop Sargent

**M**ANY theatre owners figure the serial as a side proposition. Now and then someone gets energetic and puts over a chapter play with a wham, but as a rule it is as standard as the overture.

But the new Tunney serial "The Fighting Marine," issued by Pathe Exchange gives a few new and good exploitation angles. It gives a chance to put in a lot of extra press-work on the sporting editors. Even the smallest paper has its fight editor, even though he may have to ink the hand press on publication day. Get after these with all the copy you can find in the press book. You can find a lot, for Pathe realizes the value of this angle and will give you plenty of material.

From now on, Tunney himself will be giving you the best sort of "pure reading" exploitation in the form of press dispatches from his training camp. That's good stuff, but it will not particularly land in on the serial unless you supplement this with your own press stories in which the serial specifically is managed.

## How to Land the Sporting Editor

The best way to land the interest of the sporting editor is to give him an advance look if you can arrange it, either at your theatre or, if necessary, at the exchange, even though the latter may cost a little carfare.

And with the editor back of you, you can arrange for a series of attacks on the local sporting club. Offer the club members a small discount if they will buy a block of season tickets, good for the run of the serial. Make the number necessary to obtain this concession proportionate to the membership of the club. Figure that at least one quarter of the members should be in on the buy if a ten percent reduction is to be rebated to them or placed in the club treasury.

Get the secretary to permit you to post stills and even lithographs in the vicinity of the bulletin board. Hang a six sheet in the auditorium where the bouts are held. If this club does not hold regular bouts, talk them into pulling a special event.

In the case of proprietary clubs in which the membership is more or less a fiction, you can offer a rebate on tickets sold on fight nights, and that should be sufficient to let in a couple of 24-sheets.

## Will Aid in Getting New Members

It might be a good plan to offer to reserve a certain section for club members if tickets are purchased in advance. Talk to the secretary on the publicity value of mass attendance. Point out the aid such a scheme will be in getting new members. Decorate with the club flags and pennants. Make a loan exhibit in the lobby of club trophies, borrowing the display cases from some obliging store keeper. Track with the club at all points, provided that they will track with you.

But it is not only the large clubs that will help you out with this. Get after the Y. M. C. A. physical director. Get after the physical training teachers if your school system has them. This is where you can make your strongest appeal to the children, who generally are the staunchest supporters of the serial.

If your town is large enough, work an inter-school boxing contest, with one or two three-round bouts for each chapter and work down so that the elimination contests may be had the week previous to the last chapter with the finals for the big blow-off.

Don't make the mistake of using men in these bouts. Limit the contests to boys under sixteen, and make it strictly an inter-school affair.

If there are not enough schools, then you theatre, or, if necessary, at the exchange, capitalize the friendly rivalry that generally exists between the schools.

## Make the Bouts Inter-Village Contests

If your town is in a populous section, with many smaller towns in compact radius, perhaps you can make the affair even more exciting by making these bouts inter-village contests between the various schools, and if you can plant this, you will pull them in from all your feeder towns.

Get the newspaper interested. Permit it to offer the cups or whatever prize is set up. Let the newspaper take the credit. You can't deposit credit in the bank as readily

as you can admission receipts. Let them get the circulation if they'll help you sell your tickets.

Probably the prizes can be had free or for very little from the dealers in sporting and athletic goods.

Work it right and you can get car banners for each recurrent chapters if you can show the inter-urban car lines that it will help make business for them.

The sporting goods stores will be glad to come in. Anything that arouses interest in athletics will interest them, since it will mean some sales. Get them to insert heralds in all packages sent out, see that they have a cutout for display. Get sets of stills for them to place in the window, and if they advertise, offer to supply a cut for use in these displays. It will make the display more interesting and at the same time give you good advertising.

Build a perambulator that you can send around town. Keep it on the streets for a week before the opening chapter, then send it out with each succeeding engagement. Use a special newspaper space to remind the reader that another chapter is due next Tuesday or Friday, or whatever your day

(Continued on page 109)

## Turn the Tunney Limelight on Your Box-Office

By William J. Reilly

**I**F you were today offered a picture featuring Gertrude Ederle—a picture with real entertainment value—would you book it? The odds are 100 to 1 you would. If some one had taken a gamble on a Gertrude Ederle picture before she swam the Channel, and had it ready the day the news flashed that she had broken all existing records for the swim, the "gamble" would have been an immediate financial certainty.

Unfortunately, no one was farsighted enough or gambler enough to enter such a production venture.

The nearest approach to a Gertrude Ederle picture today in popular sporting favor is the Gene Tunney-Patheserial, "The Fighting Marine." This is true although Tunney is the challenger and Dempsey the champion. Dempsey has played in pictures before. The edge is off the public appetite to see him on the screen.

When Pathe signed Tunney to make "The Fighting Marine," the Dempsey fight was not in sight. With the champion fight set for September 23 in Philadelphia, Tunney's drawing power at the box-office has been inestimably enhanced.

"The Fighting Marine" in ten episodes is immediately available. Figure the fight out any way you like, but the picture remains an audience magnet. Even the close races in the two major baseball leagues cannot lift news of the big fight from their dominant position on the sporting pages.

Houses playing pictures or pictures and vaudeville that never booked a serial before have brought "The Fighting Marine." The Ike Libson circuit in Cincinnati, for instance, has not played a serial in ten years. It plays the Tunney picture starting Sunday, September 5. That's the tip-off on "The Fighting Marine."

American Legion posts by the hundreds have asked Pathe to book the picture in their towns. Tunney is one man you do not have to force on the Legion.

The limelight is on Gene Tunney. Turn it on you box-office.

"The Fighting Marine" is a showmanship picture. If we owned a theatre we'd book it.



CITY EDITION

Sat. Will have more

The Sun

America's Authority

The M

DEMPSEY FIGHT  
GIVEN TO RESOLVE  
IN PHILADELPHIA

Box Will Show Will  
has a Chance There  
of Winning It

DAMPSEY CHALLENGE WILL

Box (1929) is the first  
to be made in the  
history of the A

# Pathéserial

The

New York American

Dempsey-Tunney Bout  
In Philadelphia, Sept. 23

OFFICIAL MATCH

CHICAGO WILL BE

CHICAGO WILL BE

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PHILADELPHIA GETS DEMPSEY FIGHT

FINAL DAILY  
DEMPSEY

A Big Front Page Story In

# GENE The Fight

A Big Attraction, for

Directed by SPENCER BENNET

DEMPSEY CHALLENGES WILLS; PHILADELPHIA GETS  
New York Telegra



s, Turf, Sports and Finance  
**Telegraph**

THE WEATHER  
Today: Showers, little change  
in temperature; fresh  
east winds  
To-morrow: Probably showers  
Detailed weather report on Page 18

**Herald**

NEW YORK



**Tri**

Vol. LXXXVI No. 29,131

(Copyright, 1926  
New York Tribune Inc.)

THURSDAY, AUGUST 19, 1926

**Dempsey to Fight  
Tunney Sept. 23  
At Philadelphia**

**Kellogg Urges  
Arms Cut to  
Insure Peace**

**Taxicab Driver Finds \$1,705  
To Police, 'Not W'**

AUGUST 19, 1926.  
PEALS  
H CASE  
Satell  
THE LARGEST  
CIRCULATION  
IN AMERICA  
2 CENTS  
IN CITY 15 CENTS  
OUTSIDE 10 CENTS  
NEWSPAPER  
August 19, 1926  
**KEY TO PHILLY**  
Story on

# After Day Everywhere TUNNEY in Big Marine 10 weeks Everywhere

Written by **FRANK LEON SMITH**

News Summary

Denounces License Board and  
Says He Will Never Enter  
Ring Here Again.  
WANTED TO BATTLE WILLS

**CHAMPION POSTS \$150,000  
FOR BOUT WITH DUSKY RIVAL;  
WON'T FIGHT IN NEW YORK**

**KEY BOUT** **ELPHIA GETS DEMPSEY FIGHT**



**World**

HOME  
EDITION  
School News

**The New York Times**

AUGUST 19, 1926.

Printed at Second Class Matter,  
Post Office, New York, N. Y.

THREE CENTS

**DEMPSEY TITLE BOUT  
SUDDENLY SHIFTED**

Gems Found in Lake Lucerne  
Provide Ownership Problem

CHANNEL PLANE FAIL

FOUR YEARS

**Hurt  
Channel  
British Fog**

**DOCTORS REPORT  
VALENTINO IS  
OUT OF DANGER**

**BOUT SET FOR SEPT. 23;  
\$2,000,000 GATE LIKELY;  
JACK CHALLENGES WILLS**

—Says Richard, Abandoning



# Selling the Picture to the Public

*This Department Was Established September 23, 1911 by its Present Editor.*

*Epes Winthrop Sargent*

## Green's Baby Photo Contest Was An Aid In Holding Up Business in a Hot Wave

FOLLOWING the standard lines, A. L. Green, of the Manor Theatre, Brooklyn, N. Y., staged a baby contest through August that aided very materially in holding up business through a couple of the hottest weeks in the season. With normal Summer weather we would have approached the Winter figures, but two of the three weeks fell in the longest stretch of superheated weather we have had in years and the results were not as large as they might have been, but very decidedly greater than they would have been without some such attraction. It would not be a bad plan to start in now to lay your foundation for a contest in the dull weeks preceding Christmas.

The Manor is a neighborhood house, situated in a rapidly growing apartment house section. There were plenty of babies to work with. Toward the finish Green thought there were a few too many.

### Getting It Started

He started with screen teasers and then ran into more definite announcement. The teasers were along the lines of "Have you the prettiest baby in Flatbush?" and "Who is the Manor's prize baby?" When these had gained interest, the more definite announcement was made that interested mothers might learn the details on application to the management.

Prior to this Mr. Green had arranged with a nearby photographer to make photographs of all children sent him, and the photographer was only too glad to get the children in the studio. The only trouble with this end was that the photographer obtained so many orders from the parents that he was slow in turning prints over to the theatre.

Each mother who applied at the office was given an order on the photographer for a sitting, but was told that she could enter any photograph of the child that would make a good slide.

The original plan was to run four weeks with twenty slides a week, but the weather cramped the original suggestion and the contest was packed into three weeks with 20, 23 and 29 babies shown.

### Numbered Entries

Each slide was on the screen for fifteen seconds. It had been planned to lighten the showing with some comedy pictures of children not in the contest, but this idea was abandoned.

Each slide was numbered, and every patron on entering was given a voting blank carrying as many numbers as there were slides shown. The voter merely checked what he thought was the prettiest baby. Mothers were permitted to electioneer at the rear of the auditorium if they did not disturb the patrons, and most of them took advantage of this offer to solicit votes.

Votes were good only for the week, a change in color guarding against vote hoarding. In other words, you voted for the baby of the week.

These votes cost \$25 and were sold to a nipple manufacturer for \$50 or rather the

space on the back was sold for that space. The nipple people also gave the mother of each entrant a dozen sample nipples.

The prize baby of each week, together with the runners-up, were entered in the finale, but instead of running this for a week Green blew it off on a Monday night.

In spite of a torrential rain he had a well-filled house, and excitement ran high. Cups were given the winner of the finals and the weekly winners, smaller cups being allotted on the weekly vote.

Bunch tickets, good for the number of votes, were issued, and to avoid extra printing these were the regular strip tickets placed in envelopes, the envelopes being good for the number of votes indicated.

Most of the interested persons brought bunches of tickets, the buys ranging from \$5 to \$50. Handing out tickets was not the same as handing out money. One party of 30 came in a body, and all of the tickets were used during the contest.

All of this is old stuff, perhaps, but we give Mr. Green's campaign in detail so that you may have an exact guide. It worked well for him. It will work well in any neighborhood section. If your merchants are live wires, you can get a number of additional prizes for the runners-up, and at the same time get the merchants plugging the scheme.

Green reports that the stunt started slowly. The first twenty were by far the most difficult to procure. After the contest started it ran up and more than 50 would-be contestants were denied entry the final week. The stunt could be running yet so far as the supply of babies was concerned.

## Denny Was Busy in Visit to Detroit

Because Reginald Denny was "making" Detroit in his swing around the circle, the Broadway-Strand put in Rolling Home, and pulled up an S. R. O. business.

Denny arrived on Sunday, spent the afternoon at the ball park and was photographed with the players. He also autographed baseballs.

Monday he was received by the Mayor at City Hall, visited the Ford Air Port and was photographed in a Ford plane, was given a reception at the Universal Exchange, dined at the Detroit Yacht Club and wound up by broadcasting over a local radio station. It all got in the papers as a matter of news.

On its own behalf the Broadway-Strand distributed 16,000 gasoline record cards through more than 100 filling stations, displaying banners at each station and bannering 230 taxicabs, in addition to dressing up the Statler, hotel, where Denny was stopping, like a circus horse.

## Soda Menus

Ehrld Fisher, of the Gem Theatre, Pineville, Ky., sends in a neat four-page menu for a soda bar, explaining that he had a quantity of these printed up with the back page left blank.

Each week he prints up a supply with the current attractions and sends them over to the shop, so that he has his weekly advertisement prominently before a number of likely prospects. Generally he plays up only the most important offering of the week, finding that it pays to concentrate on a single title.



### ADVERTISING THE MARK OF ZORRO DOWN IN PORTO RICO

Apparently this Fairbanks issue is just getting around down there and the Municipal Theatre, San Juan, is making a big splash on the United Artists' release. You can judge the banner by the twenty-four-sheet just above.



# Hart Buys Pajamas and Makes His Own Clown Suit

## Made Clown Costume From a Pajama Suit

Wash Edgar Hart ashore on a desert island and the next day he would be building a lobby display out of sea shells and palm leaves. Edgar can do more with less than any man we know of.

His latest was a campaign for Sally of the Sawdust at the Colonial theatre, Portsmouth, N. H. Instead of renting a clown costume for a couple of dollars, Edgar bought a suit of white pajamas for \$1.49. He spotted the suit with polka dots of red and green paint. A hat form and some stiff cloth gave him a pointed clown hat for another fifteen cents. Now he owns the outfit.

A large white stocking was cut off and tied into cap form, to complete the make up, with a little clown white for the face.

He borrowed a bass drum and a victrola and let the clown beat time to spirited marches played with loud needles. Plenty of red and white cotton cloth, alternated to suggest a tent effect, was used for the lobby front and Edgar was all set to make money with Sally. You can work it on any other circus title just as well.

Edgar has some 9 x 42 inch banner strips for the billing, carrying the house title. Cutting this apart and repasting gave him a "Cool" that looked better and cost less than a painted sign. But Edgar pasted his cools onto the sidewalk with waterglass, and it did him a lot of good.

## Pleased the Police

Because the annual Field Day of the Syracuse (N. Y.) Police Department came while The Flaming Frontier was booked at the Eckel Theatre, Andrew Sharick, Universal-

## Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Only one stage presentation was offered on the program which had Richard Barthelmess in "The Amateur Gentleman" as the feature photoplay. As there were no stage changes it was possible to make the setting more elaborate than could have been done otherwise. There were, however, two other



musical presentations and the customary Mark Strand Topical Review, bringing the entire show up to 1 hour and 58 minutes altogether. Of this time the Barthelmess film took up 1 hour and 15 minutes, while the musical numbers required 35 minutes. The review, as usual, ran 8 minutes.

The orchestra opened each of the four deluxe performances of the day with Liszt's "Second Hungarian Rhapsody." Into the overture were worked an original piano cadenza and also a violin cadenza, the arrangement being by the conductor, Willy Stahl. The lights for this presentation were as follows: Four bridge lights of variegated tone on the orchestra and the fabric drapes which closed in the small production stage; green foots on the small stage and green stars in the cove; 2 medium amber Mestrum floods from the dome on the musicians. The overture ran for 10 minutes.

After the Topical Review came a novelty xylophone presentation by Harry Breuer. At his customary place in the orchestra he played a special arrangement of numbers announced as "A Trip Around the World with Harry Breuer." A film trailer first threw this announcement on the screen and then a trailer was run for each selection played. These selections, prefaced by "over the bounding waves," were "Good-bye Broadway, Hello France," "Cherie, Je T'aime," "Valencia," "East is West" (lullaby), "Japanese Sandman" and back to America with "The Girl Friend." A Hawaiian number was played on the vibraphone instead of the xylophone to lend balance to the arrangement. Breuer's number required 5 minutes and was spotted from the dome by an amber light. Other lights included bridges of amber on fabric draw curtains; color blend on the photoplay screen from the dome and light green floods on the musicians from the bridge.

The stage presentation, in full stage, was the Metropolitan Opera Quartet, soprano, tenor, mezzo-soprano and baritone, in the second act of Flotow's opera, "Martha." The setting was from the original Metropolitan production and the artists were in correct costume. The highlights were "The Spinning Wheel Quartet," "The Last Rose of Summer" and "Goodnight Quartet." This presentation required 20 minutes.

ist, who came over from Cleveland to help along, arranged to print the official throw-aways in return for a quarter of the space for the Eckel. The police attended to the distribution, and they reached everyone.

## Plays Up the Whale Instead of Barry

Some managers have complained that John Barrymore is not well enough known to their patrons to be a draw and that they failed to clean up with The Sea Beast on that account.

That may seem strange to the larger town managers, but it seems to be a fact, and it may interest the little houses to learn that W. A. Crank put over the pictures to a very satisfactory business at the National theatre, Chico, California, by playing up the whale.

That sounds almost like comedy, but it is a satisfying fact that Mr. Crank took in more than usual.

He sends in two examples of his displays, both carrying the same stock cut of the whale with Barrymore featured along the beast's back. The better display goes to three top lines across the two column space. One reads: "A vague, nameless, mystery haunted 'Moby Dick' the great white sperm whale, possessed of ferocity, cunning and malice."

This was followed by—"towards thee I roll, thou all-destroying and all conquering whale: from hell's heart I stab at thee!"

These are evidently quotations from the book, but it drew the people in to see the whale and they remained to enjoy Barrymore's fine work.

It does not matter what else you sell as long as you sell tickets. If the whale works best, work the whale.



### A METRO STUNT THAT PROBABLY WORKS FOR YOU

The Radio Movie Club, which gives regular Monday concerts from WHN, all set for their weekly performance with F. N. T. the announcer, at the mike. They help materially to make for interest in M-G-M releases.



# Made Direction Arrows a Radio Announcement

## Putting Over Boheme Big in Philadelphia

Eli M. Orowitz was engaged to put over La Boheme in Philadelphia. Orowitz, when he was with Paramount probably put over more new ideas than any other exploiter, and he has not lost the trick, though he is now giving more of his time to radio.

It was over the radio that he gave out the first big punch. He told about the play and promised that John Gilbert would send a souvenir to all who would write him assuring him that they would see Boheme the opening week. It was promised that this would not be the usual photograph or letter.

### FERGUSON GOT PENS

By arrangement with W. R. Ferguson, of Metro-Goldwyn, he secured a stock of imitation quill pens, such as Gilbert uses in the play. All who wrote in were given an order on the Aldine box office for one of these pens. Most of them purchased tickets, too, at \$1.50 and war tax.

Then Orowitz shunted over to Lillian Gish, promising a photograph to all who would write and tell her what they thought her most effective scene in the play. Mr. Ferguson supplied the photographs and Orowitz attended to the distribution.

In between times he landed 85 phonograph windows and did a few little stunts like that, but he is waiting until the business slows down a little before he really begins to work. Then watch for something.

## Song Got Them

The theme song was Eddie Collin's best bet when Say It Again played the Queen theatre, Galveston, Texas. He got the local dance orchestra to play it several times each night, each time displaying an announcement for the theatre. With a music store hook-up, he won a nice edge on the usual receipts.



AN ODD AND EFFECTIVE LOBBY ON THE THIRD THIEF  
Designed by Rodney Bush for the Galax Theatre, Birmingham, Ala. The central display and the screen side boards give the lobby a different and decidedly inviting effect. This makes a change from the usual frame.

## Two Contests

Mike is still hitting on all four. The latest report is from Lee I. Insley, of the Arcade theatre, Salisbury, Md., who used a similarity contest with \$30 in gold to the three girls who looked most like Sally O'Neil. The other was the initial letter cards, a set of which spelled the title of the play. All you had to do was get one of each of the four letters and the free ticket was yours. As usual everyone was trying to swap cards and incidentally advertising Mike. Mike seems to respond to advertising better than any other play of the season.

## Direction Arrows Made Radio Stunt

Saturday night before The Road to Mandalay opened at the Imperial theatre, Charlotte, N. C., Warren Irvin tacked direction arrows with "The Road to Mandalay" along all the roads taken by the Sunday motorists. Two styles of arrow were used so that they always pointed in the direction of the theatre.

These made a good appeal and worked hard enough to be retired on Monday, but Irvin was not finished with them. He knew that radio stations, like the newspapers, appreciate a chance to offer something for nothing, so he permitted a local station to announce Monday night that any person bringing one of the arrows to the theatre would be given a free admission.

Practically every arrow turned up Tuesday, generally with one or more paid admissions, and in addition hundreds of listeners-in got the message and not the arrows.

The arrows had already more than paid for themselves. The radio stunt cost only the tickets, and these, in turn, sold other admissions.

Stunts like this mark the thinking manager, who is not content until he gets all he can out of any stunt.

## Frocks and Flowers

To stress the fashion show idea of Irene, George J. Schade hooked practically every store in Sandusky, O., to special window displays of summer fashions, with plenty of material for Irene and Colleen Moore.

Then he hooked a leading florist to a display of flowers and potted plants in the lobby that made the Schade theatre a veritable garden. Those who did not come to see the fashions came to smell the flowers, but they all came.



### REGINALD DENNY ROLLING HOME IN SPOKANE

How the Clemmer Theatre utilized the 24-sheet cutout on the marquee. This was supplemented by the stock pennants both above and below the marquee. Parked at the curb are a pair of the bannered taxicabs.



# Here's Good Teaser Copy For Any Good Comedy



**SCANLON MOTORIZED COHEN AND KELLY IN TORRINGTON**  
The Connecticut hustler made cutouts of the two and set them into the brick structure shown at the right of the Alhambra lobby, gearing them to a slow motor. His copy for a banner is unusually clever.

## Scanlon's Lobby Was a Big Trade Getter

John J. Scanlon, of the Alhambra theatre, Torrington, Conn., got out an exceptionally good lobby on *The Cohens and Kellys*. It helped to get an extra business on a four-day run.

His main attractor was a flat showing a section of brick tenement with two windows, back of which were cutouts of Cohen and Kelly, each wagging his head in a different direction. This was done by pivoting the cutouts and gearing down a motor.

The banner carried about the best copy Scanlon has done. It announced "Real Bargains in Laughs and Giggles" and followed with "Only one seat to each customer, but there's 1,000 laughs with each seat."

A dummy borrowed from a tailor shop carried a card reading "Watch for our special bargain sale here soon. Coney and Kelly."

A three-sheet cutout and some stills completed a compelling display.

## Quick Action

Booking Reginald Denny in *Rolling Home* to fill a disappointment did not give Charles S. Morrison much time for a campaign. He had to work fast.

He borrowed a car from the Jacksonville agency and used it for two days bannered "Rolling Home to the Imperial theatre in an Imperial 80 Chrysler."

The day before the showing each boy at the matinee was given a Reginald Denny button and half a dozen heralds with the request that he hand the latter out in the vicinity of his home. Most of the kids were proud of their commission, and the heralds were gotten out quickly.

## Acted as Host to a Newspaper's Club

Most managers when they want to tie up to a newspaper offer free tickets for the children, but Ray J. Duser, of Fox's Terminal theatre, Newark, reads the papers and he knew that the *Ledger* was making a strong play for a women's club, the "Ledger Lady's club."

He wrote the *Ledger Lady* and invited her and her fellow members to be his guests on a personally conducted tour of Chinatown or, in other words, A Trip to Chinatown.

The invitation was set for Monday, which gave him the benefit of a Sunday announcement, a Monday repeat and a Tuesday follow story. As only about a hundred members could accept, the demand on the seats was small, and there was plenty of room these hot days.

But every woman reader felt that she personally had been invited and she went around telling everyone else, so that the net return was greatly in excess of the ticket distribution.

Don't always pick on the Kiddie Klub or the news carriers. Give the other features a chance now and then.

## Pulled the Boat

A stage in a shadow box at the New theatre, Fort Smith, Ark., showed a Russian river landscape with the Volga Boatman towing the boat. The men and boat were on a belt which gave action to the scene, the motor being geared down to a speed suggesting of the laborious towing.

A telephone campaign and a number of music store hook-ups also helped to extra business.

## Teaser Ads Helped To Sell Dress Suit

Three teaser advertisements were used in advance of Skinner's Dress Suit at the Best theatre, Parsons, Kans. They were run in the order shown.

### PARSONS MAN INVENTS NEW PATENT MEDICINE It Will Astound the World!

Women and Children Will Cry For It!  
Men Will Fight For It!  
A Truly Wonderful Discovery  
Watch Papers For Announcement Saturday  
Watch For Sample In Your Auto  
DR. LEO ROBERTS, D. M. M.

### Parsons Man Discovers New Scientific Medicine

EVERYBODY WANTS  
EVERYBODY NEEDS IT  
A GUARANTEED CURE FOR  
Melancholia—Heat—Sunburn—Pains  
Lack of Appetite—and All General  
Ailments Caused by Hot Weather  
Final Announcement in Papers Tomorrow  
Watch For Samples in Your Auto Tomorrow  
DR. LEO ROBERTS, D. M. M.

### PARSONS MAN INVENTS LAUGH PILLS GUARANTEED CURE FOR ALL AILMENTS IF YOU FOLLOW INSTRUCTIONS

INSTRUCTIONS—Take one Laugh Pill and see Reginald Denny and Laura La Plante in "Skinner's Dress Suit" at Best Theatre Monday, Tuesday and Wednesday. The Coolest Spot in Town!

You'll Find a Laugh Pill In Your Auto Today  
DR. LEO ROBERTS, D. M. M.  
Dispenser of Mirthful Melody on DeLuxe  
Kimball Organ.

### THE THREE DISPLAYS

The third day the "pills" were handed out, mostly through being placed in parked cars. The pills were small cinnamon drops, one to a package, with instructions to take a pill and then go to the Best and see the picture.

Theo. P. Davis, who designed the stunt, also built a suit case four by eight feet which was paraded around town and then set in the lobby.

## Free Distribution

Seven thousand heralds done from a press book cut were distributed for the run of *The New Commandment* at the Rialto theatre, Chattanooga, Tenn. The lower third of the space carried the five commandments of business as practised by the store making the distribution.

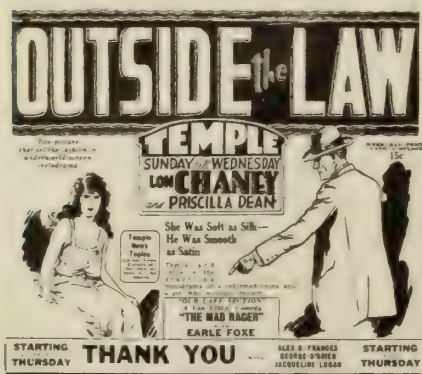
The local Legion loaned a machine gun, a German helmet and other souvenirs of the war which were placed in the lobby and effectively lighted by W. S. Perutz.



# A White Space Ad That Takes the Entire Page

## Makes Play Title Superior to House

In Toledo the Temple theatre made Outside the Law more important than the signature, dropping the latter to below the strip title instead of following the usual practise and sinking it to the bottom of the space. The result is to hold the house close to the title, which is always desirable.



### SPLASHING THE TITLE

Nothing is said about this being a revival, though we think that there might be some value to this fact. It might have been done by adding a few words to the italic on the left to read "A revival of the famous picture that set the fashion in underworld screen melodramas." As it stands, the announcement that it is the picture which set a fashion several years old sounds a trifle ambiguous.

We do not believe that the fact that it is a revival would militate against attendance, but absence of such a statement might irritate some who went expecting to see a new production. Revival weeks are fashionable in the Summer, and they do not seem to hurt.

This layout is a bit patchy, but it holds the various items well apart and seems to be good selling. The cut selection does not seem to be particularly good. There are better mats on this title, though perhaps the Temple wanted the negligee pose.

## White Space Gets The Chief Display

Here is an idea we gave Tom Waller for the opening of the Duncan theatre, Jersey City, recently, borrowing the idea from an old ad of J. W. Sayre's. Tom did not quite get the idea, or perhaps the printer did not follow his markings, but even with this you can see how the white space just ruins the chances of the other displays until the message has been absorbed.

Properly set the "Don't forget" should have been in a much bolder type, and then there should have been a drop to the bottom, where the rest of the message should have been set in straight eight point Roman.

This followed a very good series of institutional ads, written by Waller himself, in which the various points of the new enterprise were taken up in detail, one item

a day. The result was that the people who read the paper were interested in the house, and for the last day this reminder was better than a more elaborate notice, while it got all possible attention.

A two weeks' campaign, telling the readers all about the new ideas that were to be incorporated into this neighborhood house got the Duncan off to a good start in the hot weather. It had people waiting for the opening, and rather impatient for it to occur. And the white space clinched the idea of something different because it was so unlike the usual Jersey City ads.

## Gets Double Value Using White Space

James Mahoney, of the Palace theatre, Rockville, Conn., writes that he finds this department helpful, and then proves that he means it by sending in a display patterned after Frank Burns; which is a style we particularly approve. It's only a three nines, but he sends in the entire page; which carries a number of other ads to show how it looks. He might as well have had the entire page so far as display goes, for this steals everything.

He has to advertise two changes in each issue of the semi-weekly paper, but he wisely plays up the first, trusting to getting them in on that and then selling the other. If he took the space for two changes he probably would not sell enough extras on both to equal the sale on one picture well played up, for he would hurt the display.

This is little more than a plan book cut, nicely framed, but he could not have done any better with an expensive staff artist and probably would not have done as well.

White space is a costly proposition where space must be paid for at a heavy line rate, but we cannot understand why so few of the managers in small towns, where space is cheap, do not follow this style instead of feeling that they positively must use a four column cut in a four column space. Mr. Mahoney gets a vastly better effect by using a two in a three and George E. Planck, with



### A HANDSOME LAYOUT

much smaller spaces at his command, gets over with the same idea. And yet ads roll in week after week, looking precisely like the other fellow's, because everyone in town has the same idea that something dreadful will happen to them if they do not use the largest possible cut.

Mr. Mahoney promises to send in more examples, and we hope that he does. It

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Mr. Flack also used the phonograph tie-in and put out two girls in overalls to hand out tags with "Mike wants to see you at the La Grande."



# Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

## Great States Makes Many Chicago Changes

Moving Picture World  
Bureau, Chicago,  
September 1.

**M**ANY changes are being made by the Great States Theatre circuit with the opening of the Fall season in the Chicago territory. Jack Hoeffler has been made general manager at Quincy, Ill., and G. M. Braddock, formerly in charge of the Paris Theatre at Paris, Ill., has been shifted to the Orpheum at Quincy, Ill. This house will be closed for two weeks and improvements made, including another entrance and an up-to-date cooling system. The Empire at Quincy has been added to the circuit and the Washington Square Theatre in that city has been re-opened under the personal direction of Jack Hoeffler, general manager. The Orpheum at Galesburg, Ill., has been re-opened for the fall season under the management of Edward Toerpe, and a new organ, with F. LeRoy Nelson as solo organist, is in use. The house has been re-decorated and two new rest rooms rebuilt in college style for the use of the large college population of the city.

The Princess at Joliet, Ill., will reopen this week after many improvements, including a new foyer. The policy will be long runs of feature pictures with a fine musical program. The Orpheum at Joliet will be turned over to the Earl Ross Stock players beginning September 19. The New Rialto Square is doing a fine business and drawing quite a large automobile trade from the surrounding country for the week end shows. The Fox Theatre at Aurora and the Rialto at Elgin will alternate with pictures and a stock company of resident players. The Rialto at Aurora will have a new organ installed and other improvements made. The Fox Theatre will have a new foyer installed and will reopen about September 15 with new stage furnishings and offer a mixed program of pictures for the first half of the week and a stock company for the last half. Jules J. Rubens, general manager, and several of the members of the home office staff have returned from the Publix Theatres meeting at Kansas City.

### LYNCH BUILDING FAST

The building program of Lynch Theatres, Inc., for this year has been completed with the opening of the new Alamo Theatre at Chicago Avenue and Monticello last week.

The house seats 1,800 and has the latest and best equipment installed throughout the building, which is of Spanish design. A fine cooling plant and a large organ is another feature of the new house. Novelty and musical acts with the best feature pictures will be the policy. Arthur Fass is managing director and A. Stauffer production manager. Paul Zinn and a nine-piece orchestra, with Raymond Berry as solo organist, supply the musical programs. The Lido Theatre at Maywood, Ill., and the Manor Theatre were other new theatres opened by the Lynch circuit during the past year, bringing the houses in the chain up to twenty theatres. Vincent T. Lynch is resident of the circuit and the headquarters are located at 4045 West North avenue.

### COLONY APPOINTMENTS

Frederic Weaver has been named musical director of the new Colony Theatre of the Ascher circuit and Harry C. Swan will be managing director. Edmund Fitch will be solo organist. The house is expected to open the last of the month.

### CHANGE POLICY

The policy of the Orpheum Theatre at Rockford, Ill., has been changed to pictures and vaudeville instead of straight vaudeville.

### NEW OWNERSHIP

Will McCarthy of the Ambassador Theatre has taken over the Criterion from Paul Sittner and will operate the house with a straight picture policy.

### TAKES OVER RIALTO

Gene Russell has taken over the management of the Rialto at Champaign, Ill., from L. Gonslor and will make improvements.

### QUARTO TO BUILD

Vincent Quarta has plans drawn by Elmer F. Behrens for an 800-seat movie theatre to be erected at Lake Forest, Ill. It will cost \$150,000. Work will start in about three weeks.

### GET VITAPHONE

Balaban & Katz will have the first Vitaphone and "Don Juan" in the Chicago territory. It is planned to put the new Warner achievement into the McVickers Theatre the latter part of September.

### NEW ORPHEUM HOUSES

Work is being rushed on the new Palace Theatre here of the Orpheum Circuit which will soon be ready for opening. Other theatres being erected by the circuit are the new Orpheum at Omaha, new Orpheum at

Seattle, new Orpheum at Vancouver, new Orpheum at Madison, Wisc., new Orpheum at Sioux City, Iowa, new South Bend Theatre at South Bend and the new Orpheum at Springfield, Ill. Strauss & Company is offering \$1,000,000 worth of 6 1-4 per cent. bonds in connection with the building of the Sioux City house. Bond issues may be offered on some of the other new houses in the various cities at an early date.

### TOUR A SUCCESS

Maurice Choyinski, owner of the Biltmore and Newberry theatres, Chicago, writes from France that his party is having a dandy trip so far on their tour around the world.

### TO CLOSE VIRGINIA

Paul Rutishauser will close the Virginia Theatre at 809 West Madison, Chicago, as the building is to be remodeled for business purposes.

The Dearborn Theatre now under construction at Kankakee, Ill., is expected to be ready for opening early next spring. It will have a de luxe picture program.

### RUBIN RETURNS

Jules J. Rubin, vice-president and general manager of the Great States Circuit, has returned from an extended auto trip with his family through the Northwest and Canada. W. D. Burford, assistant manager, and wife are making a tour through the same country and report a dandy trip.

### ELSON APPOINTED

Will Elson has been placed in charge of the service department of the Great States circuit.

### TO BUILD IN AURORA

A. M. Hirsh and E. C. Faber head a local syndicate at Aurora, Ill., that has purchased the American Machinery Company property as a site for a movie theatre to be leased to the Great States circuit.

### BUYS FOURTH INTEREST

M. R. Blair has acquired a fourth interest in the syndicate that has a circuit of five movie theatres in Mason City and other nearby towns. He will continue his personal management of the Regent and Empress theatres at Cedar Falls, which he has been in charge of for two years.

### NAME OFFICERS

John Thoma has been named treasurer, J. C. Carr, chief of service, and Arthur Frask, musical director to assist George Burdick in the management of the Tower Theatre, Chicago, now under Orpheum direction.

## Harris Theatre, Tarentum, Pa., Reopens

Moving Picture World  
Bureau, Louisville,  
September 1.

**T**HE completely remodeled and re-decorated Harris Theatre, formerly the Nixon Theatre at Tarentum, Pa., was reopened on September 2. Included in the improvement of the theatre was the construction of a large stage, 36x64 feet, to afford better facilities for stage presentations of the higher class. The theatre will operate on a policy of four feature picture changes every week in conjunction with a program of high-class vaudeville. William L. Brown, formerly of the Palace Theatre, Tarentum, has been appointed manager by the Harris interests.

### MCGOVERN NAMED

The Silverman Brothers of Altoona have appointed S. P. McGovern, well-known theatre and film man, manager of their Alhambra Theatre in East Liberty, Pittsburgh. McGovern opened and for some time managed the Victoria in Altoona. Later he was a salesman for the Supreme Exchange of Pitts-

burgh. A radical change in the policy of the Alhambra was effected and full-week

## Pawnee, Columbus, Neb., Opens

Moving Picture World  
Bureau, Omaha,  
August 30.

**T**HE Pawnee Theatre at Columbus, Neb., has opened. It is one of the new theatres being built by Harms & Grobeck.

Mr. Ebersole of the Majestic Theatre, Avoca, Ia., was in Omaha recently.

The Frank Amusement Co., which has been managing the Grand Theatre at Oelwein, Ia., has turned over its management to the Eastern Iowa Theatre Co.

The Rialto and the Gilbert theatres at Beatrice, Neb., formerly owned and operated by Blaine Cook, have been bought by the Universal Chain Theatrical Enterprise.

runs will be the program in the future. The house has been completely remodeled and re-decorated and is now one of the prettiest theatres in the city.

### ALSO AN EDITOR

George J. Reister, manager of the Majestic Theatre, Butler, Pa., is editing "The Movie News," a new weekly house program issued in the interests of the theatre.

### MRS. RAPP DIES

Mrs. Andrew Rapp, of Rapp's Theatre, Emlenton, Pa., died at her home recently, after having been ill for some time with a complication of diseases.

### END VACATION

Johnny Harris and his buddy, Johnny Morin, have returned to Pittsburgh after a two-week vacation trip to Bermuda.

### SIDNEY IN TOWN

Louis K. Sidney, division manager of Loew's, Inc., was in Pittsburgh recently, en route to New York from the Middle Western Territory.



# Shea House Manager of Toronto's Regent

*Moving Picture World  
Bureau, Ottawa,  
August 30.*

**A**NNOUNCEMENT is made that Nelson Shea, formerly of the Toronto Hippodrome, has been made house manager of the Regent Theatre, Toronto, in succession to D. C. Brown, formerly of Sault Ste. Marie, Ontario. The Regent specializes in extended runs of selected features. "The Black Pirate" opened there on August 2 and started its fourth continuous week on August 23.

## WEEKLY PLAN AGAIN

Howard Conover, manager of the Imperial Theatre, Montreal, which is owned by E. F. Albee of New York, has decided to return to weekly programs starting September 5, in place of changing bills twice weekly as has been the policy of the past few months. Reserved seats are available at the Imperial for every evening performance except on Saturday, Sunday and holiday nights.

## CAPITOL TO REOPEN

The Capitol, large theatre of Hamilton, Ontario, will re-open September 6 under the management of Robert E. Nevilles, former treasurer of the Pantages Theatre, Hamilton, and for some time past with the Pantages Theatre, Toronto. The opening feature is "The Black Pirate." The Hamilton Capitol has been dark since the middle of June. The former manager was Ray Tubman, who is now directing the Regent Theatre, Ottawa, Ontario.

## "POOR GIRL STUNT"

H. N. Jernberg, manager of the Province Theatre, a downtown house of Winnipeg, Manitoba, used a "poor girl stunt" for the presentation of "A Poor Girl's Romance" during the week of August 23. He announced that, as this attraction should be seen by all young ladies whether they had the price of admission or not, he had arranged to admit free all poor girls over the age of 16 years between the hours of 11 a. m. and 12 noon during the engagement of the feature.

## "MANTRAP" FIRST

Jack Arthur, managing director of the Uptown Theatre, Toronto, the new home theatre of the Famous Players chain in Canada, has announced that the opening film attraction for the Uptown, starting September 6, is "Mantrap."

## ADD TAB SHOWS

The Capital Theatre, Ottawa, Ontario, which has re-opened under the management of James T. Moxley, has adopted the policy of presenting musical comedy tabloid shows along with the picture programmes, changes being made weekly.

## FILMS UNIVERSAL

Way up in the northern expanses of Quebec is the new gold mining settlement of Rouyn. Mail is delivered to Rouyn every so often overland or by airplane, and the nearest railway is miles away. Yet, Rouyn must have its pictures and a theatre of primitive design has been constructed to be operated by Northland Theatres, Ltd., a company which has just been incorporated by the Dominion Government at Ottawa under a Federal charter.

# New Circuit Incorporates in Louisville

*Moving Picture World  
Bureau, Louisville,  
August 30.*

**T**HE Parkview Amusement Co., Louisville, has been incorporated with a capital of \$70,000 by Edward C. Tobe, T. B. Droppelman, Adam Eigelbach and others. The liability limit is \$500,000, and the charter provides for promoting, owning, conducting, managing and operating picture theatres, vaudeville and other theatrical interests. These men have for several years been identified with the Preston Theatre, at Preston and Ormsby avenue, where a start was made with an airdome, adjoining which a suburban house with good seating capacity was built ten years or more ago.

## CLAIMS INJURIES

The Louisville Amusement & Operating Corporation and Fourth Avenue Amusement Co., have been made defendants in a \$15,150 damage suit for alleged personal injuries, alleged suffered by Muriel Bradbury, who claims that a sign of the defendants at the

Shubert building, Fourth and Chestnut streets, where the Strand is operated, fell over and struck her, on the first floor, in the lobby while she was waiting on April 24, for an elevator to reach an office in the upper part of the building.

## Rivoli May Change

*Moving Picture World  
Bureau, St. Louis,  
August 31.*

**I**T is rumored in film circles that Goldman & Leventhal will take over the Rivoli Theatre, Sixth near Olive street, St. Louis. It has been under Universal management.

Charley Goldman and wife attended the Illinois State Fair last week. They were guests of Leo Bernstein while in Springfield. The Princess, Grand and Hippodrome theatres in Alton, Ill., are now booking jointly. Callers of the week included F. Truth, Carbondale, Ill.; Tom Reed, Duquoin, Ill.; John

Rees, Wellsville, Mo., and Steve Brady, Cape Girardeau, Mo.

## MARTIN MARRIES

Harry Martin, for several years manager in Louisville for Macauley's Theatre, and now manager of the Brown Theatre, was married on August 24, in New York to Miss Edna Morn. They left for Boston and a motor trip through Canada, before returning to Louisville about September 10.

## CHANGE STRAND POLICY

Just recently Manager Fred Dolle of the Strand Theatre, Louisville, announced that the theatre would in September go back to pictures, after a year's run with stock, due to stagehands demanding a 20 per cent. increase in salary and the employment of two more men. For his Sunday attraction at the Alamo, another of his chain, starting August 29 he has booked "More Pay—Less Work," and the public is asking: "Did Fred Mean Anything when he booked the picture?" Fred is rather subtle, and at times can be a trifle sarcastic, but it appears as though it was merely a case of coincidence.

# Kansas Showmen Urge Neat Theatre Front

*Moving Picture World  
Bureau, Kansas City,  
August 30.*

**"I**F you don't have self respect you can't put up a front; if your theatre doesn't put up a front it can't have public respect," reads an open letter from the M. P. T. O. Kansas-Missouri office to exhibitors this week. "The front of your theatre is its mouthpiece. Rightly treated, it is a high powered salesman. Carelessly dressed, it is the hardest knocker you have in town."

## A REAL DANGER

Kansas exhibitors are to be warned by the M. P. T. O. Kansas-Missouri, in a bulletin soon to be issued, against the removal of censorship tags on films, following several complaints filed by the Kansas State Board of Review. It is possible, C. E. Cook, business manager of the M. P. T. O. K.-M. points out, for the censor board to close a theatre which does not exhibit the censor tags.

## REINSTATED

With the coming of John Nolan, new Fox branch manager in Kansas City, the Fox exchange, which was suspended by the Kansas City Joint Board of Arbitration for failure to abide by a decision of the board in favor of L. J. Lenhart, manager of the Roanoke Theatre, has complied with the board's decision and been reinstated.

## HONOR VALENTINO

Three minutes before the hour of the funeral of Rudolph Valentino, the Royal Theat-

re, Kansas City, where Valentino's latest picture, "The Son of the Sheik," was being shown, suspended its activities in honor of the film star. Following the death of Valentino the attendance at the Royal increased 80 per cent., according to Bruce Fowler, manager.

## NEW SUBURBAN HOUSE

Kansas City is to have another suburban

theatre, the Sunset, which will be at Prospect avenue and Swope Parkway. The house, which will seat about 875, will be constructed by J. P. Zimmerman and operated by Superior Theatres, of which W. T. Wood of Kansas City is secretary. The house will be 60x134 feet and will have all modern improvements. L. H. Dodd and George H. Chandler, Kansas City, are the architects.

## "The Fighting Marine" a Knockout

(Continued from page 99)

may be.

Do not merely play this as a serial. Shoot it upto importance with extra effort and you can make it worth double the usual serial to you. You have a good story—real entertainment to back up the name. Sell that, too. If you can give some of your new patrons a different slant on serials in general the Tunney picture will bring you returns long after the run of the picture itself.

Don't overlook the fact that the American Legion is strong for Tunney—win or lose. He went over with the A. E. F., and you can get a hook in with your local post that will be worth more to you than an acre of lithographs—though you will need pictorial paper for every chapter and all you

can afford on the first installment. Tunney can be sold to a large percentage of non-theatre patrons who are not interested in the usual theatrical advertising. Get them with pictorial posters in quantity and with circus throwaways.

Make your big fight on the first chapter, as usual, for this is what puts over the rest, but don't put it over just as a serial. If your serial can bring in more money to your box office than a high priced long feature, sink the feature. Make the serial the feature for the playing dates.

And if Tunney should lose don't get the idea that he is going to be relegated to the undertaker's. Tunney is going to be a popular idol still.

If he wins, hire a brass band and tell about the serial all over again.



# Baby Shares in Albany Man's Vacation

Moving Picture World  
Bureau, Albany,  
August 31.

**P**oor Uly S. Hill, managing-director of the Mark Strand chain of houses, with the new Mark-Ritz only opened a couple of weeks ago and with an apartment of his own requiring plenty of attention, will probably forego his vacation until well into the Fall or Winter. John Garry of the Clinton Square in Albany is on a two weeks' vacation at home taking care of the baby. Bob Landry of Ogdensburg came back the other day from one vacation and then started out on another. Bob Pierce of the Capitol in Ilion is back from Atlantic City, and Chris Marx of the Rialto in Utica is once more on the job following an automobile trip. H. C. Bartlett of Oxford is back home from an auto trip to Canada. Harvey Edick, who has theatres in West Winfield and Leonardsville, is again on the job from a vacation spent with the family.

## ALBANY OPENED

The Albany Theatre which was closed sometime ago by the Mark Strand company, is once more open but with a 10 and 15-cent schedule and with daily changes. The new organ is being installed and Tom Clark, manager of the Mark Strand, will devote a portion of each day to looking after affairs at the Albany. This now gives the Mark Strand group no less than four theatres on one street in Albany.

## SEEING RED

Back from a vacation in Maine and tanned to the color of a Red Skin, the contributor from the Albany territory was offered a position the other day. The position was declined. Entering one of the theatres in Albany, the manager of the house spotted the correspondent and on his say-so, at least, mistook him for one of the colored brethren and offered him the position of porter.

## HIGH FINANCE

Tony Veiller, manager of the Mark Ritz in Albany, is a plunger in Wall Street stocks. At least he and a certain friend own three shares in a tin mine. The rather weighty transaction took place the other day when a stock salesman called at the Mark Ritz, and after talking for some time, offered Mr. Veiller the opportunity of getting in on the ground floor in a development of tin, the shares selling for 38 cents each. After going through his pockets, Mr. Veiller managed to scrape up enough, so that by combining forces he and his friend were able to acquire exactly three shares of stock.

## EAGLE SOARS SOON

George Roberts, veteran exhibitor, who is to shortly open a new theatre in Albany, is to call his house The Eagle. The theatre is located at the corner of Eagle street and Hudson avenue. An organ is being installed.

## TRAVELING RECORDS

Walter Hays of Buffalo, vice-president of the Mark Strand company, is some traveler. He came down to Syracuse the other day, attended a meeting of the board of directors there, jumped down to Albany, arriving here at 9 p.m., and then hopped the midnight sleeper back to Buffalo. Moe Mark of New York, president of the company, was also in town for a day or so.

## FIGHT GROWS HOTTER

C. H. Buckley, owner of the Leland and the Clinton Square theatres in Albany, is spending big money on newspaper advertising these days, as one of the chapters in the fight being staged between the Leland and the new Mark-Ritz. Mr. Buckley has booked many of the bigger pictures, including "La Boheme" and "Mare Nostrum," and plans to show these for 25 cents admission in the near future, and is letting the people of Albany know it. According to Mr. Buckley, the Leland grossed approximately \$1,000 more during the week the Mark-Ritz opened than it did on the same week a year ago. Incidentally, Mr. Buckley cleaned up on many of the races at Saratoga during the past month.

## MILLIGAN IN CITY

A. E. Milligan of Schuylerville paid one of his periodical visits to Albany's new Film Row during the past week, dropping in each of the exchanges with a cheery "hello." Mr. Milligan has had a fairly good summer and looks for an excellent fall business.

## FILM ROW CHANGES

Changes continue to occur along Film Row. Dick Hays, of Toronto, is the new booker at Paramount, while James Bailey, formerly of the Fox exchange here, is book- ing for Pro-Dis-Co. Ted Hays resigned during the past week as salesman at Warner Brothers'.

## A LIVE TIP

William Donovan, exhibitor at Tupper Lake and likewise owner of the department store there, is all set to tog out the film salesmen of Albany with the latest creation from Rochester's fashion park. At least such is the word that has reached Albany, and film salesmen wishing contracts will probably interview Mr. Donovan over the counters of his store.

## NO LIGHTS

A novel situation that is causing plenty

of worry to Patrick Quinlan, well known exhibitor in Chateaugay, has developed. The lighting company and the town board are at odds and the former has been ordered to take out its poles and wires. It now looks as though the village may be plunged in darkness. Mr. Quinlan is looking around for some way out of the difficulty and may install an acetylene plant.

## SESONSKE PRAISED

Charles Sesonkske received many compliments during the past week or so in connection with improvements made at the Liberty Theatre in Watertown, which he recently purchased and which has just been opened with Earl Arnold at the helm.

## TRIMS WALL STREET

Take off your hat to Alec Papayanakos of Canton. He has trimmed Wall Street to the extent of \$65,000, having been long on General Motors during its recent sensational advance. All of which explains why Mr. Papayanakos is now sitting behind the steering wheel of one of the finest looking Cadillac sedans in all Northern New York.

## SOFT SUMMER ENDS

Back to work for Harry Lux, owner of the Alhambra in Utica. It has been a pretty soft summer for Mr. Lux, with his camp on Fourth Lake. Each week he left town on Friday and it was Tuesday before he put in an appearance back in the box office.

## A KALLET RUMOR

Mike Kallet, owner of the Madison in Oneida, is said to be negotiating for a theatre in Boonville. The house in Lowville, which is owned by the village, has just been taken over by Schine Brothers. Joseph H. Gerner, who has been handling the theatre for the town, will continue as manager.

## THE WAY TO HIS HEART

Film salesmen who wanted to make a hit with Lee Parker of Edmeston during the summer were wise enough to start in by talking baseball. While Mr. Parker owns a theatre in Edmeston, he has been handling a baseball team this summer that cleaned up about everything within a radius of 100 miles.

## IS BUSINESS BETTER?

Here's news! Morris Silverman of Schenectady, long owner of the Pearl and Happy Hour theatres and who is always complaining about business, came out during the past week with an announcement to the effect that he will build an 800-seat residential theatre in the exclusive Union avenue section of Schenectady, at once. Mr. Silverman hopes to have the house ready for occupancy within four months.

## HOUSES RE-OPENED

Theatres re-opened include the Des Moines Princess, the Wausau at Wausau, Wis.; Saxe's house, formerly the Stuart; A. K. Pay's Egyptian Theatre at Aberdeen; the Grand at Davenport, Ia.; the Ipswich, S. D.; State; the Cavalier, at Cavalier, N. D., now called the Capitol, and Saxe's Majestic at Beloit, Wis.

## MANAGEMENT CHANGES

Changes in management were several in the Northwest during the week. Ernest Michael has sold his house at Tama, Ia., and gone to Jefferson. W. L. Uglow has bought the building which houses his Crystal at Burlington, Wis.; N. LePage has resigned at the Grand in St. Cloud and will be succeeded by Percy Long, late assistant manager of the Sherman Theatre in that city. Harry Crinklaw of Waterloo, Ia., is now manager of the Isis at Cedar Rapids. James Ryan will handle the Grand and Palace at Muscatine, Ia., for Universal. Raymond E. Brown traded the Pastime at Logan, Ia., to J. F. Erdman for his Lyric and Empress at Harlan. R. E. Benson of Adrian, Minn., has taken over the Grand at Heron Lake, Minn. Fred Herendeen has been succeeded by H. O. Jones as manager at Fischer's Parkway in Madison, Wis. The Orpheum at Carson, N. D., has been sold by E. H. Holritz to J. R. Bateman. Mrs. M. Kruscke has turned the Strand at Princeton over to J. H. Craft.

# Iowa Theatres Combat Sunday Prohibition

Moving Picture World  
Bureau, Minneapolis,  
August 31.

**T**WO more Sunday theatres are announced this week for Iowa in spite of the state law prohibiting operation. Walter Peterson of the Empress at Rockwell has declared he will run Sundays because of popular demand and Sunday operation in nearby towns. Two farm bureaus have opened a theatre at Mount Pleasant, Ia., which they declare they will operate on Sunday because of the fact that there are no Sunday church services in the vicinity. The bureaus are those of Henry and Van Buren county.

## NEW MINNESOTA CHAIN

A new chain of theatres in Minnesota was established this week by W. B. Heick of the Unique Theatre, Calumet, Minn., and Herbert Kelley. They have taken on theatres in Royalton, Sartell, Cushing, Sunrise and two other villages which will be handled by Kelley while Heick continues at the Unique.

## NEW THEATRES PLANNED

The Northwest gained on theatres this week with announcement of three new houses and the closing of one and possibly two. Eight theatres re-opened, however, making a considerable gain. The new houses announced are the Ritz in Minneapolis

to be built by the Capitol Amusement Company in the northeast part of the city, and a \$50,000 house to be put up in Charleston, Ia., by A. H. Blank. The Lyric at Houston, Minn., is ready for opening. The theatre closed is the Unique at Grand Rapids, Minn., bought by the village council for a park site. It was purchased from Mike Vesovich.

## NAME DIRECTORS

The Lytton Opera House Company has named its board of directors. It was incorporated at Sac City, Ia., and the board includes E. L. Federson, David Wickersham, T. E. Corry, Frank Brobell and Gust Holm.

# Arlington Leaves

Moving Picture World  
Bureau, Detroit,  
August 31.

Harvey Arlington, well-known throughout the Middle West as "Doc" Arlington, who has been in Michigan for eighteen years, the last twelve years in Grand Rapids as resident manager of the Orpheum Theatre for the Consolidated Theatres, Inc., leaves to accept a birth with the Fitzpatrick-McElroy Company, with headquarters in Chicago.



# Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

6,196  
Feet

## "The Show-Off"—Paramount

Ford Sterling Scores Heavily in Stage Success  
That Makes Thoroughly Enjoyable Audience Film

Character  
Comedy

Reviewed by Epes W. Sargent

Aubrey Piper.....Ford Sterling  
Amy Fisher.....Lois Wilson  
Clara.....Louise Brooke  
Joe Fisher.....Gregory Kelly  
Pop Fisher.....C. W. Goodrich  
Mom Fisher.....Claire McDowell  
Railroad Executive.....Joseph Smiley

Based on play by George Kelly.

Scenario by Pierre Collings.

Directed by Mal St. Clair.

CLASSED AS A COMEDY drama, "The Show Off" verges close to farce at times, but the touches of sentiment and an occasional dramatic flash bar this St. Clair production from the genus of sheer farce. It runs the gamut from farce to tragedy. In its superficial aspect it is the sort of comedy that children can laugh at. It reaches their intelligence. They will miss the finer touches, but they will get ample value from the play. On the other hand, the discerning will thoroughly enjoy the subtle humor of Ford Sterling. It is a play of unusually wide appeal.

Derived from a Broadway success that really was a success, "The Show Off" strikes a new note in stage characterization. There is nothing heroic about the hero. He is a gigantic bluff; a bag of wind out of place in a minor position in a railroad office. He should have been a book agent or an insurance salesman. His egotism is gigantic, his bluffing is irritating, yet you like him; you are interested in him, and finally when he comes through to save the day with sheer nerve, you rejoice in his success.

Sterling revels in his role. It affords him rich opportunities, and under the sympathetic direction of Malcolm St. Clair he gets laughter even in the face of death. Less cleverly done, this situation would be in the grossest bad taste, but the business is so thoroughly consistent with the character that you understand—and laugh.

Claire McDowell, as the long-suffering mother-in-law, plays with a sureness of touch that makes the character second only to Sterling. It is one of the finest bits of work she has done of late; an artistic gem.

Lois Wilson is charming as the misguided girl who marries the blusterer, and Louise Brooks, Gregory Kelly and C. W. Goodrich form the remaining members of the essential cast.

The production has been made with unusual care. Many of the exteriors centre about City Hall Plaza, Philadelphia, with the rest of the outside stuff made in authentic exteriors, and the interiors are as typical of the little fifteen foot fronts as though the lights had been moved into an actual house. The atmosphere is absolutely convincing.

Only one sequence permits large display; the automobile ride that ends in disaster, and here hundreds of persons swarm around the set. Much time and more money was spent on this sequence, and yet it does not equal the fine humor of Sterling's description of the action, done wholly in pantomime and yet as clear as though spoken in its entirety.

No matter what you class of patronage; they are going to like "The Show Off." It's human; it's funny, it's real.

7,445  
Feet

## "The Old Soak"—Universal

Jean Hersholt Contributes Superb Portrayal of  
Don Marquis' Famous Creation in Excellent Film

Comedy  
Drama

Reviewed by C. S. Sewell

### CAST:

Clement Hawley Sr.....Jean Hersholt  
Clemmy Hawley.....George Lewis  
Ina Heath.....June Marlowe  
Cousin Webster.....William V. Mong  
Sylvia.....Gertrude Astor  
Annie.....Louise Fazenda  
Mrs. Hawley.....Lucy Beaumont  
Lucy.....Adda Gleason  
Roue.....Tom Ricketts

Based on novel and play by Don Marquis.

Scenario by Charles Kenyon.

Directed by Edward Scloman.

IN "The Old Soak" Don Marsuis epitomized a familiar type, the small town head of a household, easy-going, weak-willed with a very pronounced inclination toward drink but a thoroughly likeable and entirely sympathetic character withal. In the author's stories and as a play, "The Old Soak" caught the public fancy and Universal has now transferred this character to the screen with Jean Hersholt starred.

Right here we want to say that we do not believe a better choice could have been made than Hersholt for the title role, and he adds another striking portrait to his gallery of fine characterizations. He makes "The Old Soak" despite his weakness a human and lovable old fellow and never for an instant overplays the role, and despite the introduction of melodramatic incidents revolving around the theft of securities by his son and the prominence of the lad's sweetheart in bringing about the return of the money and the saving of the family honor, Hersholt easily dominates the story even when the others hold the center of the stage.

The story is rich in human interest, entirely plausible, and has strong heart appeal in the role of the Old Soak's wife, admirably played by Lucy Beaumont. William V. Mong is excellent as the hypocritical relative, a banker who is secretly a boot-legger, George Lewis is convincing in the thankless role of the son and June

Marlowe is exceedingly pleasing as the girl. The familiar slogan "Al's Here" indi-

cating the arrival of the bootlegger, has been effectively retained, and although the keynote of the main character is his continual violation of the Volstead law, it has been so smoothly handled that it should not offend even the most ardent "dry." In fact, the ending shows the Old Soak using his new wealth to buy and destroy Al's stock of wet goods.

There is sufficient plot to hold the interest and with Hersholts superbly realistic characterization and its strong human interest together with delightful touches of comedy "The Old Soak" should prove excellent and out of the ordinary entertainment for the majority of patrons.

# V I T A L U X

(LIFE - LIGHT)

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NEW YORK CITY



6,858  
Feet**"Young April"—Prod. Dist. Corp.**Both Schildkrauts and Bessie Love in Pleasing  
Mythical Kingdom Story with Novel Comedy AngleRomantic  
Comedy  
Drama

Reviewed by C. S. Sewell

## CAST:

Prince Caryl.....Joseph Schildkraut  
King Stefan.....Rudolph Schildkraut  
Victoria.....Bessie Love  
Prince Michael.....Bryant Washburn  
Krutehki.....Clarence Geldert  
Jerry.....Alan Brooks  
Maggie.....Dot Farley  
Countess.....Carrie Daumery  
Ivan.....Baldy Belmont

Based on story by Edgerton Castle.

Scenario by Jeanie Macpherson and Douglas Doty.

Directed by Donald Crisp.

FOR the opening attraction at the New York Hippodrome, one of the Keith circuit and one of the world's largest theatres, as a combination vaudeville and picture house and the home of the first run Producers Distributing Corporation productions, "Young April" featuring the two Schildkrauts, Joseph and Rudolph, and Bessie Love was selected.

This picture is another mythical kingdom romance but in the hands of Director Donald Crisp it has been accorded unique treatment which adds greatly to its entertainment value. This consists principally in the injection of considerable amusing comedy, both in the action and titles, by having the king and crown prince take a humorous view of the "king" business in contrast to the usual stiff courtly attitude of the others. Much of this centers in the fact that the king confides to his son that he swiped one of the crown jewels for a lark in Paris, so the prince takes the crown and pawns it. The fact that it is bought by a beautiful American girl who is

after an exciting chase by carriage, auto and aeroplane.

This exceedingly light and more than ordinarily implausible story cannot be taken seriously, but the manner in which it has been handled is refreshing, and coupled with the combination of idyllic young love, excellent acting, a smashing action climax and a smooth running scenario the result is a picture that offers the average fan a pleasing hours entertainment.

The main interest centers the appearance of Joseph Schildkraut as the handsome dashing prince and Rudolph as the pleasure-loving facetious monarch. Both are admirable and those who saw Rudolph as the aged serious Hebrew in "His People" will marvel at his fine handling of this comedy role. It hardly seems possible that it is the same man. Bessie Love's performance is on a par with that of the Schildkrauts and the supporting cast which includes Bryant Washburn as a black mustached royal villain is entirely adequate.

4,971  
Feet**"The Flying Horseman"—Fox**Buck Jones' Newest Is an Exceptionally Good  
Western for Both the Kiddies and Grown-Ups

Western

Reviewed by C. S. Sewell

## CAST:

Mark Winton.....Buck Jones  
June Savary.....Gladys McConnell  
Col. Savary.....Bruce Covington  
Bert Ridley.....Walter Percival  
White Eagle.....Silver Buck  
Newton Carey.....Hank Mann  
Happy Joe.....Harvey Clark

Based on novel, "Dark Rosaleen," by Max Brand.

Directed by Orville Dull.

IN "The Flying Horseman" starring Buck Jones, William Fox has a crackerjack audience picture that will score heavily with the Western fans and should register with patrons who do not ordinarily respond to this type of production.

Buck is seen as a wandering cowboy who decides to enter a cross country race. He becomes interested in a family of eight little boys who have a shiftless father and teaches them boy scout stuff, becomes the rival of a crooked rich man for the hand of the girl and otherwise incurs his enmity, is framed for a murder and makes a thrilling escape but returns to do a favor for the girl and is captured. With the aid of his horse he breaks jail, wins the race and the girl and saves her father's estate from foreclosure, and brings the gang to justice.

citing circumstances, and unusually well handled and amusing and appealing lot of kid stuff, a pleasing romance, plenty of villainy and an exceptionally strong element of human interest throughout. The result is a picture that offers pleasing fast-moving entertainment for all who are willing to overlook its improbabilities and which will prove a regular riot with the kiddies. Oh boy! how they will eat it up, and the grownups too will find their enthusiasm contagious.

Needless to say, Buck is thoroughly at home and his magnificent horse shares the honors, Gladys McConnell is pleasing as the girl, Hank Mann supplies laughs as a comedy sheriff, Walter Percival is a satisfactory villain and the eight kiddies are great.

You need not be afraid of "The Flying Horseman."

3,965  
Feet**"Code of the Northwest"—Asso. Exhib.**Fight on Raft in River Furnishes a Corking  
Good Climax for Story of Northwest MountedMelo-  
drama

Reviewed by Charles E. Hastings

## CAST:

Sandow (the dog).....Sandow  
Sergeant Jerry Tyler.....Richard Lang  
Private Frank Stafford.....Tom London  
Sandy McKenna.....Frank Austin  
Lorna McKenna.....Shirley Palmer  
Posty McShanigan.....Billy Franey  
Clay Hamilton.....Eddie Brownell  
Jeanie McKenna.....Lorraine Lamont  
Donald Stafford.....Jack Richardson

Story and direction by Frank Mattison.

Photographed by Elmer G. Dyer.

"CODE OF THE NORTHWEST" engages attention as a program picture lifted above the average by a fight on a raft in a river, a sequence admirably directed by Frank Mattison and superbly fought by Tom London and Jack Richardson. Sandow, a superb specimen of German police dog, is the stellar attraction, and wholly deserving of distinction.

The story brings out the adherence to duty of the Northwest Mounted Police in the face of family ties. Frank Stafford of the Mounted, is detailed to bring in Donald, his brother, wanted for murder. Strong, melodramatic sequences follow one another,

in which the dog is most active. Director Mattison has made good use of every in-

genious device in rounding out his picture, bringing the pursuit of brother after brother to a thrilling climax on a raft in the river.

We find Tom London rapidly climbing to the top in the field of fighting men, and in this "Code" he adds another notch in the gunstock. Jack Richardson brings all his resources into action as "the heavy." Lorraine Lamont has a difficult role, as the deserted girl with a baby. Shirley Palmer, lead, seems to have lots of promise. Billy Franey carries the comedy.

"Code of the Northwest" lends itself to intensive advertising and exploitation.



7,790  
Feet

# "The Amateur Gentleman"—First Nat'l

## England About 1820 Furnishes Background for Barthelmess Feature Based on Novel by Farnol

Romantic  
Drama

Reviewed by C. S. Sewell

## CAST:

Barnabas Barty.....Richard Barthelmess  
 Lady Cleone.....Dorothy Dunbar  
 Ronald Barrymaine.....Gardner James  
 Sir Mortimer.....Nigel Barrie  
 Peterby.....Brandon Hurst  
 Viscount Devenham.....John Miljan  
 John Barty.....Edwards Davis  
 Duchess.....Billie Bennett  
 Jasper Gaunt.....Herbert Grimwood  
 Prince Regent.....Gino Corrado  
 Captain Chumley.....Sidney DeGray

Based on novel by Jeffrey Farnol.

Scenario by Lillie Haywood.

Directed by Sidney Olcott.

ENGLAND during the picturesque days of the early nineteenth century, known as the "Period of the Regency," when George III was temporarily replaced by his brother, furnishes the locale for "The Amateur Gentleman," Richard Barthelmess' newest production for First National, which is adapted from Jeffrey Farnol's novel of the same title.

Here is a period which offered unusual backgrounds and settings for it is one little touched by the drama or literature, a transition one during which the dandies wore clothes not so gorgeous as during colonial days or marked by simplicity which came later, but which were even more picturesque than either and were more of the Beau Brummel order.

In this atmosphere of rivalry of fashion leadership and competition in gentlemanly sports, is the story laid, with the star as the son of an innkeeper who was a former champion pugilist. Inheriting great wealth, the lad's one idea is to become a gentleman. Fate smiles on him but as he is reaching the

top rung of the social ladder, a rival exposes him and his associates snub him, though his titled sweetheart sticks.

Director Olcott has taken full advantage of the unique backgrounds and costumes and the production is unusually interesting and colorful from a pictorial standpoint, with apparently no detail overlooked to make it authentic. There also is no dearth of action

scenes which include a picturesque ring fight with bare knuckles, between father and son, a thrilling steeplechase, the taming of a spirited horse, a villainous attempt to poison the animal, and a three cornered shooting affair. Then too, there is a charming romance and some effective light comedy relief.

Barthelmess gives a fine performance and looks splendid as the dandy of fashion, and the supporting cast is excellent, but even with the introduction of straight melodramatic villainy, the story, due possibly to the ease with which fate seems to play into the hero's hands at every turn, and the overplaying of the triple-shooting in the climax, fails to develop the maximum punch, while the overstressing of atmospheric detail slows down the tempo between the big scenes.

There is such a wealth of material in the novel that only the high spots could be used on the screen and situations which enthrall the reader seem unconvincing in film form. Mr. Olcott, however is to be credited for retaining so much of the original, and he has made a picture that should generally please,

5,679  
Feet

# "The High Hand"—Pathe

## First of Leo Maloney Series Is Fast-Moving and Exciting Offering for the Western Fans

Western

Reviewed by C. S. Sewell

## CAST:

Sandy Sands.....Leo Maloney  
 Edith Oaks.....Josephine Hill  
 Chris Doble.....Paul Hurst  
 Martin Shaler.....Murdock MacQuarrie  
 John Oaks.....Whitehorse  
 Swamper.....Gus Saville  
 Sheriff.....Dick La Reno  
 Mrs. Oaks.....Florence Lee

Story and scenario by Ford I. Beebe

Directed by Leo Maloney.

AS the first of a series of Westerns starring Leo Maloney, Pathe offers him in "The High Hand" a dashing, action vehicle that moves along at an exceptionally snappy pace. It should meet with a distinctly favorable reception at the hands of Western fans.

Maloney, who also directed the picture, has been fitted with a thoroughly congenial role. Probability has been thrown to the winds to provide action, suspense and dramatic tension. The stars role is that of a super-hero and super-clever cowboy adventurer who because of a pretty girl's smile is only too glad to undertake the job of ferreting out the conspirators who threatened her father and burned their home. Fortune favors him right from the start and

brings the villains to justice.

The story has been designed to keep the interest at high pitch and this it does even though many of the situations including the climax where the hero with astonishing ease escapes from the clutches of the entire gang and returns to capture the ring leader are wholly improbable. Comedy, which holds the villain up to ridicule at this juncture adds to the entertainment value.

Josephine Hill has little to do but prove attractive as the girl, but Paul Hurst as the gambler-villain, played entirely different from the usual western villain and more like an underworld tough, gives Maloney a race for the acting laurels. Murdock MacQuarrie is good as a hypocrite.

6,000  
Feet

# "The Golden Web"—Gotham

## Tense and Exciting Murder Mystery Melodrama Adapted from Novel by E. Phillips Oppenheim

Melo-  
drama

Reviewed by C. S. Sewell

## CAST:

Ruth Rowan.....Lillian Rich  
 Roland Deane.....Huntley Gordon  
 John Rowan.....Jay Hunt  
 George Sisk.....Lawford Davidson  
 Dave Sinclair.....Boris Karloff  
 Miss Philbury.....Nora Hayden  
 Butler.....Syd Crossley  
 Office Boy.....Joe Moore

Based on novel by E. Phillips Oppenheim.

Scenario by James Bell Smith.

Directed by Walter Lang.

ADAPTED from a novel by E. Phillips Oppenheim, whose success is attested to by the large number of his books and their wide sale, Lumas Film Corporation is offering an exciting murder mystery story "The Golden Web" portrayed by a cast of box-office favorites.

The story centers around Deane, a South African miner who sticks to the job and amasses wealth when his companions leave because of earthquakes. One of these, Sinclair steals a bill of sale covering his share of the mine and threatens Deane who sends Rowan an eccentric inventor to confer with him. Sinclair is murdered and Rowan convicted, but at the last minute he is saved

when Sisk one of his confederates is arrested for breaking into Deane's home and confesses under third degree. Deane in the nick of time saves Rowan's daughter from

suicide because of her father's fate and the trio find happiness back in the mining country.

While the identity of the real murderer is easily guessed, there is a succession of interesting situations which establishes strong sympathy for the old man and his daughter and they have been handled in such a manner as to develop good melodramatic tension that keeps the spectator absorbed in watching just how the old man's innocence will be proved.

The cast is an excellent one, headed by Huntley Gordon, Lillian Rich and Jay Hunt and the picture should prove a popular audience attraction.



# Straight from the Shoulder Reports

*Exhibition Information Direct from the Box-Office to You*  
*Edited by A. Van Buren Powell*

## Associated Exhibitors

**SKYROCKET.** (8 reels). Star, Peggy Hopkins Joyce. I was doubtful of this one, on account of having heard some adverse reports. But it is a big production; the supporting cast is excellent; picture beautifully staged and elaborately produced. Played it on an extremely hot night and not one person walked out during the show. I call it a special. No for Sunday. Appeal, 85 per cent. George Lodge, Green Lantern Theatre (admission 10-20), Claymont, Delaware.

## F. B. O.

**BORN TO BATTLE.** (5 reels). Star, Tom Tyler. The kind of picture wanted in the small town for Wednesday or Saturday. Tyler is good and so are the stories. Good tone and appeal. No for Sunday or as special. Draw general patronage, town 1,500. Admission 10-25. A. R. McBurney, Princess Theatre (250 seats), Mapleton, Iowa.

**DANGER LINE.** Star, Sessue Hayakawa. Drew good attendance and seemed to please. A story of the Japanese Navy that is different. Good tone and appeal. No as special. Mitchell Conery, Conoat Projection Service, Menands, New York.

**FLAMING WATERS.** (6,951 feet). Star, Mary Carr. Excellent picture with good scenes and action. Believe me, F. B. O. has got the stuff we all want. Good tone and appeal. No for Sunday or special. Draw general patronage, town 1,500. Admission 10-25. A. R. McBurney, Princess Theatre (250 seats), Mapleton, Iowa.

**GLENNISTER OF THE MOUNTED.** (5,480 feet). Star, Lefty Flynn. Ran this one day to a fair business; a good picture for a one day show, along with good short subjects. Print excellent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**NIGHT PATROL.** Star, Richard Talmadge. He really did a little acting in this, in the make-up of the Frisco Kid. Full of action, like all of his shows, and pleased the kids. Good tone, fair appeal. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**NON-STOP FLIGHT.** Star cast. Excellent picture. We did big business on this picture. You can't go wrong by booking this picture. Full house both days and everyone pleased. City 10,000. G. T. Scales, Lyric Theatre, Lubbock, Texas.

**NON-STOP FLIGHT.** A very good melodrama, but the scenario is very poorly constructed. Great for Saturdays. The paper is very good. The title should pull them in. Tone O.K. Good appeal. Draw mixed class, town 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

**NON-STOP FLIGHT.** Star cast. Lots of good hokum and very well acted. Just what the crowd like. Personally, thought it was very far fetched, but the crowd liked it and told me so, so what more do you want? Tone, good. Sunday, yes. Special, no. Town 3,000. Draw railroad and mining class. Admission 10 and 35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

**NON-STOP FLIGHT.** (6,000 feet). Foreign cast. Emory Johnson's, to be sure, but not as good as his former pictures. Did not draw as good as I expected. Lots of action. Fair tone and appeal. No for Sunday, hardly special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**PRINCE OF PEP.** (5 reels). Star, Richard Talmadge. Another good Talmadge picture and went over fine. Talmadge pictures nearly

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

OUR GANG.

all good and seem to draw very good. Box office receipts on this one very satisfactory. Tone, good, Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**RIDIN' STREAK.** Fairly good western subject. Not out of ordinary. Pleased. Fair tone, appeal 80 per cent. No for Sunday or special. Draw middle working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (350 seats), Greenville, South Carolina.

**SILK STOCKING SAL.** (5,367 feet). (Federated). Star, Evelyn Brent. Good program picture. Tone, good. Sunday, yes. Special, no. Appeal, good. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**SMOOTH AS SATIN.** (6,043 feet). Star, Evelyn Brent. A fair program attraction. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**TOUGH GUY.** (5,654 feet). Star, Fred Thomson. A dandy picture that was enjoyed by all classes, with a good story and lots of comedy. This boy is the best of the lot and I play all the best westerns that I can get. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 3,000. Draw railroad and mining class. Admission 35 and 10. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

**TRAFFIC COP.** (6 reels). Star, Lefty Flynn. This is a very good picture and seemed to please my patrons. Don't believe it quite as good as some other pictures of his. Will do all right for a one night show. Box office receipts very good. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**TWO GUN MAN.** (5,139 feet). Star, Fred Thomson. Another Thomson knockout. While a little far fetched in spots, it is a real hit. Fred is leaving Tom Mix far in the rear and F. B. O. seems to be finding the proper vehicles for him. Tone O. K. Big appeal. Draw mixed class, town 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

**VALLEY OF BRAVERY.** (5 reels). Star, Bob Custer. A very good program picture and went over very well for a Saturday night show. Not much of a story, but Custer seems to draw very well here. Made some good money on this one, and that's what we want. But don't promise too much and you will get by for a one-night run. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**VANITY'S PRICE.** (6,124 feet). A good picture that would have been a box office asset if it had not come about that we received a badly cut print. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**WALL STREET WHIZ.** (5,452 feet). Star, Richard Talmadge. Dick does his regular line of stuff in this. His shows are great for the kids on a Saturday night. He is greatly in need of good stories. Tone, good. Not a special. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**WILD BULL'S LAIR.** (6 reels). Star, Fred Thomson. Fine! Fred and Silver sure bring them in at the door. Talk about Box Office Stuff!—there is no fake about this pair. All you have to do is let the people know they are going to be in town and they will be at the theatre door waiting, rain or shine. Good tone and appeal. Sunday yes, special no. Draw small town and country class, town 1,000. Admission 10-25. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

**WILD BULL'S LAIR.** (6 reels). Star, Fred Thomson. A good Saturday night picture. Holds interest, and appeals to the average class of fans. Good tone and appeal. No for Sunday or special. Draw farming class, town 412. Admission 10-25. Leveck & Jones, Benoit, Auditorium, Benoit, Mississippi.

## First National

**BLUEBEARD'S SEVEN WIVES.** (7,074 feet). Stars, Ben Lyon, Lois Wilson, Blanche Sweet. A fairly good comedy drama but half of my bunch came out wanting to know what it was all about. "Too deep for 'em" is what a trouper would very likely say, but after all we want pictures to please the people, and this one didn't. Tone O.K. Appeal, none. No as special. Draw all classes, town 3,000. Admission 10-30. M. W. Lar-mour, National Theatre (430 seats), Graham, Texas.

**CHICKIE.** (5 reels). Star, Dorothy Mackail. This is a good picture and should go over good anywhere. Think my patrons were all well pleased and some good compliments. Made a little money on this one, and that is what the exhibitor needs to keep his business going. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**ELLA CINDERS.** (6,540 feet). Star, Colleen Moore. Appeared to be nothing to it. Had many walk out, dissatisfied, and received many complaints. I thought it was her poorest picture as far as the plot was concerned. Tone O.K. Fair appeal. Yes for Sunday, no as special. Draw general patronage, town 1,500. Admission 10-25. A. R. McBurney, Princess Theatre (250 seats), Mapleton, Iowa.

**GRAUSTARK.** (5,900 feet). Star, Norma Talmadge. One of the best of First National's. Played for two days and it drew in a lot of strangers from a distance due to special advertising. Good tone and appeal. Yes for Sunday and special. Draw general patronage, town 1,500. Admission 10-25. A. M. McBurney, Princess Theatre (250 seats), Mapleton, Iowa.

**GRAUSTARK.** (5,900 feet). Star, Norma Talmadge. Was a good picture, but somehow or other did not draw much here. Those who saw it were well pleased with it. Tone O.K. Appeal, 50 per cent. No for Sunday or special. Draw oil field class, town 500. Admission 15-25. H. W. Guinan, for C. M. Holtzow, Majestic Theatre (300 seats), Cotton Valley, Louisiana.



**IRENE.** (8,400 feet). Star, Colleen Moore. This is a real offering. Everyone enjoyed it as much as any of her pictures. The Fashion Show is a real knockout and will bring business. Tone O.K. Appeal great. Yes for Sunday and special. Draw town and country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

**MEMORY LANE.** (6,825 feet). Star, Eleanor Boardman. A very fine picture indeed, but failed to draw; however, will please everyone who sees it if you can manage to get them in. You need not be afraid to boost the picture, as it is there. O.K. tone. Appeal, 90 per cent. Yes for Sunday, no as special. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

## Fox

**ANCIENT MARINER.** (5,300 feet). Star cast. Ran to no business, and the few who did see it were disappointed. Tone and appeal none. No for Sunday or special. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

**COWBOY AND THE COUNTESS.** (5,345 feet). Star, Buck Jones. This is an excellent Buck Jones production that will please. It is not all the usual western, but has lots of good action in it as well as a good story; and you can advertise this as one of Jones' best pictures in a good while. Tone O.K. Appeal, 80 per cent. No as special. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

**HAVOC.** (9,283 feet). This is a very good war story; rather long drawn out but will please the average movie fan, as it has some good action despite the fact that it is entirely too long. The paper is bad and hurts the picture, for it really is a good production. Promise your patrons an excellent war picture and they will not be disappointed. Appeal, 80 per cent. No as special. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

**ISLE OF RETRIBUTION.** Star cast. Only a fair picture. Poor business, but not altogether feature's fault, as weather was terribly hot. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

**JOHNSTOWN FLOOD.** (6,295 feet). Star, George O'Brien. Everyone would have liked to have gotten to see this picture if they had had the chance. Made a little money. Would do a wonderful business in better times. Good appeal and tone. Draw miners, town about 1,000. Admission 10-25. Arch Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

**LIGHTNIN'.** (8,050 feet). Star cast headed by Jay Hunt. A blamed good picture that most of my crowd foolishly passed up. Well cast, well played and well directed. Good tone, fair appeal. Probably for Sunday, no as special. Draw village and rural class, town 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

**LIGHTNIN'.** (8,505 feet). Star cast. This one rather surprised me. They had all heard of the stage play and wanted to see the picture. Brought very good business and pleased mostly all. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw town and country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

**MY OWN PAL.** (6,008 feet). Star, Tom Mix, with Tony (horse). Had a good turnout for this one. It averaged up well with his recent releases in entertainment value. Tom's drawing power has slumped very materially here during the past 12 months, but not nearly as badly as the draw of all other stars, authors, etc., so I'm still strong for Tom. Fair tone, very good appeal. No for Sunday or special. Draw village and rural class, town 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

**SIBERIA.** (6,950 feet). Star, Alma Rubens, supported by Edmund Lowe, that excellent actor. Picture fair. Played it one day be-

## Between Ourselves

*We Talk Over Matters of Mutual Interest*

Fellows, I laid off this "Between Ourselves" for a while because there wasn't anything important to say; but replacing the personal chat with a picture hasn't set well with some, as Steve Brenner, our good friend of the Eagle Theatre, Baltimore, Maryland, didn't think the pictures as suitable for our dependable tip department as some chats among ourselves would be.

Now that vacation time is over—and I want to thank the boys who helped keep the tips coming in spite of heat and play-spells—let's buckle down and start Straight From the Shoulder going bigger and GROWING all the time.

There's a lot of you getting good help out of these tips—and just a few loyal boys giving their time to the good work.

How about starting to send tips today? It is a good-will service that thousands of your fellows will appreciate.

VAN.

cause this type will not stand up two days in my town. No for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**SILVER TREASURE.** Star, George O'Brien. A good picture that did a fair business. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

**WHEN THE DOOR OPENED.** Star cast. A splendid subject. Pleased all those who saw it. Failed to draw as it should. Good tone, appeal, 90 per cent. Sunday, yes, special, no. Draw middle working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (350 seats), Greenville, South Carolina.

## Metro-Goldwyn

**BARRIER.** (6,480 feet). Star cast. A good one that failed to draw for some reason; not a fault of the picture; part of the accessories advertising did not arrive in time. Fair tone, appeal 75 per cent. No as special. Draw miners, town about 1,000. Admission 10-25. Arch Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

**BEVERLY OF GRAUSTARK.** (6,710 feet). Star, Marion Davies. So many had read the story, and they wanted to see the picture. It pleased them and everyone satisfied. Business fair. Tone O.K. Good appeal. Yes for Sunday, no as special. Draw town and country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

**BROWN OF HARVARD.** (7,941 feet). Star cast. Excellent feature, well directed and listed. Pleased all patrons. Very good tone, excellent appeal. Yes for Sunday, no as special. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

**MIDSHIPMAN.** (7,498 feet). Star, Ramon Novarro. This is a good picture with good acting and direction. Will keep the crowd

interested and have them satisfied when they leave. Good tone, excellent appeal. Yes for Sunday, no as special. Draw general patronage, town 1,500. Admission 10-25. A. R. McBurney, Princess Theatre (250 seats), Mapleton, Iowa.

## Paramount

**BLIND GODDESS.** (7,343 feet). Stars, Holt, Torrence. Had this been sold as a program picture I would say that it was a fair picture; but it was sold to me as a special. I paid a special price for it, advertised it as a special, charged special admission—and it fell down. To begin with, my bunch are in the habit of seeing Holt and Torrence in a western or outdoor type of picture and do not like to see these two, or any other stars, attempt to do something out of their line. So I would say that the stars hurt this picture, in that the people were disappointed in it. It is not a bad picture by any means. In fact, it is a fairly good program picture. But it certainly is not a special. And both the picture and the business it did was a disappointment here. Tone O.K. Fair appeal. O.K. for Sunday, no as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**DESERT GOLD.** (6,850 feet). Stars Shirley Mason, Niel Hamilton. While this is a fairly good western, it failed miserably at the box office here. I believe this was caused by the lack of stars. I bought this picture starring Jack Holt, and with Jack Holt in it I believe it would have done a nice business; but Paramount took him out and put in some unknowns. And, of course, my box office suffered. The advertising accessories are good. Tone O.K. Fair appeal. O.K. for Sunday, no as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**IT'S THE OLD ARMY GAME.** (6,889 feet). Stars, Fields and Brooks. This was slap stick comedy well done in a picture that pleased but did not draw. It takes a lot of pictures to MAKE a star. This one will help some, but it was a weak box office proposition for me. Sunday, yes. Appeal, good. Chas. Lee Hyde, Pierre, South Dakota.

**LET'S GET MARRIED.** (6,800 feet). Star, Richard Dix. This picture is credited with being one of the biggest money-getting comedies of the spring season. Did only fair for me, yet the patrons all agreed that it is a very entertaining picture. Dix, though, is not my best bet yet. Tone, okay. Special, no. Appeal, good. Draw summer resort class. Admission 25. Mitchell Conery, Concoat Projection Service, Menands, New York.

**SAY IT AGAIN.** (5,577 feet). Star, Richard Dix. Very good picture. Tone, good. Sunday, yes. Special, no. Appeal, good. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**SEA HORSES.** (6,565 feet). Star, Jack Holt. This is a good picture. I can't say that it is an exceptional production, but it has a good story and those who came liked it. Chas. Lee Hyde, Pierre, South Dakota.

**SOCIAL CELEBRITY.** (6,025 feet). Star, Adolphe Menjou. Just a light comedy drama. Menjou again smiles his way through the entire picture. Seems to get away with it. Should go well in theatres catering to high class audiences. Held up fairly well for me. Fair tone and appeal. Sunday or special, no. Draw middle class in big city. Admission 25. Harry A. Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

**THAT'S MY BABY.** (6,905 feet). Star, Douglas MacLean. Good comedy—rental too high for this small town. Tone, good. Sunday, yes. Special, no. Appeal, good. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**THAT'S MY BABY.** (6,905 feet). Star, Douglas MacLean. Very good farce comedy, but like "Seven Keys," not up to MacLean's former standard. We lost money on it, but because we paid too much for the picture.



**THAT'S MY BABY.** (6,805 feet). Star, Douglas MacLean. Gets off to a slow start but picks up some live comedy for the last two or three reels. Only a fair MacLean comedy. Good tone, fair appeal. No as special. Mitchell Conery, Concoat Projection Service, Menands, New York.

**VANISHING AMERICAN.** (10,062 feet). Star, Richard Dix. A little late in running this very fine western drama, but for the benefit of those who have this picture yet to run, will frankly state that it is a very fine picture indeed, and will please most any audience. It's a western far above the average and even above any of the other Zane Grey's. Go the limit on this one. Tone and for Sunday, O.K. Appeal, 100 per cent. Special, yes. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

**WET PAINT.** (6 reels). Star, Raymond Griffith. Some liked it and some panned it. Drew a fair sized crowd. The last three reels were sure draggy ones. Not as good as "Hands Up" in my opinion. Good tone. Fair appeal. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**WILD, WILD SUSAN.** (8,774 feet). Star, Bebe Daniels. A good Daniels subject that will please any audience and get business, as she is very popular most everywhere and is making excellent program pictures of this variety. Just say Bebe Daniels, and you have a nice following. Appeal, 90 per cent. No as special. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

## Producers Dist. Corp.

**AWFUL TRUTH.** (5,917 feet). Star, Agnes Ayres. A well staged and well played picture. Acting above the average and well balanced. No outstanding features, but just a good, interesting program picture. Fair picture for any class of audience. Suitable for Sunday, no as special. Appeal, 75 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

**BACHELOR BRIDES.** (6,612 feet). Star, Rod LaRocque. Another good picture from Producers. A comedy-mystery story that is good. The butler in this supplies much effective comedy. Pleased my patrons 100 per cent. Good tone, great appeal. No as special. Mitchell Conery, Concoat Projection Service, Menands, New York.

**BRAVEHEART.** This was such a pleasing picture, and by the reports of my patrons, that I make a report on it. This kind of picture will make any theatre money. E. R. Burns, Princess Theatre, Fayetteville, North Carolina.

**CHARLEY'S AUNT.** (7,245 feet). Star, Syd Chaplin. It's a WOW, if you know what that is. This is the first comedy, or picture, I've played that I could hear the audience in any form of demonstration over the click-click of the projection machine; but with this one I failed to hear the click-click of the machine over the disturbance! Good tone, appeal, 100 per cent. Yes for Sunday and special. Draw rural class, town 300. Admission 25-50. L. L. Dike, Dreamland Theatre (100 seats), Drummond, Montana.

**STEEL, PREFERRED.** (6,717 feet). Star, William Boyd. Here is the surprise picture of the year. It has everything. The stronger you go after this picture, the more justified you will be. Will please everyone. Good tone, appeal 100 per cent. Mitchell Conery, Concoat Projection Service, Menands, New York.

**THREE FACES EAST.** (7,419 feet). Star, Jetta Goudal. This picture drew some of the biggest crowds in a long time. Gave good satisfaction. Don't be afraid of this one. Will please. Suspense-mystery melodrama of the World War. Good tone, great appeal. Special, yes. Mitchell Conery, Concoat Projection Service, Menands, New York.

**UNKNOWN SOLDIER.** (7,979 feet). A war drama filled with comedy, that can't be beat. Step on it, and I'd say raise admission. C. M. King, Palace Theatre, Burkburnett, Texas.

**WANDERING HUSBANDS.** (6 reels). Stars, James Kirkwood, Lila Lee. An excel-

## Hal's A Real Fellow

Hal Roach follows your tips, especially those now appearing in *Straight From the Shoulder, Jr.*, in the Short Feature Magazine, and being the gentleman he is, Hal let's the bunch know when he sees his efforts at making good comedies turn out well (as they usually do).

This letter from Hal to H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana, and sent on to me by him, is printed here to encourage other producers to follow the tips with a view to giving the public what the exhibitor reports that they like—and to show that Hal's a good sort:

"I was pleased to note your comment on 'The Bad Boy' in an issue of *Moving Picture World*, and to learn that you liked this comedy. We are putting a world of effort and hard work behind the making of our comedies and it is always gratifying to learn that they please the exhibitor.

"Thanking you for this *Straight From the Shoulder* report and assuring you of my personal interest and anxiety to cooperate with you at all times, I am,

Sincerely yours,

HAL ROACH."

lent comedy drama. Well acted and interesting for all classes in my town. Suitable for Sunday, not a special. Draw all classes, scattering suburban population. George Lodge, Green Lantern Theatre (admission 10-20), Claymont, Delaware.

class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

**HIS PEOPLE.** All star cast. One of the best of the Jewels for the year—if not THE best. Tone and Sunday O.K. No as special. Draw merchant and farming class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats); Greenville, Alabama.

**LITTLE GIANT.** Star, Glenn Hunter. The weakest of the Jewels we have yet played, and there is only one that can be any worse. Tone and Sunday O.K. No as special. Draw merchant and farming class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

**PHANTOM BULLET.** (5,820 feet). Star, Hoot Gibson. Better than average Gibson. Tone and Sunday O.K. Special, no. Draw merchant and farming class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

**RED RIDER.** (5 reels). Star, Jack Hoxie. Different from the usual western picture. A story of 100 years ago, when the settlers were driving out the Indians. Hoxie played a minor part. There is thrilling riding. Exciting incidents and plenty of action. A good show for small towns. All right for Sunday, no as special. Appeal, 80 per cent. George Lodge, Green Lantern Theatre, Claymont, Delaware.

## Warner Bros.

**SEVEN SINNERS.** (6,927 feet). Star, Marie Prevost. Very good picture. Pleased average crowd. Good tone, appeal 70 per cent. Sunday yes, special no. Draw country class, town 300. Admission 10-15, 15-25. J. H. Heick, Allen Theatre (500 seats), Allen, Kansas.

## Independents

**DOUBLE ACTION DANIELS.** Star, Buffalo Bill, Jr. Splendid western subject and got us fairly good patronage for Saturday. Buffalo Bill, Jr., getting popular. Good tone, appeal, 90 per cent. No as special. Draw middle working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (350 seats), Greenville, South Carolina.

**POLICE PATROL.** Star, James Kirkwood. An average program picture if you use a good comedy. Fair tone, appeal, 60 per cent. No as special. Draw miners, town about 1,000. Admission 10-25. Arch Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

## United Artists

**THE EAGLE.** Star, Rudolph Valentino. This is the best picture Valentino has made since "The Sheik," and will not only do a good business but will please everyone who sees it. Step on this one if you have not already run it, as it means business and satisfied customers. Appeal, 100 per cent. Special, yes. Draw from town 6,000. Admission 10-20. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

**TEES OF THE STORM COUNTRY.** Star, Mary Pickford. A fine comedy of a brand for which Mary is famous. Drew younger class, a few men and women. Good tone. Appeal, 75 per cent. Draw miners, town about 1,000. Admission 10-25. Arch Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

**TUMBLEWEEDS.** (8 reels). Star, W. S. Hart. A high class western of historical value that seemed to please those whom it drew; but they didn't swarm in in such numbers as to bust down doors or anything like that. Good tone, very good appeal. Yes for Sunday, no as special. Draw village and rural class, town 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

## Universal

**CHIP OF THE FLYING U.** (5,596 feet). Star, Hoot Gibson. Hoot plays good and natives are crazy about him. Picture, like all the rest, pleased. Good tone, appeal, 100 per cent. Sunday and special, yes. Draw middle working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (350 seats), Greenville, South Carolina.

**CHIP OF THE FLYING U.** (5,596 feet). Star, Hoot Gibson. I believe this is one of Hoot's best pictures. It went over nicely to good business. The fact that the story had been widely read here helped it. Tone O.K. Good appeal. O.K. for Sunday, no as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**COMBAT.** (6,714 feet). Star, House Peters. Pretty fair; but our patrons do not care for Peters. Sunday and tone O.K. Special, no. Draw merchant and farming



# News from the Producers

## Warners Working on 8 Specials

THE approach of fall finds the Warner Bros. West Coast studios humming with activity. With the manuscripts on three of the specials almost completed, production activities have gained new impetus, and it is expected that eight companies will be at work in the course of the next month.

Charles Reisner and Darryl Francis Zanuck have finished the continuity of Syd Chaplin's next starring vehicle "The Missing Link." Casting on "The Missing Link" will commence this week.

"The Third Degree" based on the famous stage play by Charles Kline, will be Dolores Costello's next starring vehicle.

"While London Sleeps" will be Rin-Tin-Tin's next starring vehicle.

An Arthur Somers Roche mystery story, as yet untitled, will be the first of the series of comedies co-starring Louise Fazenda and John T. Murray.

Monte Blue's next starring vehicle will be "The Brute" based on the story by W. Douglas Newton.

Paul Stein's second directorial assignment will be "The Climbers," starring Irene Rich.

Aside from the Twenty-Six Warner Winners for the 1926-27 season, Warners will concentrate on big specials with Vitaphone accompaniment for the new season.

The first of the big specials planned is "Noah's Ark," to be followed by "Black Ivory."



JOAN MEREDITH

Has been cast opposite Bill Cody, western star in his Second Associated Exhibitors Release.

## GORDON AND STRAUSS IN "PRIVATE ISZY MURPHY"

Vera Gordon and William Strauss will be seen together in a picture for the first time in seven years when they appear in Warner Bros. production of "Private Izzy Murphy," featuring George Jessel and Patsy Ruth Miller. The last time they played together was in "The North Wind's Malice" for Goldwyn just seven years ago.

## BUSHMAN AND HANSON IN CORINNE'S NEXT FILM

Francis X. Bushman and Einar Hanson, former European stage and screen star, have been engaged by E. M. Asher, producer of the Corinne Griffith features, to portray the two principal male roles in Miss Griffith's next film, "The Lady in Ermine."

## Harry Carey in "Alex Smith"

Harry Carey, famous Western star, will make his debut under the Metro-Goldwyn-Mayer banner in the role of "Alex Smith," the western business man, in "A Little Journey," forthcoming picturization of Rachael Crothers' novel, scenarized by Albert Lewin, according to an announcement by Bernard Hyman, associate executive.

This is not only Carey's first role for Metro-Goldwyn-Mayer, but will be the first "white collar" role the famous delineator of plains character has played in years.

## "Popular Sin" in Production

"The Popular Sin," a Paramount picture written by Monta Bell, adapted by James Ashmore Creelman, directed by Malcolm St. Clair and starring Florence Vidor, has gone into production at the Long Island studio.

## Big Bookings in Southern District

CLOSE on the heels of First National's selling coup in the Chicago territory comes the news that the Banner Group has been disposed of to four of the largest circuits in the South.

Ned E. Depinet, Southern division sales manager, reports extensive contract closings with the Skouras Brothers' St. Louis Circuit, Universal's Sears Circuit, Capitol Circuit and Dickinson Circuit, Robb & Rowley's Texas-Oklahoma Circuit, and the Saenger Amusement Company. Depinet announces all contracts were for the Banner Group.

## "Captain Salvation" Goes Into Production

CAPTAIN SALVATION," famous fiction story and one of the "best sellers," is to be produced as a big Cosmopolitan production by Metro-Goldwyn-Mayer in the very near future, it was announced by Hunt Stromberg, associate studio executive.

George Hill, who has just completed the direction of "Tell It To The Marines," starring Lon Chaney, and which was produced with the cooperation of the government and the U. S. Marine Corps, has been assigned to direct the new production.

The story is now being adapted to the screen by Lorna Moon. The original book is from the pen of Frederick William Wallace and has a powerful and colorful plot covering a flaming canvas of life in high places and low, famed pleasure resorts, wrecks at sea, Patagonian islands where survivors await doubtful rescue.

## "Uncle Tom's Cabin" Starts at "U" City

AFTER five and a half months' preparation, intermixed with the long and painful illness of Harry Pollard, country-wide searches for principal characters, "Uncle's Tom's Cabin" this week started in earnest at Universal City.

One of the biggest modern studio feats has been accomplished in the building on the back lot at Universal City of a replica of Mount Vernon, George Washington's residence, to represent the Shelby mansion. Back of it lie acres of cabins and streets representing the slave quarters.

Pollard has chosen a cast which has the advantage of splendid drawing power at the box-office, as well as adaptability to the roles they play. In the first place, Marguerita Fischer will play Eliza grown up, and Charles Gilpin, the famous negro actor, will play Uncle Tom. George Seigmann will be Simon Legree, Arthur Edmund Carewe, George Harris, the slave; and Lucien Littlefield, Lawyer Marks. This week comes announcement of a Topsy. More than three hundred tests have been made for the important roles of Topsy and Eva. The choice for Topsy has fallen on Mona Ray, a talented child actress of fifteen years.

Little Eva will be played by Betsy Ann Hisle. The roles of Mr. and Mrs. Shelby will be played by Jack Mower and Vivian Oakland. J. Gordon Russell will play Tom Loker; "Skipper" Zelfiff is to be the other George Harris, that of the slave owner; and Lassie Lou Ahern, the role of Little Harry.



BERT LYTEL and BILLIE DOVE

Romantic lovers in "The Lone Wolf Returns," Columbia's most recent screen success.

## U. B. O. Books

### Universal Output

The biggest deal ever arranged between Universal and the United Booking Offices has just been closed. As a result, thirty-seven Keith-Albee, Proctor and B. S. Moss houses will play the bulk of Universal Jewel and Comedy output during the coming year.

The houses include almost all of the U. B. O. houses in and around New York City and several up-State. The deal embraces two super-pictures, twelve Universal Jewel productions, four of the new Reginald Denny productions and forty-eight two-reel comedies.

## Beaumont in England Ready to Start

Preliminary work on Harry Beaumont's production, "One Increasing Purpose," is nearing completion in England, according to word received from the director by Fox officials. Actual shooting on the exteriors will begin upon arrival of the leads.

Lowe, who has just completed his role of Sergeant Quirt in Fox Films version of "What Price Glory," sailed for England last week, accompanied by Miss Lee and Miss Tashman. May Allison, who is cast in another lead role, will not go to Europe, as the sequences in which she appears will be made in America.

## To Direct "Dangerous Friends"

Finis Fox has been engaged by Samuel J. Briskin, producer of Banner Productions, to direct the third of its new season's pictures for release through Sterling Pictures Distributing Corporation, "Dangerous Friends," which is scheduled to go into work early in September.





Scene from Fox's "The Flying Horseman," featuring Buck Jones

## Borzage Testing Fox

### "7th Heaven" Leads

Frank Borzage, Fox Films director, is making extensive preparation for his next production, "7th Heaven," which is looked upon generally as one of the biggest directorial plums of the year in cinema circles. Casting will follow tests to be made under Borzage's personal supervision at the West Coast Studio to find players for the leading roles of Chico and Diane.

## Cummings Completes "The Country Beyond"

Irving Cummings has completed actual shooting on Fox Films version of "The Country Beyond," starring Olive Borden, and the feature is now in the cutting room. Supporting the star are J. Farrell McDonald, Fred Kohler, Lawford Davidson, Evelyn Selbie, Arthur Fisher, Ralph Graves and Gertrude Astor.

### "The Return of Peter Grimm"

"The Return of Peter Grimm," Victor Schertzinger's sixth production for Fox Films, is nearing completion at the West Coast Studio. Alec E. Francis, in the name role. Janet Gaynor and Richard Walling have the leading romantic roles. John Roche is the menace.

### Mona Palma Chosen

Mona Palma, a graduate of the Paramount Pictures School, has been chosen personally by Thomas Meighan to be his leading lady in his next picture, "The Canadian."

## "One Minute to Play" Big Hit



At the same time that F. B. O. is making its exploitation plans for the New York showing of "One Minute to Play," its special Red Grange production, which held a successful trade showing at the Times Square Theatre two weeks ago and now goes into the Colony for an indefinite run, the Strand Theatre in Atlantic City, N. J., and the Hunt Theatre, Wildwood, N. J., proved the picture a hit and demonstrated the value of the "Seashore Premiere."

The Strand, which is running the picture this week, did not intend to fall down on the exploitation end of a particularly exploitable film. The city was plastered with vigorous Red Grange posters, decorating the famous boardwalk until it resembled a Grange memorial. An ice-wagon with two men in football clothes driving it, paraded the streets—thus capitalizing the tremendous publicity that this national figure has received due to his Wheaton activities in the ice business. The management took advantage on the opening night of the fact that Jack Dempsey, world's heavyweight boxing champion, was in training in Atlantic City, and invited him to appear at the opening. The advertisement of this fact brought huge unmanageable crowds to the box-office.

The theatre itself was suitably decorated, with footballs hanging from the marquis, and big cut-outs of Grange perched on top. Miniature footballs were given away to the public, the entire auditorium of the theatre was covered with collegiate banners; and the net result was a profitable smash that had rarely been duplicated in this city.

The Atlantic City newspapers caught the fever and Wally McCurley, well-known sports writer of the Atlantic City Times, ran a nine-inch double column criticism of the picture and Grange which had nothing but praise for Grange and the film.

## Associated Exhibitors Offers "Flames"

President Lewis J. Selznick announces that the much heralded Associated Exhibitor special, "Flames," will be released nationally in September. "Flames" was directed and produced by Lewis H. Moormaw with an all-star cast including Virginia Valli, Jean Hersholt (courtesy of the Universal Company), Eugene O'Brien, Bryant Washburn, Cissie Fitzgerald, George Nichols and Boris Karloff. The production was filmed in the Cascade Mountains in Oregon.

"Flames" has one of the greatest forest fires ever filmed, for a climax. To take this sequence it was necessary to obtain the permission and protection of the Forest Fire Protective Association of the State. Forest rangers were on hand to guard against the spreading of the fire, photographed from within asbestos booths.

General Manager E. J. Smith, in charge of distribution, reports that exhibitors all over the country are wasting no time in booking "Flames" and setting aside early playdates for its exhibition. Several thousand contracts have already been received, covering practically every important key situation in the country, Mr. Smith states.

## Cast All Stage Graduates

EVERY member of the cast in "Pals in Paradise," now under production at the Metropolitan studio, is a product of the legitimate stage. The complete cast includes, John Bowers, Marguerite De La Motte, May Robson, Rudolph Schildkraut, Alan Brooks, Bruce Gordon and Ernie Adams.



Scene from "Flame of the Yukon," a Metropolitan production released by Producers' Dist. Corp.

## John Griffith Wray

### Cutting "Upstream"

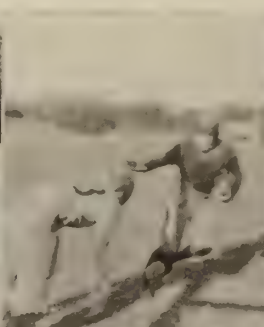
John Griffith Wray is spending his time in the cutting room at Fox Films West Coast Studio supervising the assembling of his latest production, "Upstream," a drama of modernism in society. The story embraces a triangle theme in which Dolores Del Rio appears as the half-caste Bolivian girl and Shirley Mason, the aristocratic English girl. Walter Pidgeon appears in the leading male role.

## "MICHAEL STROGOFF" TAKES BERLIN BY STORM

"Michael Strogoff," the Universal Film de France production soon to be released in America by Universal and which is expected to be one of the outstanding pictures of the year, had its German premiere this week in the big Ufa Palast in Berlin and recorded one of the greatest successes ever had by a picture in that city. An unprecedented first night audience cheered and applauded.

### Kelley on Second Preferred

It's always a pleasure to learn that same brand new director has made good with a rush on his first effort as a full fledged megaphone wielder. The latest to join the ranks of the elect is Albert J. Kelley who, having completed his first production, "Dancing Days" for J. G. Bachmann, is now at work on his second Preferred Picture, "Shameful Behavior?," adapted from the story by Mrs. Belloc Lowndes.



High lights from F. B. O. "One Minute to Play," starring "Red" Grange, which opens for run at the Colony, on Broadway. Two scenes show him in action and the others with Jay Hunt and Mary McAllister.



## TIFFANY PRODUCTIONS

Tiffany Production, Inc., started its career with Mae Murray who appeared as a star in eight productions that made Tiffany one of the best known of the independent producers and brought new fame to the star. These pictures were distributed by Metro and wherever shown, did phenomenal business.

Tiffany further established the fact that they could make outstanding productions without starring any one individual as was exemplified in their production program of 1925-1926.

"As it is known in the industry," said M. H. Hoffman, vice-president of the organization, "Tiffany made successful box office productions through their wide experience in the choice of story, continuity, writers and directors and through their ability to properly prepare a production before shooting, instead of trying to rectify mistakes while the picture was in production or after it was made."

The enthusiasm and encouragement with which the Tiffany independent productions were received, prompted the Tiffany organization, Mr. Hoffman said, to become ambitious in their plans with the result that plans were formulated and perfected for the establishment of several producing units in Los Angeles to make Tiffany productions exclusively, the same to be distributed through a national organization of Tiffany exchanges everywhere.

Today Tiffany exchanges are nation-wide and are located in New York, Buffalo, Chicago, Indianapolis, Boston, New Haven, Philadelphia, Washington, Pittsburgh, Cleveland, Cincinnati, Detroit, Minneapolis, Seattle, Kansas City, St. Louis, Portland, Milwaukee, Albany, Des Moines, Montreal, Toronto, St. John, Winnipeg, London, Leeds, Cardiff, Manchester, Glasgow and Birmingham.

At the present time Tiffany has finished six productions on their program of Twenty Gems From Tiffany for 1926-1927 and are at work on four others for early completion.

Those ready for releases are "That Model From Paris," suggested by the Gouverneur Morris story, "The Right To Live"; "Lost At Sea" suggested by the Louis Joseph Vance story "The Mainspring"; "Fools Of Fashion" suggested by the George Randolph Chester story, "The Other Woman"; "College Days" by A. P. Younger; "The First Night," a farce-comedy by Frederica Sagor; "One Hour Of Love" based on a story of the same name by Leete Renick Brown.

## Tiffany Productions for New Season Based on Popular Works

## Firm Has Nationwide Chain of Exchanges In Operation



**M. H. HOFFMAN**  
Vice-President of Tiffany Productions, Inc.

### Patricia Avery Signs New Contract

Patricia Avery, who last spring, before Louis B. Mayer "discovered" her, was just one of the dozens of secretaries at the Culver City studios, has been signed to a new contract with Metro-Goldwyn-Mayer as a result of her fine work in her first screen role, according to word from Irying Thalberg. She has been playing a supporting part in "Annie Laurie," the picture on which Lillian Gish commenced work directly after "The Scarlet Letter," now playing at the Central, was completed.

### Roche Story for Murray-Fazenda

An Arthur Somers Roche mystery story, as yet untitled, will be the first of the series of comedies co-starring John T. Murray and Louise Fazenda on the Warner Bros.' program. Lloyd Bacon, a son of the late Frank Bacon, will direct.

The supporting cast, together with the title of the production, will be announced shortly.

### Campbell Joins Bachmann

Lloyd Campbell who has been editing "Our Gang" comedies for the past three years has left that producing unit to take charge of the cutting department of J. G. Bachmann's studio force now working on the current schedule of thirteen Preferred Pictures.



One of the two immense banners on the side of the New York Hippodrome, announcing that the greatest playhouse in America is now the home of Cecil B. DeMille Quality Pictures. These banners, which measure 38 x 34 feet, are suspended from the fire escapes, one on the Forty-third Street side and the other on the Forty-fourth Street side of the Hippodrome. The Hippodrome, now the New York first run house for DeMille-Metropolitan Pictures, opened for the season on August 30 with "Young April"

### Bachmann Signs

Joe Cook, well known assistant director, has been engaged by J. G. Bachmann, producer of Preferred Pictures, to assist Harry Kerr, production manager. Cook was formerly studio chief for Columbia Pictures. He has already assumed his new duties by aiding in the making of "Shameful Behavior?" the latest Bachmann production to be started at the Fine Arts Studio on the coast.

### Ford and Haver Again Together

Harrison Ford and Phyllis Haver, featured in Al Christie's "The Nervous Wreck," will again appear together in the Metropolitan studio's production, "The Rejuvenation of Aunt Mary."

### To Supervise "Fighting Love"

Bertram Millhauser will supervise "A Fighting Love," starring Jetta Goudal, for DeMille. Nils Chrisander, DeMille's new Swedish director, will be in charge.

### Author of "Jewels of Desire"

Agnes Parsons, who collaborated on the story of "The Virgin of Stamboul," the picture which won stardom for Priscilla Dean, is the author of "Jewels of Desire," an original, which will be Miss Dean's next starring vehicle for Metropolitan. Paul Powell will direct.



# Short Feature Magazine

*A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch*

*Edited by Charles Edward Hastings*

## Bruce Scenics at N. Y. Rivoli

The Rivoli Theatre, New York City, used two Bruce Scenic Novelty subjects, "Hula Hula" and "Sunbeams," released by Educational, the week of August 21, as a principal part of the presentation on the program. Irving Talbot, musical director of the theatre, arranged a special musical program for showing the pictures which opened the Rivoli program and introduced The Four Aristocrats, musicians who played the Hawaiian guitar and ukelele, among other instruments. Mr. Talbot was enthusiastic over the reception accorded the pictures and his musical arrangement for their presentation.

## Red Seal Booklets On Each Offering

The publicity department of Red Seal Pictures is preparing a series of four-page pamphlets covering each of the release subjects. This was done upon the advice of Harry Bernstein, general sales manager of the company. The booklets will be distributed by the twenty-two new exchanges which he has lined up during the last nine months. Each of the pamphlets will describe its subject in full, and will also contain a number of clippings from the various trade and general newspapers and magazines.

## New Ko-Ko Cartoon Is "Kidnapped"

The newest of the Out-of-the-Inkwell Cartoons produced by Max Fleischer for Red Seal is nearing completion in the Red Seal studios. It will probably be called "Kidnapped."

Another innovation has been introduced into this latest of the Ko-Ko subjects in the person, or rather form, of a live playmate for Fitz, Ko-Ko's pen and ink dog. The advent of Max Fleischer, the creator of Ko-Ko, in the pictures with Ko-Ko was heralded all over the country with much laughter. Now that a cute little mongrel friend for Fitz is in the picture, the possibilities for laughs is greater than ever.

## Pathe Program, Week of Sept. 12

Gene Tunney, contender for Jack Dempsey's crown, and one of the most widely publicized men in the world, stars in "The Fighting Marine," the first chapter of which heads the Pathe short feature program for the week of September 12th, which also lists, "The Fourth Alarm," the latest "Our Gang" comedy from the Hal Roach studios; "A Buggy Ride," the latest of the Aesop's Film Fables; Pathe Review Number 37, Topics of the Day Number 37; Pathe News numbers 76 and 77 and "Abraham the Patriarch," the first fall release of the "Pilgrimage to Palestine" series.

Pathe Review No. 37 presents "Sub-Flapper Fashions," Paris styles from the debutante's kid sister; "Taking a Chance at Chimney Rock," a rope-climbing number; "Beyond the Purple Pool," a camera fantasy of the ballet, dances arranged by Mr. Ernest Belcher at the Hollywood Bowl—photographed with the process-camera invented by Alvin V. Knechtel of the Pathe Review Camera Staff. "A Buggy Ride" is the latest of the Paul Terry cartoons of the Aesop's Film Fables series. Topics of the Day No. 37 offers latest humor from the press of the world; issues nos. 76 and 77 of Pathe News offer last minute world events.

## Marie Dressler Short Features

Marie Dressler who has been touring Europe for the past five months engaged in the making of a series of short screen subjects, returns on the S. S. France next Friday, bringing a number of the films with her.

The pictures are a combination travel, scenic and comedy matter, and were staged at Paris, Versailles, Fontainebleau, Deauville, Vichy, Venice and Rome. Numerous important personages are in the films including Poincaré, Cailleaux, King Alphonse of Spain, Sultan of Morocco, Douglas Fairbanks, Mary Pickford, Jean Patou, Jeanne Lanvin, Lady Colebrooke, Anna Morgan, and others.

Miss Dressler will probably appear in person at a number of film theatres in conjunction with the films.

Harry Reichenbach under whose direction the pictures were produced, created the stories and scenarios and accompanied the comedienne during their making.

Hella Webb, former stage star, and a number of French, Italian and Belgian artists complete the cast.

## A. H. Blank Books Universal Shorts

An important comedy deal was closed over the week-end by Dave Chatkin, short subject buyer for Publix and Julius Singer, sales manager for Short Product for Universal, whereby Universal comedies, including the new Stern Brothers series and the Gump comedies are to be played first run in four important A. H. Blank centers. They are the cities of Omaha, Des Moines, Davenport, and Rock Island.

In Omaha, the Blank houses, the Rialto and Strand, and the Forum now nearing completion, will show comedies of three of the Stern Brothers series, namely, "The Newlyweds and Their Baby," "Let George Do It" and "The Excuse Maker."

In the Strand, Palace and Majestic, in Des Moines; the Capitol, Garden and Family in Davenport, and the Fort Armstrong, Spencer and Majestic in Rock Island, the following Universal product will be presented: the Buster Brown comedies, "The Newlyweds and Their Baby" comedies, "The Excuse Maker" series, the "Let George Do It" comedies, the "What Happened to Jane" comedies, all of which being Stern Brothers comedies in series of twelve or thirteen each, and the twelve Gump comedies to be released by Universal during the next year. This represents a 100% arrangement of Universal two-reel comedy released.

## "Mona Lisa"

### In Colors

The third Romance Production in natural colors will be titled "Mona Lisa" from the famous painting by the same name. Leonardo De Vinci's masterpiece, "Mona Lisa," was the inspiration for this Short Feature, the story of which was written by Arthur Maude. Hedda Hopper has been given the role of the lady with the inscrutable smile, while Crauford Kent and Arthur Shaw also will be seen in principal characters of the picture, to be released by Educational Film Exchanges, Inc.

## Five Reel "Gang"

### Comedy for Europe

"Our Gang's" latest Hal Roach-Pathe comedy, "The Fourth Alarm," completed just before the annual July vacation, is being edited in five reels for Europe. This frequently has happened to "Our Gang" comedies but the demand for five reels of the famous "rascals" on each appearance in Europe is increasing. In the opinion of Roach executives, "The Fourth Alarm," a fire story, offers the best five-reel European subject yet produced by Robert McGowan.

## "Benson at Calford" In Yonkers, N. Y.

"Benson at Calford," first of "The Collegians" series of two-reelers being made by Universal as Junior Jewels from stories written by Carl Laemmle, Jr., was successfully tried out before an audience in the Strand Theatre, Yonkers, N. Y., recently. The series will consist of ten two-reelers to be released one a month beginning this fall.

George C. Walsh, city manager of the Stratham Theatre Corporation, operators of the Strand Theatre, Yonkers, commended the picture highly in a letter to Universal.

### Watt and Fay Directing

Nate Watt and Hugh Fay have been added to the directorial staff at Educational-Studios. They are directing Cameo Comedies at present.



# Pat Dowling, In His Little French Car, Sells Christie Comedies Enroute West

By CHARLES EDWARD HASTINGS

**P**AT DOWLING, Director of Advertising, Publicity and Exploitation for the w. k. House of Christie, producers of comedies for the w. k. Education Institution, has, by this time, added "Salesman" to his other titles.

Pat set out in his "Doodle Bug," a diminutive automobile, for Hollywood and home, leaving New York City at 3 p. m. on August 31, en route to Philadelphia. And en route, he will book Christie Comedies in the various places where stops will be made—300 stops or thereabouts!

## Citroen Car Just Off the Boat

So much for Pat. Now for the "Doodle Bug." Said little bug is a French car, the Citroen, a small car (it looks small and IS small.) The printed matter, on the front of the car, describes a "Paris to Hollywood" trip. Pat just got his "Doodle Bug" off the last Paris boat a few hours before he set out for home.

## Ann Pennington Christens "Doodle Bug"

Ann Pennington, always fascinating, always chic, and more beautiful than ever, dashed a bottle of Cliquot Club ginger ale over the front of dainty "Doodle Bug" in the formal christening party held in the Paramount Building, now in course of construction at Broadway-Seventh Avenue-Forty-third and Forty-fourth streets. A crowd numbering more than 1,000 crowded around "Doodle Bug" and watched Miss Pennington christen the car.

## David Loew Drops Around—And Signs!

Shortly afterwards, David Loew, of the Metro-Goldwyn-Mayer house, paid a visit to the "Doodle Bug," and Pat cajoled him into signing for the Christie output of funny pictures. Dave Chatkin, upon whose shoulders is laid the burden of booking "shorts" for the Publix Theatres, also dropped around, and fell, hook, line and sinker, for the Christie Comedies for "Christie Week" (an approaching event.)

It just seemed as though every celebrity who appeared on the



PAT DOWLING IN HIS "DOODLE BUG"

Here is the high-tension Director of Advertising, Publicity and Exploitation on Christie Comedies at the wheel of his little French car, a Citroen coupe, starting out from New York City en route to Hollywood. Pat will stop in many cities for the purpose of signing up exhibitors for "Christie Comedies," in general, and "Christie Comedy Week" in particular

scene was the target for Pat Dowling's salesmanship—and Pat sure did put it over like a past master. Sidewalk bookings were in order, and nobody escaped the eagle-eyed Pat.

## Policemen Help Pat Get Under Way

Miss Pennington, attired in white, shared honors with Pat and "Doodle Bug" until some policeman came up and extricated the little car from the mob, and permitted Pat to move on. Ann and Pat were cheered as they left the Paramount Building, and after taking Miss Pennington to her home, Pat headed "Doodle Bug" toward the Quaker City.



DOWLING'S "DOODLE BUG" IS AN OPEN-AIR BOOKING OFFICE

David Loew (left), the Metro-Goldwyn-Mayer executive, has been snapped in the act of signing up the entire Loew circuit of theatres for Christie Comedies. Paramount houses (right) are represented by Sam Dembow, Jr., and David J. Chatkin. Left to right are Messrs. Dembow, Dowling and Chatkin. The latter, who has charge of booking "Shorts" for the Publix houses in the United States, is signing for the Christie Comedies for "Christie Comedy Week"



# Reviews of Little Pictures with a Big Punch

## "Open House"

(Educational—Two Reels)



Johnny Arthur's current Tuxedo Comedy narrates the adventures of a young wife who insists on doing charitable work.

Johnny, the husband, puts up with a house filled with "bums" until his patience is warped, and he begins to fill up the house with feathered stock and live stock. Geese, ducks, chickens, a donkey, a horse, and a cow add to the general disorder, and the young wife is near distraction when, with the arrival of a huge elephant at her door she capitulates and the "open house" is closed. George Davis does excellent comedy support. Lucille Hatton, shown here, is the wife.—Chas. E. Hastings.

## "The Newlywed's Neighbors"

(Universal—Two Reels)



Tin cans thrown into a neighbors yard by Snookums starts a row that is participated in by all the neighbors in this Newlywed comedy produced by Stern Brothers. The ride of the scrap-pers to the station house is halted when the baby is found asleep in the patrol wagon. There are a number of amusing gags including a pair of dancing duck eggs with the legs only sticking out, Snookums getting dizzy on a phonograph, and there is good comedy with a dog that digs under a fence and exceptionally clever work with a trained goose. Should go well anywhere and is well up to the others in this series.—C. S. Sewell.



Ko-Ko, guest conductor at the Capitol, N. Y., this week, leads the audience for "By the Light of the Silvery Moon," a new Ko-Ko Song Car-tune  
FITS ANY THEATRE  
FITS ANY PROGRAM

## "The Film Reporter"

(Red Seal—One Reel)

WITH this issue, Red Seal inaugurates a new series dealing with film stars both on and off "the sets," which should prove interesting to the fans. Among those covered by this reel are George Walsh, Pat O'Malley, and Reginald Denny.—C. S. Sewell.

## "The Steeplechaser"

(Fox—Two Reels)



Farce comedy revolving around a patent medicine salesman who is mistaken for a noted jockey and forced to ride in a steeplechase despite his ignorance of horses, is offered in this two reel Imperial Comedy, with Lige Conley in the leading role and Gladys McConnell, pictured here, playing opposite. There is a plentiful sprinkling of gags and slapstick and it is a fast and amusing number.—C. S. Sewell.

## "A Buggy Ride"

(Pathe—One Reel)

THIS one of Paul Terry's Fables Pictures might be called costume stuff but it will nevertheless please. Benny Beetle and June Bug are dolled up in Victorian fashion and, when King Cricket develops as a villain, become, respectively, heroic rescuer and beleaguered heroine. Mr. Beetle is quite a performer with the sword.—Sumner Smith.

## "The Fourth Alarm"

(Pathe—Two Reels)



This latest "Our Gang" comedy by Robert McGowan presents Hal Roach's rascals very much to advantage. A fire chief adopts them and they form their own fire department.

When a fire threatens a chemist's laboratory, with its shelves of T. N. T. and other deadly explosives, the children save the town by throwing the boxes and bottles down into an improvised life net, out of danger from the fire. The only inconsistency in this merry comedy is that the fire chief doesn't faint when he discovers the removal of the explosive. Little Mary Kornman pictured here is the girl member of the gang.—Sumner Smith.

## "Wives and Women"

(Universal—One Reel)

ONE of the most amusing of the Charles Puffy series. It centers around Puffy and his wife who scrap over a vamping grass widow. Wifey calls a lawyer friend to arrange for a divorce and there is a succession of farce comedy complications ending in the discovery that the vamp is the former wife of the lawyer. Both couples make-up. There is considerable duplication of situations, but the action is amusing and the comedy should please.—C. S. Sewell.

## "Jolly Tars"

(Educational—Two Reels)



For the first time in his long career as a comedian, Lloyd Hamilton appears as a sailor. The film shows him as accidentally becoming a member of the U. S. Navy and in his ignorance pulling a variety of laughable stunts which keep him in hot water. The situations, gags and slapstick are good. Grace Dalton, pictured here, is the girl in the case, and the subject altogether is thoroughly amusing comedy that should score with his fans.—C. S. Sewell.

## "Sons of the Surf"

(Educational—One Reel)

IN A SOMEWHAT DIFFERENT vein from his usual subjects in that there is not so much emphasis on composition and superb photographic and lighting effects, Robert C. Bruce offers a novelty film showing Hawaiian lads riding the waves on surf boards. An effective note is the presence of a small dog who is just as expert as his master, and the subject is an interesting one.—C. S. Sewell.

## Pathe Review No. 37

(Pathe—One Reel)

PARIS styles for the debutante's kid sister are shown in "Sub-flapper Fashions," a fascinating bit showing little Parisian girls and their dolls. A bit of the spectacular is provided by "Taking a Chance at Chimney Rock," a rope-climbing number. "Beyond the Purple Pool" is a beautiful camera fantasy of Ernest Belcher's ballet at the Hollywood Bowl. The chapter is exceptionally good.—Sumner Smith.

## "Ko-Ko in the Fadeaway"

(Red Seal—One Reel)

IN this Out of the Inkwell cartoon, Max Fleischer brings a brand new idea that hits the bull's-eye for novelty and makes this just about the most amusing and entertaining of the Ko-Ko series. He teases the little clown by using fadeaway powder in the ink with the result that everything he comes in contact with gradually disappears. Ko-Ko turns the tables by getting hold of the powder and causing ferry-boats, autos, trains and even some of Fleischer's clothing to fade away when he sprinkles the powder on them. A bright and clever little idea that should make this cartoon go over with a bang.—C. S. Sewell.

## "Jane's Inheritance"

(Universal—Two Reels)



Another of Stern Brothers "What Happened to Jane" series starring Wanda Wiley, who this time learns of an inheritance and the plan of the villain to marry her. She confides in her sweetheart Al, who aids her by masquerading in her clothes and rescuing her when the villain seeks to take her away in a taxi. Al Alt, pictured here, is the sweetheart. There is no dearth of action and quite a number of laughs.—C. S. Sewell.

## "Abraham the Patriarch"

(Pathe—One Reel)

THIS is the first fall release of the "Pilgrimage to Palestine" series. It shows Ur, the Euphrates, Damascus, the Valley of Shechen, Gerizim, the Red Sea, Beer-Sheba and Jerusalem. The subject is well directed and titled, and of great human interest as well as educational importance.—Sumner Smith.

## "The Army"

(F. B. O.—One Reel)

IN The Bray Cartoon "The Army," Walter Lantz, the artist-director, has the role of a general, and Dinkey Doodle and his pup are put through a laughable experience in the cartoon section, with the artist-actor doing some of the best work of the series. You'll like this one.—Chas. E. Hastings.



# Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Notice the Improvement in Arrangement!

## ARTCLASS PICTURES CORP.

Kind of Picture	Review	Feet
	1925	
On the Go (Buffalo Bill, Jr.).....Western	May 2..	4,825
Reckless Courage (Buddy Roosevelt).....Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.).....Thrill drama	June 6..	5,000
Yearin' Loose (Wally Wales).....Stunt western	June 13..	5,000

## ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
	1925	
Fifty-Fifty (Hampton-L. Barrymore).....Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks).....Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch).....Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd).....Reissued comedy	Aug. 1..	3,000
	1925	
The Skyrocket (Peggy H. Joyce).....Drama	Jan. 23..	7,350
Counsel for the Defense (Compton).....Human int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter).....College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood).....Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers).....Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart).....Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow).....Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan).....Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter).....Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch).....Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow).....Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden).....Melodrama	May 8..	5,486
The Big Show (Lowell).....Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody).....Western	May 22..	4,639
Earth Woman (Mary Alden).....Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.).....Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt).....Western	July 31..	4,472
Twisted Triggers (Wally Wales).....Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack).....Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr).....Crook melodrama	Aug. 28..	5,919

## ASTOR DISTRIBUTING CORPORATION

Kind of Picture	Review	Feet
Business of Love (Horton).....Comedy-drama		6,032
The Shining Adventure (Marmont).....Drama		5,128
The Wrongoers (Barrymore).....Melodrama		6,424

## BANNER PRODUCTIONS

Kind of Picture	Review	Feet
The Man Without a Heart.....Novak-Harlan	Aug. 2..	6,000
Those Who Judge.....All star	Aug. 2..	5,700
	1925	
Daughters Who Pay.....All star cast	May 30..	5,800
Wreckage (May Allison).....Drama	Sep. 5..	5,912

## C. C. BURR

Crackerjack (Hines).....Typical comedy	May 23..	6,760
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## CHADWICK PICTURES CORP.

Kind of Picture	Review	Feet
	1925	
The Bells (L. Barrymore).....Drama		
Blue Blood (G. Walsh).....Action romance		

Kind of Picture	Review	Feet
Paint and Powder (E. Hammerstein).....Stage life drama	Oct. 17..	7,000
Some Fun'kins (Chas. Ray).....Rural comedy-drama	Dec. 26..	6,500
	1926	
Perfect Clown (Larry Semon).....Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh).....Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh).....Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star).....Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick).....Mother-love drama	Aug. 28..	6,900

## COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove).....Crook melodrama	July 31..	5,750
Belle of Broadway (Compton-Rawlinson).....Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason).....Comedy drama		5,500
Fight to the Finish (W. Fairbanks).....Comedy drama	Aug. 21..	4,603
Screen Snapshots.....Three issues	Aug. 28..	1,000

## Waldorf

Enemy of Men (Revier).....Drama		5,507
Price of Success (Lake-Glass).....Drama		5,567
Sealed Lips (Revier).....Drama		5,613
When Husbands Flirt (Revier).....Comedy drama		5,505
Fate of a Flirt (Revier).....Comedy drama		5,793

## Perfection

Fighting Youth (W. Fairbanks).....Melodrama		4,781
Speed Mad (W. Fairbanks).....Racing melodrama		4,441
New Champion (W. Fairbanks).....Boxing melodrama		4,498
Great Sensation (W. Fairbanks).....Melodrama		4,470
Fight to the Finish (W. Fairbanks).....Fight melodrama		4,514
Handsome Brute (W. Fairbanks).....Police drama		4,779

## CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....		2,000
International Twelve.....		1,006
Novelty Twelve.....		2,000
Famous Paintings.....De Luxe dramas		2,000
Real Charleston.....Lesson novelty	April 24..	2,000
The Angelus.....Drama de luxe	May 15..	2,000
Wooden Shoes....."International"	May 8..	

## EDUCATIONAL FILM CORP.

	Review	Feet
	1925	
Fighting Dude (Lane).....Acrobatic comedy	Dec. 5..	2,000
Marionettes.....Color fantasy	Dec. 5..	1,200
Felix the Cat Tries the Trades.....Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley).....Jack White prod.	Dec. 12..	2,000
Bachelor's Babies.....Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes).....Cameo comedy	Dec. 12..	1,000
Weak But Willing.....Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon).....Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End.....Cartoon	Dec. 26..	1,000

	Review	Feet
	1926	
A Salty Sap (Dooley).....Christie comedy	Jan. 2..	2,000
Live Cowards (St. John).....Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40.....Howe scenic	Jan. 9..	1,000
My Stars (Arthur).....Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking.....Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color.....Special	Jan. 30..	1,000
Brotherly Love (Bowes).....Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams).....Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore).....Cameo comedy	Feb. 6..	1,000
Felix the Cat Spots the Spook.....Sullivan cartoon	Jan. 30..	1,000
Careful, Please.....Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman).....Christie comedy	Feb. 20..	2,000
Sea Scamps.....Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon).....Comedy	Feb. 27..	2,000
Keep Trying (Bowes).....Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John).....J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley).....J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs).....Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur).....Comedy	Mar. 27..	2,000
Don't Stop (Bowes).....Cameo comedy	Mar. 27..	1,000
Whoo Emma (Adams).....Christie comedy	Mar. 27..	2,000
Felix Fans the Flames.....Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off.....Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes).....Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane).....Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy).....Christie comedy	Apr. 10..	2,000
Congress of Celebrities.....Hodge-Podge	Apr. 10..	1,000
Felix Weathers the Weather.....Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton).....Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes).....Cameo comedy	Apr. 24..	1,000
Lest We Forget.....Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head.....Sullivan cartoon	May 1..	1,000
Broken China (Vernon).....Christie comedy	May 8..	2,000
Felix Misses the Cue.....Sullivan cartoon	May 8..	1,000
The Vision.....Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur).....Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley).....Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes).....Cameo comedy	May 22..	1,000
Game Strength (Adams).....Christie comedy	May 29..	2,000
Neptune's Domain.....Hodge-Podge	June 5..	1,000
Going Crazy (Conley).....Mermaid comedy	June 5..	2,000
Felix Braves the Briny.....Sullivan cartoon	June 12..	1,000

## About That Buck for Accuracy—

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

And, as you know, prints differ SOME in different places—BUT—just wise us up when they're REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.



# How Do You Like Separation Idea?

	Kind of Picture	Review	Feet
His Private Life .....	Lupino Lane comedy	June 12	2,000
Tin Ghost (Conley) .....	Mermaid comedy	June 12	2,000
Hodge-Podge .....	Lyman Howe subject	June 19	1,099
Who's Boss? (G. Davis) .....	Cameo comedy	June 19	1,000
Papa's Pest (Steadman-Burns) .....	Christie comedy	June 19	2,000
Bear Cats .....	Juvenile comedy	June 26	2,000
Till We Eat Again (Vernon) .....	Christie comedy	June 26	2,000
Fresh Faces (Hiers) .....	Hiers' comedy	June 26	2,000
Nothing Matters (Hamilton) .....	Comedy	June 26	2,000
Creeps .....	Mermaid comedy	June 26	2,000
Felix in Tale of Two Kitties .....	Sullivan cartoon	June 26	1,000
Hold 'Er, Sheriff (Bowes) .....	Cameo comedy	July 3	1,000
Hitchin' Up (Hiers) .....	Hiers' comedy	July 3	2,000
Felix Scoots Through Scotland .....	Sullivan cartoon	July 3	1,000
Meet My Dog (Bowes-Virg. Vance) .....	Cameo comedy	July 3	1,000
Hodge Podge .....	Lyman Howe mag.	July 10	1,000
Chase Yourself (Adams) .....	Comedy	July 10	2,000
Who's My Wife .....	Jack White prod.	July 10	2,000
Felix Rings the Ringer .....	Sullivan cartoon	July 17	1,000
School Daze .....	Sullivan cartoon	July 24	1,000
Hanging Fires (Bowes) .....	Comedy	July 24	1,000
Honest Injun (Arthur) .....	Comedy	July 24	2,000
Who Hit Me? (St. John) .....	Comedy	July 24	2,000
Mister Wife (Burns) .....	Christie comedy	July 31	2,000
Excess Baggage (Big Boy) .....	Juvenile comedy	July 31	2,000
Solid Gold .....	Jack White comedy	Aug. 7	2,000
Squirrel Food (Bowes) .....	Comedy	Aug. 7	1,000
Move Along .....	Lloyd Hamilton Com.	Aug. 7	2,000
Curiosities .....	Sideshow folk	Aug. 14	1,000
Daffy Dill (Burns) .....	Christie comedy	Aug. 14	2,000
Chips of the Old Block .....	Hodge-Podge	Aug. 14	1,000
Felix Misses His Swiss .....	Sullivan cartoon	Aug. 28	1,000
Dummy Love (Vernon) .....	Christie comedy	Aug. 28	2,000
Kiss Papa (Conley) .....	Mermaid comedy	Aug. 28	2,000
Here Comes Charlie .....	Lloyd Hamilton comedy	Aug. 28	2,000
Uppercuts (Duffy) .....	Christie comedy	Sept. 4	2,000
My Kid (Big Boy) .....	Juvenile comedy	Sept. 4	2,000
The Blue Boy .....	Romance prod.	Sept. 4	2,000

## EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh) ..... Drama ..... 1925

## FILM BOOKING OFFICES OF AMERICA

Short Subjects			
On the Links (fat men) .....	Golf-Slapstick	Dec. 5	1,000
Peaceful Riot (Summerville) .....	Comedy	Dec. 26	2,000
Pike's Pique (Vaughn) .....	Adventure of Maxie	Dec. 26	2,000
Tea for Tooney (Vaughn) .....	Adventures of Mazie	Dec. 26	2,000
Leopard's Spots .....	Bray unnatural history	Dec. 26	1,000

Features			
Cowboy Musketeer (Tom Tyler) .....	Western	Jan. 2	4,500
Flaming Waters (MacGregor-Garon) .....	Thrill melodrama	Feb. 6	6,591
Queen of Diamonds (Brent) .....	Crook melodrama	Feb. 13	5,129
When Love Grows Cold (Natacha Rambova) .....	Domestic drama	Feb. 20	6,500
Traffic Cop (Flynn) .....	Policeman romance	Feb. 27	5,193
Secret Orders (Evelyn Brent) .....	Spy Melodrama	Apr. 17	5,486
Sir Lumberjack (Lefty Flynn) .....	Action Western	Apr. 24	5,146
Fighting Boob (Bob Custer) .....	Western	May 1	4,549
Wild To Go (Tom Tyler) .....	Western	May 8	4,576
The Imposter (Brent) .....	Crook melodrama	May 15	5,457
Isle of Retribution (L. Rich-Frazier) .....	Melodrama	May 29	6,200
Broadway Gallant (R. Talmadge) .....	Melodrama	June 5	5,510
Hands Across the Border (Thomson) .....	Action western	June 12	5,367
Valley of Bravery (Custer) .....	War-western	June 19	5,021
Glenister of the Mounted (Flynn) .....	Mtd. Police melo.	June 26	5,486
Jade Cup (Brent) .....	Crook melodrama	July 3	3,656
Dead Line (Bob Custer) .....	Western	July 10	5,000
Maskerade Bandit (Tom Tyler) .....	Western	July 10	4,010
Bigger Than Barnum's (star cast) .....	Melodrama	July 17	5,391
Two-Gun Man (Fred Thomson) .....	Western	July 24	5,133
Her Honor, the Governor (Frederick) .....	Melodrama	July 31	6,712
Better Man (R. Talmadge) .....	Stunt comedy	Aug. 7	4,703
Cowboy Cop (Tom Tyler) .....	Action western	Aug. 7	4,385
Flame of the Argentine (Brent) .....	Melodrama	Aug. 14	5,004
College Boob (Lefty Flynn) .....	Comedy drama	Aug. 21	5,340
One Minute To Play .....	Red Grange special	Aug. 28	7,430
Laddie (John Bowers) .....	Romantic drama	Sept. 4	6,931

Short Subjects			
Mazie's Married (Vaughn) .....	Adventures of Mazie	Feb. 13	1,000
In the Air .....	Fat men comedy	Feb. 20	2,000
Mummy Love (Neely Edwards) .....	Comedy	Feb. 27	2,000
Roll Your Own (Vaughn) .....	Fighting Hearts series	Apr. 10	2,000
It's a Buoy (Vaughn) .....	Fighting Hearts series	Apr. 10	2,000
Plain Jane (Vaughn) .....	Fighting Hearts series	Apr. 10	2,000
Sock Me to Sleep (Vaughn) .....	Fighting Hearts series	Apr. 10	2,000
Ostrich's Plumes .....	Bray cartoon	May 15	1,000
Wild West .....	Bray cartoon	May 22	1,000
Pelican's Bill .....	Bray cartoon	May 29	1,000
Smouldering Tires .....	Fighting Hearts	June 5	2,000
Dinky Doodle's Bedtime Story .....	Bray cartoon	June 12	1,000
Dinky Doodle in Egypt .....	Bray Cartoon	June 19	1,000
Lightning Slider .....	Fighting Hearts	June 26	2,000
Three of a Kind .....	Standard comedy	June 26	2,000
Cat's Whiskers .....	Bray cartoon	June 26	1,000
Big Charade .....	Fighting Hearts	June 26	2,000
Dinky Doodle & Little Orphan .....	Bray cartoon	July 10	1,000
Black and Blue Eyes .....	Comedy	July 17	2,000
Up and Woogie .....	Fighting Hearts	July 24	2,000
When Sally's Irish Rose .....	Fighting Hearts	July 24	2,000
Magician .....	Bray Dinky-Doodle	July 31	1,000
Mule's Disposition .....	Bray Unnatural Hist.	July 31	1,000
Wedding Daze (Alexander) .....	Comedy	Aug. 7	2,000
Vamping Babies (L. Sargent) .....	Comedy	Aug. 7	2,000
All's Swell That Ends Swell .....	Fighting Hearts	Aug. 14	2,000
Back Fire (Fat trio) .....	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y. .....	Bill Grimm's Progress	Aug. 28	2,000

## FIRST NATIONAL

	Kind of Picture	Review	Feet
His Supreme Moment (B. Sweet) .....	Romantic drama	Apr. 25	5,565
Chickie (Mackail) .....	Drama	May 9	7,767
Soul Fire (Barthelme) .....	Emotional drama	May 16	8,262
The Talker (Nilsson-Stone) .....	Drama	May 23	7,861
Necessary Evil (Lyon-Dana) .....	Drama	May 23	6,307
Just a Woman (Windsor-Tearle) .....	Drama	June 6	6,263
Desert Flower (C. Moore) .....	Comedy drama	June 13	6,837
White Monkey (La Marr) .....	Society drama	June 13	6,121
Making of O'Malley (Sills) .....	Police romance	July 4	7,571
Lady Who Lied (Stone-Valli-Naldi) .....	Algerian drama	July 18	7,111
Marriage Whirl (Corinne-Griffith) .....	Drama	July 25	7,672
Half-Way Girl (Doris Kenyon) .....	Melodrama	Aug. 8	7,570
Fine Clothes (Stone-Marmont-Griffith) .....	Comedy drama	Aug. 15	6,971
Winds of Chance (A. Q. Nilsson) .....	Klondike drama	Aug. 29	9,554
Her Sister From Paris (C. Talmadge) .....	Comedy	Sept. 5	7,255
Live Wire (Johnny Hines) .....	Comedy feature	Sept. 12	7,000
Dark Angel (Vilma Banky) .....	Drama	Sept. 19	7,311
Graustark (Norma Talmadge) .....	Romance	Sept. 26	5,900
Shore Leave (Barthelme) .....	Sailor drama	Oct. 3	5,856
What Fools Men (Lewis Stone) .....	Domestic drama	Oct. 10	7,349
Knockout (Milton Sills) .....	Prizefight drama	Oct. 10	7,450
Pace That Thrills (Lvon-Astor) .....	Drama	Oct. 24	6,911
Why Women Love (Blanche Sweet) .....	Sea melodrama	Oct. 31	6,570
New Commandment (Sweet-Lyon) .....	Romantic drama	Nov. 7	6,980
Beautiful City (Barthelme) .....	Melodrama	Nov. 14	6,928
Classified (C. Griffith) .....	Newspaper comedy drama	Nov. 14	5,927
Scarlet Saint (Astor-Hughes) .....	Drama	Nov. 21	6,896
Unguarded Hour (Sills-Kenyon) .....	Emotional romance	Dec. 5	6,613
We Moderns (Colleen Moore) .....	Typical of star	Dec. 12	6,938
Jochee Make the Pirate (Erroll) .....	Pirate travesty	Dec. 12	8,000
Splendid Road (A. Q. Nilsson) .....	Gold rush drama	Dec. 19	7,646
Joanna (Dorothy Mackail) .....	Newspaper drama	Dec. 26	7,900

1926			
Bluebeard's Seven Wives (star cast) .....	Comedy-satire	Jan. 2	7,774
Infatuation (C. Griffith) .....	Drama	Jan. 16	5,794
Just Suppose (Barthelme) .....	Romance	Jan. 30	6,278
Too Much Money (Stone-Nilsson) .....	Comedy	Jan. 30	7,000
Reckless Lady (Bennett-Moran) .....	Romance-sentiment	Feb. 6	6,825
Far Cry (Blanche Sweet) .....	Drama	Feb. 13	7,336
Irene (Colleen Moore) .....	Society drama	Mar. 6	6,878
Girl from Montmartre (LaMarr-Stone) .....	Romantic comedy	Mar. 13	4,400
Dancer of Paris (Tearle-Mackail) .....	Drama	Mar. 20	6,300
Kiki (Norma Talmadge) .....	Romantic Drama	Mar. 27	8,229
Old Loves and New (Stone-Bedford) .....	Drama	Apr. 17	7,423
Mile. Modiste (C. Griffith) .....	Victor Herbert opera	May 8	6,230
Greater Glory (Tearle-Nilsson) .....	Epic drama	May 15	9,710
Wilderness Woman (Pringle) .....	Comedy	May 22	7,533
Ransom's Folly (Barthelme) .....	Romantic drama	May 29	7,322
Brown Derby (Johnny Hines) .....	Comedy	June 5	6,500
Tramp, Tramp, Tramp (Langdon) .....	Farce-comedy	June 12	5,839
Wise Guy (Kirkwood-Astor-Compson) .....	Human Interest dr.	June 26	7,775
Ella Cinders (Colleen Moore) .....	Comedy	June 26	6,440
Puppets (Sills) .....	Drama	July 3	7,466
Senior Daredevil (Ken Maynard) .....	Western	July 10	6,326
Men of Steel (Sills) .....	Melodrama	July 24	9,141
Duchess of Buffalo (C. Talmadge) .....	Comedy drama	Aug. 21	6,940
Great Deception (Lyons-Pringle) .....	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith) .....	Romantic drama	Sept. 4	6,447

## FOX FILM CORP.

Features			
The Wheel (H. Ford-Claire Adams) .....	Human Int. melo.	Sept. 5	7,264
Flavoc (George O'Brien) .....	War drama	Sept. 12	9,283
Timber Wolf (Buck Jones) .....	Western com. dr.	Sept. 19	4,809
Fighting Heart (George O'Brien) .....	Prizefight drama	Sept. 26	6,978
Thank You (George O'Brien) .....	Comedy drama	Oct. 3	6,900
Thunder Mountain (Bellamy) .....	Mountain drama	Oct. 10	7,500
Winding Stair (Rubens-Lowe) .....	Romantic melo.	Oct. 17	6,096
Durand of the Bad Lands (Jones) .....	Action western	Oct. 24	5,844
Everlasting Whisper (Mix) .....	Action-outdoor	Oct. 31	5,611
Lazybones (Buck Jones) .....	Human interest drama	Nov. 7	7,624
East Lynne (Rubens-Lowe) .....	Famous play	Nov. 14	8,975
When the Door Opened (star cast) .....	Curious Canadian	Nov. 28	6,515
Wages for Wives (Jacqueline Logan) .....	Golden stage hit	Dec. 5	5,626
Best Bad Man (Tom Mix) .....	Action western	Dec. 12	4,891
Desert's Price (Buck Jones) .....	Action western	Dec. 19	5,709

Short Subjects			
The Wrestler .....	Van Bibber	Aug. 29	2,000
Sky Jumper .....	Van Bibber	Aug. 29	2,000
My Own Carolina .....	Varieties	Aug. 29	1,000
The West Wind .....	Varieties	Aug. 29	1,000
Big Game Hunter .....	Van Bibber	Sept. 5	2,000
On the Go (Sid Smith) .....	Comedy	Sept. 12	2,000
With Pencil, Brush and Chisel .....	Varieties	Sept. 19	1,000
Cuba Steps Out .....	Varieties	Sept. 26	1,000
Love and Lions .....	Imperial comedy	Sept. 26	2,000
On the Go (Sid Smith) .....	Imperial comedy	Oct. 3	2,000
Cloudy Romance .....	Comedy	Oct. 10	2,000
The Sky Tribe .....	Magazine	Oct. 10	1,000
Toiling for Rest .....	Varieties	Oct. 10	796
Heart Braker (Sid Smith) .....	Imperial comedy	Oct. 17	2,000
Transients in Arcadia .....	O. Henry story	Oct. 31	1,000
All Aboard .....	Helen & Warren	Oct. 31	2,000
Peacemakers .....	Helen & Warren	Nov. 7	2,000
Control Yourself (Sid Smith) .....	Imperial comedy	Nov. 28	2,000
River Nile .....	Varieties	Nov. 28	1,000
His Own Lawyer .....	Helen & Warren	Dec. 5	2,000
Flying Fool (Sid Smith) .....	Slapstick comedy	Dec. 5	2,000
Cupid a la Carte .....	O. Henry Series	Dec. 12	2,000
Parisian Knight .....	Van Bibber series	Dec. 26	2,000
Iron Trail Around the World .....	Variety	Dec. 26	1,000

Features			
Gilded Butterfly (Rubens-Lyttell) .....	Drama	Jan. 16	6,200
Palace of Pleasure (Lowe-Compson) .....	Romantic drama	Jan. 23	5,467



# Short Subjects Apart From Features!

	Kind of Picture	Review	Feet
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30.	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6.	6,038
Yankee Senior (Tom Mix-Tony)	Spanish-western	Feb. 13.	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13.	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20.	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13.	6,258
Dixie Merchant (Bellamy)	Western	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April 10.	5,994
Sandy (Madge Bellamy)	Drama	April 17.	7,850
Siberia (Rubens-Lowe)	Melodrama	April 24.	6,950
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8.	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29.	5,912
A Man Four-Square (Buck Jones)	Western	June 5.	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12.	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26.	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3.	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10.	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17.	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31.	5,971
Midnight Kiss	Comedy drama	Aug. 7.	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14.	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28.	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4.	7,168

## Short Subjects

The Feud	Van Bibber series	Jan. 2.	2,000
Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Old Virginia	Variety	Jan. 23.	1,000
A Flaming Affair	Imperial comedy	Jan. 30.	2,000
Officer of the Day	Comedy	Feb. 6.	2,000
Egypt Today	Imperial Comedy	Feb. 13.	2,000
Pawnshop Politics	Variety	Feb. 20.	707
Moving Day	Imperial Comedy	Feb. 27.	2,000
Drops from Heaven	Helen and Warren	Mar. 6.	2,000
Woman of Letters	Varieties	Mar. 6.	1,000
From the Cabby's Seat	Helen and Warren	Mar. 13.	2,000
Two Lips in Holland (Marian)	O. Henry comedy	April 10.	2,000
A Polar Baron	Comedy	April 17.	2,000
Too Many Relations	Imperial comedy	April 24.	2,000
Canary Island	Helen and Warren	May 15.	1,965
Wild America	Varieties	May 22.	927
A Social Triangle	Varieties	May 29.	960
Eight Cylinder Bull	O. Henry series	June 5.	2,000
Belgium Today	Comedy	June 12.	2,000
Rahl Rahl Heidelberg	Varieties	June 19.	735
Mountains of the Law	Van Bibber comedy	June 26.	2,000
Poland—A Nation Reborn	Varieties	June 26.	895
Swimming Instructor	Varieties	June 26.	928
Jerry the Giant	Van Bibber	July 3.	2,000
It's a Pipe (Georgie Harris)	Kid and animals	July 3.	2,000
Complete Life	Imperial comedy	July 3.	2,000
A-L Society	Comedy	July 10.	2,000
Family Picnic	Comedy	July 10.	2,000
Lickpenny Lover	O. Henry series	July 17.	2,000
Dancing Around the World	Comedy	July 24.	2,000
Hello Lafayette (Shields)	Varieties	July 31.	743
Putting on Dog	Imperial comedy	Aug. 7.	2,000
Lumber Jacks	Varieties	Aug. 7.	749
	Varieties	Aug. 14.	750

## GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake)	Railroad drama	6,029
Police Patrol (Kirkwood)	Melodrama	6,100
Little Girl in a Big City	Noted play	6,046
His Master's Voice (Thunder, dog)	Melodrama	5,975
Part Time Wife (Alice Calhoun)	Domestic drama	5,950
Shadow on the Wall (Hale-Percy)	Drama	6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama	5,750
Phantom of the Forest (Thunder-dog)	Drama	5,860
Speed limit (McKee-Shannon)	Romantic com.	6,000
Racing Blood	Racing Drama	5,900
Hearts and Spangles	Circus Romance	6,000
Sign of the Claw (Thunder, dog)	Dog picture	6,000

## METRO-GOLDWYN-MAYER

		1925
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18. 5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25. 5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16. 6,487
Zander the Great (Marion Davies)	Human interest	May 16. 6,844
Sporting Venus (Sweet)	Romantic drama	May 23. 5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18. 5,828
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25. 5,826
Slave of Fashion (Norma Shearer)	Drama	Aug. 1. 5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8. 8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15. 6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 22. 5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12. 6,147
Mystic (Pringle-Tearle)	Fake spiritualism	Oct. 3. 5,511
The Circle (E. Boardman)	Drawing room comedy	Oct. 10. 7,811
Great Divide (all star)	Comedy-dr.	Mar. 14. 5,908
Rag Man (Coogan)	Comedy-dr.	Oct. 11. 5,750
Beauty Prize (Dana)	Drama of pathos	Oct. 10. 6,849
Tower of Lies (Chaney-Shearer)	Married life com.	Oct. 17. 6,300
Exchange of Wives (Boardman)	Naval com.-drama	Oct. 31. 7,498
Midshipman (Ramon Novarro)	Burlesque western	Nov. 7. 6,256
Go West (Buster Keaton)	Old N. Y. drama	Nov. 14. 6,437
Lights of Old Broadway (Davies)	Typical feature	Nov. 21. 5,915
Old Clothes (Coogan)	Type com-drama	Nov. 28. 6,260
Bright Light (Chas. Ray)	Glyn love drama	Dec. 5. 5,824
Only Thing (Boardman-Nagel)	Paris underworld	Dec. 12. 5,690
Masked Bride (Mac Murray)	Musical comedy hit	Dec. 19. 5,564
Sally, Irene and Mary (Star cast)	Unique drama	Dec. 26. 4,757
Time, the Comedian (Busch-Cody)		

		1925
His Secretary (Shearer)	Light comedy	Jan. 2. 6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16. 12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16. 6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23. 6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6. 6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13. 6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb. 27
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13. 8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27. 6,239
Ibanez "Torrent" (Cortez)	Drama	Mar. 20. 6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3. 6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10. 6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1. 6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15. 7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22. 5,139
Paris (Chas. Ray)	Parisian drama	June 12. 5,580
Lovey Mary (Bessie Love)	Drama	July 3. 6,167
Road to Mandalay (Chaney)	Melodrama	July 10. 6,551
Waltz Dream	Romantic comedy	Aug. 7. 7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21. 9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4. 6,970

## PARAMOUNT

		1925
Lost—A Wife (Menjou)	Sophisticated com.	July 4. 6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4. 6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11. 6,741
Grounds for Divorce (Vidor)	Drama	July 11. 6,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18. 5,935
Night Life of New York (All-star)	Comedy-drama	July 25. 6,908
Marry Me (Vidor)	Small town idyl	July 25. 5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1. 6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8. 6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8. 6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15. 6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22. 5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22. 7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5. 8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5. 7,298
Coast of Folly (Swanson)	Society drama	Sep. 12. 7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12. 5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19. 6,546
Pony Express (Cruze production)	Epic of west	Sep. 26. 9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10. 6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17. 5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24. 10,063
Flower of the Night (Negri)	Drama	Oct. 31. 6,574
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31. 6,370
Best People (Star cast)	Society comedy	Nov. 7. 6,700
King on Main Street (Menjou)	Comedy	Nov. 7. 6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14. 6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14. 5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21. 6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28. 6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28. 6,691
Irish Luck (Meighan)	Melodrama	Dec. 5. 7,008
Cobra (Valentino)	Drama	Dec. 19. 6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26. 6,353

		1925
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2. 6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9. 9,621
Enchanted Hill (Holt)	Western	Jan. 9. 6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 9. 6,326
That Kooky Girl (Dempster)	D. W. Griffith prod.	Jan. 23. 10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30. 6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30. 5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6. 7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13. 6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb. 20. 5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27. 6,314
Moana	South Sea study	Feb. 27. 6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6. 6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13. 7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20. 6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6. 9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27. 6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3. 7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3. 6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10. 5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10. 6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	Apr. 17. 5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	Apr. 17. 7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24. 6,805
A Social Celebrity (Menjou)	Comedy drama	May 1. 6,025
The Runaway (Clara Bow)	Melodrama	May 8. 6,218
Fascinating Youth (Juniors)	Drama	May 22. 6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29. 8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5. 5,109
Rainmaker (Collier, Jr.)	Drama	June 12. 6,055
Say It Again (Dix)	Travesty-farce	June 19. 5,577
Volcano (Daniels)	Thrill melodrama	June 19. 5,577
Good and Naughty (Pola Negri)	Society comedy	June 26. 5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3. 6,918
Variety (Emil Jannings)	Drama	July 10. 7,804
Born to the West (Jack Holt)	Western	July 10. 6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17. 6,889
Mantran (Torrence-Bow)	Drama	July 24. 6,077
You Never Know Women (Vidor)	Drama	Aug. 7. 6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28. 6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4. 10,600

## PATHE

		1925
Better Movies	Our Gang	Oct. 31. 2,000
Honor System	Terry cartoon	Oct. 31. 1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7. 2,000
Amundsen Polar Flight	Specialette	Nov. 7. 2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14. 2,683
Soapuds Lady (Alice Day)	Comedy	Nov. 21. 2,000
Great Open Spaces	Terry cartoon	Nov. 21. 2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21. 2,000
Take Your Time (Graves)	Sennett comedy	Nov. 28. 2,000
More Mice Than Brains	Terry cartoon	Nov. 21. 1,000



# Users Help Make This Chart More Useful

	Kind of Picture	Review	Feet
Laughing Ladies (star cast)	Comedy	Nov. 21.	2,000
A Day's Outing	Terry cartoon	Nov. 21.	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28.	1,000
Walloping Wonders	Spotlight	Nov. 28.	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5.	10 p.
Bonehead Age	Terry cartoon	Nov. 28.	1,000
One Wild Ride	Our Gang Comedy	Dec. 5.	2,000
Hold Everything	Comedy	Dec. 5.	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5.	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12.	2,000
From Rags to Riches	Sennett travesty	Dec. 12.	2,000
Haunted House	Terry cartoon	Dec. 12.	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12.	2,000
English Channel Swim	Terry cartoon	Dec. 19.	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19.	1,000
Hotsty Totsy	Sennett comedy	Dec. 26.	2,000
Wild Cats of Paris	Comedy	Dec. 26.	2,000
1926			
Gosh Darn Mortgage	Sennett comedy	Jan. 2.	2,000
Good Cheer	Our Gang	Jan. 9.	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9.	2,000
Between Meals	Roach comedy	Jan. 9.	1,000
All Astride	Spotlight	Jan. 9.	1,000
Gold Push	Terry cartoon	Jan. 9.	1,000
Three Blind Mice	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16.	2,000
Lighter Than Air	Terry cartoon	Jan. 16.	1,000
New Melody Series	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23.	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000
Little Brown Jug	Terry cartoon	Jan. 30.	1,000
Long Pants (Tryon)	Comedy	Jan. 30.	2,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising Generation	Spotlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Funny-mooners (Graves)	Comedy	Feb. 6.	2,000
Strenuous Life	Spotlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 13.	10ep.
Casey of the Cost Guard	Action serial	Feb. 20.	2,000
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000
Wicked City	Terry cartoon	Feb. 20.	2,000
Driftin' Thru (H. Carey)	Human interest west.	Feb. 27.	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 6.	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000
Spanish Love	Terry cartoon	Mar. 13.	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13.	2,000
Leaps and Bounds	Spotlight	Mar. 20.	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20.	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27.	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000
Monkey Business	Our Gang comedy	Mar. 27.	2,000
'Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	2,000
Dixie Doodle	Spotlight	Mar. 27.	1,000
Seventh Bandit (Carey)	Western	Apr. 3.	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000
Fly Time	Terry cartoon	Apr. 3.	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3.	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds	Spotlight	Apr. 10.	1,000
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Spotlight	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24.	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24.	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7.	2,000
Baby Clothes	Our Gang	May 1.	2,000
Farm Hands	Terry cartoon	May 1.	1,000
Rough and Ready Romeo	Terry cartoon	May 1.	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1.	2,000
Fight Night (star cast)	Sennett comedy	May 8.	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8.	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8.	2,000
Nervous Moments	Spotlight	May 15.	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15.	2,000
Don Key (star cast)	Hal Roach comedy	May 22.	2,000
An Alpine Flapper	Terry cartoon	May 22.	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22.	2,000
Liquid Dynamite	Terry cartoon	May 22.	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29.	2,000
Bumper Crop	Terry cartoon	May 29.	1,000
Planting Season	Spotlight	May 29.	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5.	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5.	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12.	2,000
Golf Bug (Parrott)	Comedy	June 12.	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12.	2,000
Songs of Central Europe	Song series	June 12.	1,000
R. P. M.	Spotlight	June 12.	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19.	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19.	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26.	
Never too Old (Gillingwater)	Hal Roach comedy	June 26.	2,000
Big Retreat	Terry Cartoon	June 26.	1,000
Jack-of-One-Trade	Spotlight	June 26.	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26.	2,000
Thundering Fleas	Our Gang	July 3.	2,000
Glory or Dollars	Spotlight	July 3.	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3.	1,000
Land Boom	Terry cartoon	July 3.	1,000

	Kind of Picture	Review	Feet
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10.	2,000
A Plumber's Life	Terry cartoon	July 10.	1,000
Keeping in Trim	Spotlight	July 10.	1,000
Mighty Like a Moose (Chase)	Comedy	July 17.	2,000
Pirates Bold	Terry cartoon	July 17.	1,000
Jungle Sports	Terry cartoon	July 17.	1,000
Chop Suey and Noodles	Terry cartoon	July 24.	1,000
Her Ben	Terry cartoon	July 24.	1,000
Smith's Baby	Sennett comedy	July 24.	2,000
Songs of Italy	Song series	July 24.	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31.	2,000
Merry Widow (E. Clayton)	Hal Roach comedy	July 31.	2,000
Venus of Venice	Terry cartoon	Aug. 7.	1,000
Alice Be Good (Day)	Comedy	Aug. 7.	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14.	2,000
Last Ha-Ha	Terry cartoon	Aug. 14.	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14.	2,000
Ball and Bat	Spotlight	Aug. 14.	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21.	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21.	2,000
Dough Boys	Terry cartoon	Aug. 21.	1,000
A Knight Out	Terry cartoon	Aug. 28.	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28.	2,000
Scrambled Eggs	Terry cartoon	Sept. 4.	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4.	

## PRODUCERS DISTRIBUTING CORP.

		Review	Feet
Her Market Value (Ayres)	Drama	Jan. 2.	5,931
Girl of Gold (Vidor)	Drama	Jan. 9.	4,969
Beyond the Border (Carey)	Western	May 16.	4,469
Friedly Enemies (Weber & Fields)	Comedy drama	June 13.	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 20.	4,475
Silent Sanderson (Carey)	Cattle-gold fields	June 27.	4,841
Stop Flirting (all star)	Light comedy	July 4.	5,794
Beauty and the Bad Man (Mabel Bellin)	Drama	July 11.	5,917
Awful Truth (Agnes Ayres)	Light comedy	July 18.	4,720
Texas Trail (Carey)	Typical western	Aug. 1.	6,152
Private Affairs (Huletto)	Character drama	Sept. 12.	6,084
Hell's Highway (Leatrice Joy)	Love drama	Sept. 19.	5,974
Seven Days (Lillian Rich)	Comedy feature	Oct. 3.	7,641
Coming of Amos (Rod LaRoque)	Comedy-drama	Nov. 26.	6,168
Off the Highway (W. V. Wong)	Drama	Dec. 12.	9,980
Simon the Jester (O'Brien-Rich)	Comedy-drama	Jan. 2.	7,373
Road to Yesterday (J. Schildkraut)	Tense drama	Jan. 9.	6,717
1926			
Wedding Song (Leatrice Joy)	Comedy-heart int-dr.	Jan. 23.	7,238
Steel, Preferred (star cast)	Steel industry dr.	Jan. 30.	6,013
Braveheart (LaRoque)	Indian drama	Feb. 6.	5,660
Rocking Moon (Tashman-Bowers)	Alaskan drama	Feb. 13.	6,095
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 20.	7,419
Million Dollar Handicap (all star)	Horse race melo.	Feb. 20.	5,903
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Apr. 10.	6,900
Fifth Avenue (De La Motte)	Human int. drama	May 1.	7,257
Wild Oats Lane (Viola Dana)	Melodrama	May 8.	6,155
Made for Love (Leatrice Joy)	Drama	Apr. 24.	10,660
Red Dice (Rod LaRoque)	Underworld melodrama	May 15.	6,995
Forbidden Waters (Priscilla Dean)	Comedy drama	May 8.	6,600
Whispering Smith (H. B. Warner)	Melodrama western	May 22.	6,512
Volga Boatman (W. Boyd-E. Fair)	Melodrama	May 29.	5,758
Paris at Midnight (Jetta Goudal)	Melodrama	June 5.	7,518
Prince of Pilsen (Geo. Sidney)	Comedy drama	June 12.	7,979
Bachelor Brides (La Roque)	Mystery drama	June 19.	5,614
Eve's Leaves (Leatrice Joy)	Romantic Comedy	June 26.	5,800
Silence (H. B. Warner)	Self-sacrifice dr.	June 26.	6,345
Unknown Soldier (Chas. Mack, etc.)	War drama	July 3.	5,908
Dice Woman (Priscilla Dean)	Farce-melodrama	July 10.	6,763
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	July 17.	5,984
Up in Mabel's Room (Marie Prevost)	Farce-comedy	July 24.	5,560
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 31.	6,400
Meet the Prince (Joe Schildkraut)	Comedy-Drama		
Sea Wolf (Ralph Ince)	Jack London story		
Sunny Side Up (Vera Reynolds)	Comedy drama		
Speeding Venus Priscilla Dean	Melodrama		
Clinging Vine (Leatrice Joy)	Comedy		

## PREFERRED PICTURES

Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31.	5,146
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14.	6,147
Go Straight (Star cast)	Drama	May 9.	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27.	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10.	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,080
Low Tyler's Wives (Frank Mayo)	Drama	July 10.	6,757
Romance of a Million Dollars	Melodrama	Aug. 7.	5,300

## RAYART

Snob Buster (Reed Howes)	Action melodr.	Aug. 22.	4,974
Cyclone Cavalier (Reed Howes)	Action-romance	Sept. 26.	4,924
Midnight Limited (star cast)	Railroad melodrama	Dec. 7.	5,255
1926			
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21.	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4.	5,303

## RED SEAL

Fish for Two	Gem of the Screen	Feb. 13.	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20.	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27.	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6.	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20.	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20.	1,000
Marvels of Motion	Magazine	Apr. 3.	650
Song Cartune	Fleischer novelty	Apr. 3.	530



# We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Reelview (Scenes in Turkey)	Magazine	Apr. 10.	850
Hair Cartoon	Marcus cartoon	Apr. 10.	550
Hair Cartoon	Marcus cartoon	May 1.	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1.	750
Song Car-tune	"Trap, Boys are March'g"	May 8.	550
Sweet Adeline	Song Car-tune	June 5.	550
Hair Cartoon (Issue 8)	Marcus novelty	June 12.	850
When Do We Eat?	Novelty	July 10.	1,000
Old Black Joe	Song Car-tune	July 17.	500
Hair Cartoon	Marcus cartoon	July 17.	1,000
Too! Too! (Ko-Ko)	Fleischer cartoon	July 17.	1,000
Hair Cartoons	Marcus cartoon	July 31.	1,000
Reelview (Issue E)	Pictorial	July 31.	1,000
Searchlight (Issue H)	Pictorial	Aug. 7.	1,000
Song Car-tune	Song series	Aug. 7.	1,000
Marvels of Motion	Issue L	Sept. 4.	800
Morning Judge	Carrie of the Chorus	Sept. 4.	2,000

## SAVA FILMS, INC.

Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

## SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug. 15.	1,000
I Remember	Pastoral	Aug. 15.	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17.	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31.	1,000

## SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial		
Here He Comes (E. Douglas)	Comedy drama		5,000
Trapped (Elinor Faire)	Drama		5,000
Who's Your Husband? (Morante)	Comedy		2,000
Bedtime Stories Series	Animal Novelty		2,000
Eyes of the Desert (Richmond)	Western		5,000
Just Travelin' (Bob Burns)	Western		5,000

## STERLING PICTURES CORP.

Love Gamble (Lillian Rich)	Melodrama	July 24.	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11.	4,884
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800
Men of the Night (Rawlinson)	Melodrama	July 24.	5,723

## TIFFANY PRODUCTIONS, INC.

		Release Date
That Model From Paris	Society comedy drama	Aug. 15
Lost at Sea	Romantic comedy drama	Sept. 1
Fools of Fashion	Sophisticated comedy drama	Sept. 15
College Days	College comedy drama	Oct. 1
The First Night	Farce comedy	Oct. 15
Josselyn's Wife	Society drama	Nov. 1
Redheads Preferred	Whimsical comedy drama	Nov. 15
Sin Cargo	Drama of the High Seas	Dec. 1
One Hour of Love	Emotional drama	Dec. 15
The Enchanted Island	Romantic drama	Jan. 1
Flaming Timber	Woodland drama	Jan. 15
Squads Right	War farce comedy	Feb. 1
The Steeplechase	Racing society drama	Feb. 15
The Tiger	Modern drama	Mar. 1
The Song of Steel	Society-business drama	Mar. 15
Husband Hunters	Domestic comedy drama	Apr. 1
Snowbound	Comedy drama of the North	Apr. 15
Wild Geese (Special)	Human drama	May 1
The Squared Ring	Society comedy drama	May 15
The Broken Gate	Emotional drama	Jun. 1

## UNITED ARTISTS

Don Q. Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27.	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29.	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29.	8,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 21.	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7.	6,685

## UNIVERSAL

Features		1926	
The Set Up (Art Acord)	Western	Apr. 3.	4,500
Flaming Frontier (Gibson)	Epic drama	Apr. 17.	8,828
The Escape (Morrison)	Western-action	Apr. 24.	4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May 1.	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie)	Western	May 8.	4,362
Outside the Law (Chaney/Dean)	Crook melodrama	May 15.	8,000
Rolling Home (Denny)	Farce comedy	May 22.	6,331
Phantom Bullet (Hoot Gibson)	Western	May 28.	5,820
Rustler's Ranch (Acord)	Western	June 5.	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12.	6,822
Chasing Trouble (Morrison)	Action western	June 19.	4,304
Bucking the Truth (Morrison)	Action western	June 26.	4,305
Marriage Clause (Lois Weber)	Drama	July 3.	7,680
Under Western Skies (Norman Kerry)	Western	July 10.	6,352
The Terror (Art Acord)	Western	July 10.	4,862
Man in the Saddle (Gibson)	Western	July 17.	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24.	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14.	6,662
Wild Horse Stampede (Hoxie)	Western	July 31.	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28.	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4.	7,603

	Kind of Picture	Review.	Feet
Short Subjects			
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27.	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27.	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27.	2,000
Menace of the Alps	Special	Mar. 27.	1,000
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3.	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3.	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3.	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10.	
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10.	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10.	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10.	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10.	1,000
Radio Detective (Jack Daugherty)	Serial	Apr. 17.	
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17.	1,000
Help Wanted (Puffy)	Comedy	Apr. 24.	1,000
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24.	2,000
In Quarantine (Snookums)	Newlyweds	June 5.	2,000
Snookums' Buggy Ride	Newlyweds	June 5.	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12.	2,000
Movie Madness (Edna Marian)	Comedy	June 12.	2,000
A Haunted Heiress (Marian)	Comedy	June 12.	2,000
Let George Do It	A series	June 19.	
Why, George!	Let George Do It	June 19.	2,000
George's in Love	Let George Do It	June 19.	2,000
George the Winner	Let George Do It	June 19.	2,000
Buster's Narrow Escape	Buster Brown series	June 26.	2,000
Wise or Unwise (Puffy)	Comedy	June 26.	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26.	1,000
Let Loose (Lake)	Mustang comedy	June 26.	1,000
Hearts for Rent (Lake)	Bluebird comedy	June 26.	1,000
Tin Bronc (Cobb)	Western	June 26.	2,000
Four-Square Steve (Cobb)	Western	June 26.	2,000
Buster Watch Tige	Buster Brown	June 26.	2,000
Frame Up (Hume)	Western	June 26.	2,000
Love Deputy (E. Cobb)	Short western	July 3.	2,000
Trapped (Fred Hume)	Short western	July 3.	2,000
There She Goes (Wanda Wiley)	Comedy	July 10.	2,000
Buster's Girl Friend	Buster Brown series	July 10.	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10.	1,000
Buster's Heartbeats	Buster Brown	July 17.	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17.	2,000
Love's Labor Lost (Edwards)	Comedy	July 17.	1,000
Do or Bust (Edwards)	Comedy	July 17.	1,000
Motor Trouble (Chas. King)	Comedy	July 17.	2,000
Mixed Doubles (Puffy)	Comedy	July 17.	1,000
Fire Barrier	Short western	July 24.	2,000
Village Cut-Up (Lake)	Comedy	July 24.	1,000
Under Desert Skies	Short western	July 24.	2,000
Thirteenth Man (Puffy)	Comedy	July 24.	1,000
Op'ry House Tonight (Lake)	Comedy	July 31.	1,000
Who's Next? (Edwards)	Comedy	July 31.	1,000
Thrilling Romance (Wiley)	Comedy	July 31.	2,000
Little Warrior (Sedgwick)	Short western	July 31.	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7.	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7.	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14.	2,000
When East Meets West	Mustang comedy	Aug. 14.	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14.	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14.	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21.	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21.	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21.	2,000
Don't Shoot (Mower)	Short western	Aug. 21.	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28.	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28.	2,000
And George Did (Saylor)	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgwick)	Short western	Sept. 4.	2,000
Buster Helps Dad	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4.	1,000

## VITAGRAPH

Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8.	7,832
Love Hour (H. Gordon Fazenda)	Melodrama	Sept. 12.	7,036

## WARNER BROS.

Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15.	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sept. 12.	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sept. 19.	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sept. 26.	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,510
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 12.	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10.	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 15.	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.	5,262
Silken Shackles (Irene Rich)	Drama	June 5.	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26.	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21.	10,018



# The Theatre of To-Day

*Presentations ~ Prologues ~ Music*

*Edited by Colby Harriman*

## Saving Money With "Salvaged Settings"

*Three Methods of Using Discarded Materials and Suggested by Colby Harriman*

It is really astonishing to note the amount of scenic and property material which is wasted during each production season in the houses devoted to prologue and presentation work. So many productions are devised in a manner which renders them practically useless for further adaptation in other features. This is a condition which should be corrected as it spells "expense and increased costs" to the program outlined. If producers only plan their work to embody the construction and painting of such units which will be adaptable in other words, standardized, the constant gnawing on the purse strings will be greatly lessened.

It is our purpose this week to present three illustrations showing how some of the discarded materials, providing the proper care is taken in storing the units, may be used in constructing scenic units at practically no cost for new materials. These "salvaged settings" have often been used by us and we feel that there are many ways available for combining discarded drops, drapes and set pieces which will result in a scenic creation of beauty. The back stage angle may not be so attractive but when the sets are properly lighted the view from front will be a delightful surprise.

The three suggestions indicated in the accompanying sketches are primarily related to cameo song or dance numbers.

### 1. "THE CALL OF THE SEAS."

This setting may be constructed out of odds and ends of old fabrics. Only two drops will be required. The one in the foreground should be an ovaled cut drop hung at the curtain line and the one at the back may be a blue sky drop on the surface of which the Viking ship and the waves may be attached.

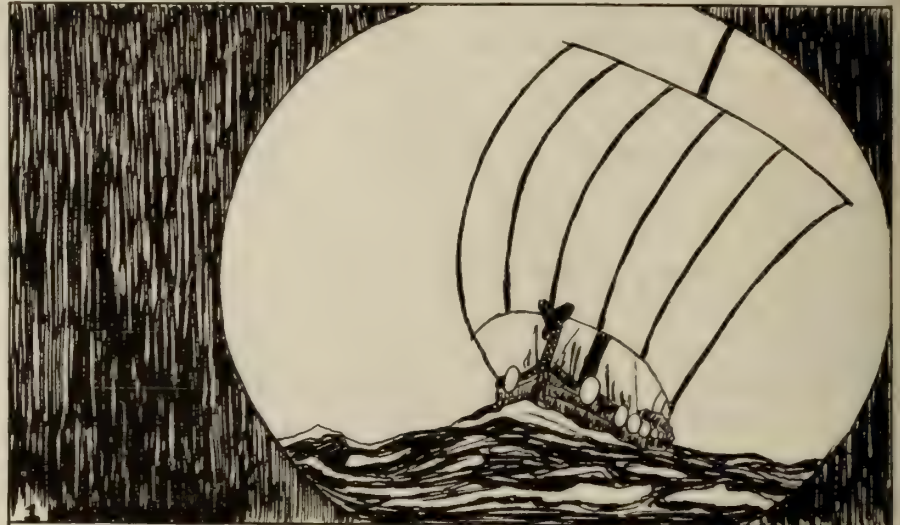
The waves may be made out of red and white cheese cloth or may be composed of any other material and painted the blue-green of the water and the white of the crest. These pieces of cloth should be attached in long heavy folds and fashioned to give the appearance of water waves. The ship may also be designed and outlined with cloth and steamers. Metallic ribbon or a color contrasting with the blue background may be used to outline the hull of the ship and the sail may be made out of any white or colorful material the ribs of ribbon.

A scrim may be placed in the opening of the cut drop and this will soften the lighting treatment. A blue green strip should be used to tone the waves, and an orange spot masked down to highlight the sail will contrast with the deep blue of the background.

### 2. BALLET OF FLOWERS.

An attractive background for a ballet number with all of the girls dressed in costumes made up of various flowers. The leg drop at extreme left should be made of a mettal-

(Continued on opposite page)



HARRIMAN



# The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

## Lighting Small Stages

**"WE** are about to open two theatres which have very small stages. Inasmuch as the architect did not make any provision for a rigging loft we have decided on a boxed setting to be made of silk draperies. However, I want to use some dancers and singers now and then and would like a few suggestions relative to the method I could handle them and also how I can light the small stage I have. The stage is about eight feet deep in both houses. The proscenium is of proper size."—D. L., Brooklyn, N. Y.

The problem you are facing is one which we have found prevalent in a number of the recently built theatres. Why architects and owners or builders will construct theatres today without making adequate provisions for even small stage attractions is more than we can understand. The old type of motion picture theatres merely carried a so-called cross over in front of its screen, room enough for a singer to stand during an illustrated song or a very restricted dance routine to be executed by a dancer who could work in a limited area. Theatre construction as far as motion picture theatres is concerned seems to have advanced in every respect except the stage area. While the picture is the thing a decent size stage is also important to the presentation of the program surrounding the picture.

We have had two examples of such houses brought to our attention this week. The theatres are the last word in architectural beauty but the stages are practically useless. There is a main curtain hung at the curtain line flush with the grand proscenium and this operated on a motor controlled track. There is another hung in front of the screen and operated in a similar manner. The balance of the setting consists of a cyc arm extending from the screen on an angle down to the proscenium with a canopy ceiling filling in the overhead. This treatment eliminates all hanging pieces and also excludes the regular method of lighting equipment installation. There is no rigging loft so hanging pieces to fly are out of the question.

The method of overcoming these difficulties has been worked out to the satisfaction of all concerned and it gives the manager the opportunity to use singers, instrumentalists and certain forms of dance acts in his program make-up.

The hanging pieces or extra drops used are placed to draw. These may be hung on a batten which is suspended from two cross battens extending from the curtain track of the proscenium to the track operating the screen closein curtain. As many curtains are desired may be hung in this manner although two will usually be the limit in a small stage attraction.

The installation of suitable lighting equipment is the most important thing. Footlights may be installed but these should be properly angled and consist of four circuits all on dimmers, a border light in the position of a concert border and composed of X-ray units should be hung directly back of the

proscenium work curtain. Both footlights and border should have a circuit of red, blue, green and amber. This combination will permit a variety of color schemes and may be used in the same manner as a front flood.

The side lighting will necessarily be limited but this may consist of a portable spot and olivette hoods with clamped arms fastened on a stationary pipe standard placed at right and left of the stage back of the proscenium.

This standard should extend about one foot from the wall and cut to extend about twelve feet. The various spots and hoods may be clamped to these pipe standards and moved or placed in any position desired. This treatment will eliminate all portable equipment which would not be satisfactory in a small area. Each spot should be controlled with a separate dimmer which may be of the slider type unless provision is made on the main board for same.

This method of placing the lighting equipment will permit it to be handled and manipulated from the projection room.

## Stain Glass Windows

**"WE** have several beautiful art glass windows in our theatre which are works of masters in that business. They are situated in our lobby and mezzanine. During matinee time they are appreciated as the daylight shows them off to advantage. Would you suggest flood them at night with small spots from hidden coves to get the values?"—R. D., Troy.

Stain glass or art glass windows should be lighted at night from an exterior source. The small spots placed in secluded corners will not bring out the beauty of the design. The light must be back of the window.

Some very beautiful effects may be obtained with color lamps placed in sockets adjusted along the outer sill or frame of the window. These lamps should be equipped with a parabolic shade and thereby hide the source of the light from the exterior especially where the windows are visible from the street. By using colored lamps in the sockets, the effect will often increase the value of the window as it will tone certain colors and give the whole unit a richness.

If a plain glass is used or one which has an amber or ivory tint, a rainbow effect may be secured with a blend of red, blue, green and amber lights placed alternately around the frame.

## Novelty Illusion Prologue

**"WE** have received a very interesting letter from Mr. M. Rosenthal, manager of the Majestic Theatre, Bridgeport, Conn., relative to a novelty illusion prologue which he recently produced."—C. H.

"The act was recently used by me and was called the "Birth of a Dancer." The stage was set with a twelve foot candle made from beaver board and cut to shape, painted white. The interior was hollow and showed two large sprays of flowers. Gradually before the eyes of the audience the flowers began to vanish and the form of a girl dancer was seen to fade in slowly. This

continued until the flowers had vanished and the girl appeared in plain view. She stepped out of the candle, did her specialty and stepped back again, when the process was reversed, the girl vanishing and the flowers appearing again. It caused a lot of com-appearing again.

## "Salvaged Settings"

(Continued from opposite page)

ine material and flooded green with a canary highlight from the sides.

The large flowers may be fashioned out of cloth pinned on a spangled or mettaline drop. The flowers may be painted on the back of beaver board set pieces which have been discarded and hung from a batten with piano wire. The flowers may also be made out of paper and fastened with pins or paste on a painted drop.

The scenic unit should be flooded with a orange and green variegated medium and individual spots may be used to emphasize the color of each flower.

## 3. IN ROMANCELAND.

A very simple but effective setting for a song or dance number with the romantic theme.

A circular cut drop preferably of tab size should be hung at the curtain line. The small drop with the cut opening should be hung at left and the balance of the set may be masked with a black plush.

In the opening the scene consists of a painted towered castle high on a rocky shaft surrounded by clouds against a deep blue sky drop which is given a sunset treatment. The set piece with the castle and the rock may be constructed out of old set pieces and repainted. The clouds may be formed out of white or light blue pieces of cloth and fastened on scrim hung in front and back of the set piece. These clouds may be highlighted from the sides with steel blue and the castle toned with amber and purple from the sides. A scrim placed to cover the opening of the circular drop in the foreground will add to the effectiveness of the set.

## A NEW STAGE BRACE

### No Nailing

### No Plumbing Up

### No Delays

I have secured United States and Canadian patents on a "Stage Wing Clamp and Brace," which I will dispose of at a reasonable figure. I used to be a carpenter in the moving picture business and designed this clamp and brace for stage wings in moving picture studios to make their erection a nailless operation, saving time, labor and material—does away with the loose clamps, nails, etc., and aligns and plumbs the stage wings automatically. Would be pleased to show my model and go into details of the merits of my scheme to the company or manufacturer who would be interested. Geo. J. Hanlon, 8930 85th Street, Woodhaven, L. I., Phone Virginia 2002.



# Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~  
Laboratory ~ Exchange Executive ~ From Your Angle*

*Edited by A. Van Buren Powell*

## Skouras Bros. Open Huge Ambassador

*Five and a Half Million Dollar Theatre and  
Office Building Discloses Achievements  
in Equipment and Architecture*

**S**KOURAS BROTHERS \$5,500,000 Ambassador Theatre at Seventh and Locust streets, St. Louis, Mo., is open and functioning.

It threw open its doors amid a blaze of glory on Wednesday evening, August 25, when some 3300 invited guests of the management view the initial performance. St. Louis generally joined in expressing its confidence in and good will for Skouras Brothers. The magnificent parade on the morning of Wednesday, August 25, in which soldiers from Jefferson Barracks, their regimental band, eight pieces of fire apparatus, delegations from the United States Navy and Marines and cars carrying leaders of the civic and political life of St. Louis participated while over head a squadron of airplanes and two Scott Field blimps flit through the air was the greatest tribute ever paid to a business enterprise in St. Louis. It was not a master stroke by a publicity or exploitation genius, but was possible only because the business leaders of St. Louis recognized that the Ambassador is a big civic asset for St. Louis and they had confidence in the men who made the project possible—Spyros P. Charles and George P. Skouras.

The Ambassador is considered among the country's most beautiful picture palaces. It climaxes the remarkable career of the Skouras Brothers, Spyros P., Charles and George P., who began their movie careers in 1914 with a \$1,500 investment in the Olympia Theatre at Sixteenth and Market streets, St. Louis. Since their holdings have been gradually extended until they hold the Grand Central, Missouri, West End Lyric and Capitol first runs and also control the St. Louis Amusement Company, which has some twenty-two neighborhood theatres, the cream of the outlying motion picture houses of St. Louis and its suburban communities.

The Ambassador Theatre occupies the first six floors of the Ambassador building. The theatre section alone is figured to cost approximately \$3,750,000.

The lower floors of the exterior of the building are finished in marble and ornamental terra cotta, graduating into a buff brick that is surmounted at the seventeenth floor by an elaborate cornice.

### **One Price House**

The theatre seats 3,000 persons on the first floor and balcony. It will offer first run pictures and elaborate stage presentations. It will be a one price house, the seats in the balcony being as desirable as those on the first floor.

The ticket office divides the main entrance to the theatre at Seventh and Locust streets. A canopy extends over the sidewalk to protect patrons from inclement weather while two large Ambassador signs extend upwards the full height of the building, one being on Seventh street and the other on Locust street. The ticket lobby is finished in mar-

ble with a golden ceiling and opens into the grand lobby running parallel to Seventh street and rising to a height of forty feet.

From the floor of Travertine marble rise large piers to support the curved ceiling. These piers are beautifully modeled in plaster relief and decorated in buff, a light green gold and a striking shade of red, a color scheme that is ornately carried out in the ceiling.

At the far end of the lobby rises the grand staircase flanked on each side by rails of beaten bronze and finished in marble. It carries the visitor to the second floor level of the lobby around which lies the grand promenade. Luxurious furniture and richly colored draperies and tapestries provide a restful atmosphere here.

### **Attractive Fixtures**

Two huge chandeliers suspended from the ceiling of the lobby dominate this portion of the theatre and overshadow in beauty the ornamental fixtures outside the auditorium. They are essentially in the Spanish Renaissance, the spirit of design, expressing in their rich black and gold finish the Morrish influence in Spanish art.

This grand promenade opens directly into the mezzanine loge. Ramps also provide an easy entrance to the balcony. The entrance to the main floor is via the grand foyer, especially decorated, carpeted with a hand-tuft rug imported from Europe. It is furnished with comfortable chairs.

The auditorium decorations express the baroque and dazzling spirit of Spanish Renaissance. The architects, however, did not confine themselves to any particular style of Spanish construction art, but endeavored to symbolize in the unusual coloring and design the spirit of a Spanish festival such as was held in the early fifteenth century. Accordingly, the walls have been ornamented with brilliant and bizarre tones that convey the Spanish atmosphere.

Throughout the auditorium statues have been placed in niches and figures have been raised in bold relief to express the gayety of a carnival procession.

The most distinctive of the decorative features is the hanging ceiling which makes it appear that the roof has been suspended in the air. This novelty was achieved by cutting a series of 11 domes in the roof.

To the right of the stage opening is concealed the \$115,000 Wurlitzer organ especially built from plans prepared by Stuart Barrie, organist of the theatre.

The orchestra will also be on an elevator.

The proscenium opening of the stage will be 50 feet wide and 45 feet high and will be the largest in the city and will permit the staging of any type of production. The stage equipment will be the last word. The curtains will be of rich velvet, silk and velour. The stage will also be equipped with the largest electric switchboard in the West and is capable of producing a multitude of effects.

Backstage there has been provided modern dressing rooms for the stage artists and musicians, all equipped with modern furniture, draperies and private bath. An elevator will take the performers to their dressing rooms where by private telephone they can be called for their act. There is also a reception room where artists may meet their guests. Space is also provided in the basement for animals.

The cooling system refrigerates the air and removes all gas, germs and dust before the cooled air is permitted to enter the auditorium.

The Ambassador Theatre is owned by the Central Properties, Inc., controlled by Skouras Brothers Enterprises. The theatre was designed by Rapp & Rapp, architects of Chicago, while Boaz & Kiel of St. Louis, Mo., were the general contractors.

## **"Seventy-five by 1927" Plans H. S. Koppin in Michigan**

**C**LAIMING to be more of a business man than a showman, Henry S. Koppin plans to have, through purchase, lease or building, the control of at least seventy-five theatres in various parts of Michigan by January 1, 1927. Mr. Koppin's claim is mentioned to emphasize the point that it makes no difference whether a man is more of a business man or more of a showman—for, in either case he realizes, as does Mr. Koppin, that the sturdiest link in any chain of theatres is their equipment.

Mr. Koppin, who forsook active participation in theatre management for a time, is now becoming extremely active in the Michigan territory and because he chooses only well equipped theatres, his activities prosper and expand.

On September 16 he takes over the two Lester Matt theatres in Flint, and will build in Plymouth and Northville, and his east side Detroit theatre is nearing completion. Two John Golden houses in Brightmoor also have come under his control.



# Ned Pedigo, Old Timer, Puts Up Theatre Town Is Proud to Have

Bases Pull on Sound Policy—Patron Considered Always

**N**ED PEDIGO has been in and around the show business for something like forty years. Motion Pictures have occupied his attention in late years, and after selling the Guthrie, Oklahoma Pollard Theatre and buying it back again, Ned decided to "put up a theatre better than any other small type house in the State." The result is the new Pedigo Theatre, in the same city as the Pollard—and it's a house that Ned can be proud to have given his own name.

The Pedigo is, as the spotlight shows you, inviting on the outside, and it is quite as alluring when the patron gets within its doors, and tenacious of his patronage, for Ned sees to it that there is "the last word in safety, comfort, convenience and courtesy."

Tile and plate glass beckon, and Aisle Lights every fourth seat show the way within. There are rest rooms for ladies and gentlemen, and they have appointments of the best.

Ned Pedigo is proud of his projection room. "I have," he says, "Simplex projectors of the very latest, 1927 type: they certainly do the business. They are fitted with Peerless Lamps, and have Bausch & Lomb Cinephor lenses.

"I use a Daylight Screen to put the picture on, and this is backed up with stage equipment of the finest, silk plush draperies, leg drops and borders. Front curtain is controlled from the projection room by a curtain control device that makes operation smooth and delightful to the patron.

"There are crystal chandeliers throughout the house, and all lighting is controlled by a dimmer system, so that I can give the

patrons restful effects and gradual illumination changes.

"I have spared no money on this show place, aiming at all times to make it the niftiest small theatre in this State," says Ned, "and I know quite well that I have succeeded.

I am trying in every way to give the people all the best of it, all the way through, for they carry the key to success, and I learned long ago that service, courtesy and pep were the things that spelled success. I got every convenience I could think of in the way of decorations, fountain and fancy corners in the place, and I place my trust in the public's response and feel no fear of the result.

"I will stick to this little town stuff for it is the only thing to my way of thinking, regardless of what the other fellow does.

"I call people by their first names, and stick around the front of the house; it is my way.

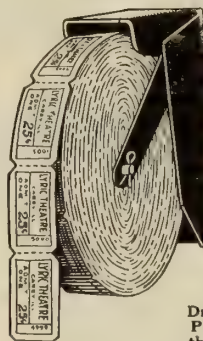
"You might mention the fact that I am going to show everything from How Jimmie Shot the Cook to Fido's Last Stand; boy, I have more pictures contracted for than

NED PEDIGO



Old-timer who has New-times Theatre

I can ever show (or pay for!)—devil of a mess—call in the light brigade and the two time film hounds!"



## SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed.

Coupon Tickets for Prize Drawing: 5,000 for \$7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved

Seat Coupon Tickets, serial or dated.	
ROLL AND MACHINE TICKETS	
In Five Thousand Lots and Upward	
Five Thousand	\$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.



Turning the spotlight on the classy Pedigo Theatre

## For Rent COLONIAL THEATRE

In downtown Cleveland  
Seating capacity, 1,400

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MOVING PICTURE BOOTH

The Joseph Laronge Co.  
Union Trust Building, Cleveland, Ohio

# TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39<sup>TH</sup> ST. NEW YORK



# Better Projection

*This Department Was founded in 1910 by its Present Editor—*

*F. H. Richardson*

## Better Projection Pays

### International Projector Corporation Picnics

**R**ESPONDING to what might be termed a pleasant invitation, this particular editor attended a picnic given by the International Projector Corporation to its employees over in Belvedere Park, Pearl River, New Jersey, on Saturday, the 28th of August.

For the past month Jupiter Pluvius has brought out the best of his wet upon the East—or at least that portion of the East where the City of New York is situated, so I had planned to get to the aforesaid picnic in a canoe carrying along a water-proof tent, but to my amazement discovered that P. A. McGuire, Herbert Griffin, W. C. Michel and S. R. Burns, all high up in the official rank of the aforesaid corporation, had actually gotten together and subsidized the weather man, with the result that the sun shone brightly and it was as beautiful a day as one could wish.

I, therefore, saddled Nancy Hanks, the Go Devil Number 16, pointed her nose in the general direction of New Jersey and arrived on the scene to find some two hundred or three hundred projector makers and their bosses parked in a beautiful grove with a dinner fit for the gods in the making and games of all kinds in progress.

The picnic was attended by all the employees and officials of both divisions of the International Projector Corporation. It was in my opinion a good stunt from any and every viewpoint. It brought the men into intimate social contact with each other and made them not only employees of the

### Bluebook School

Question No. 522—Explain your understanding of what wire capacity is based upon. By that a "wire table" is NOT meant.

Question No. 523—What are the various effects of overloading a circuit?

International Projector Corporation, but also, at least, to a certain extent, personal friends. Such affairs tend to build up loyalty among employees and, I believe, to make them in many ways more efficient in their work. Certainly, it makes them more friendly to the corporation of which they are a part.

There were five of the de luxe Rialto buses and I don't know how many cars full of men. The exact number I don't know but it was not much under 250, or maybe it was a little over that figure.

R. C. Kneuer was chairman of the committee which made the arrangements for the affair and that committee and its chairman certainly are entitled to a great amount of credit.

Among those present I noticed the following: W. C. Michell, vice-president and treasurer; S. R. Burns, vice-president and secretary; W. E. Greene, vice-president in charge of sales; Herbert Griffin, sales manager for the Powers Division; P. A. McGuire, advertising manager for the corporation; Joe Abrams, who does the outside work for the Powers Division around New York City; John Krulish, who does outside work for the Simplex Division; E. S. Frappier, factory superintendent; Wm. Martin, assistant factory superintendent; Tom Lambert, assistant factory superintendent; A.

Kindlemann, assistant factory superintendent; J. Soons, Chas. Lutz, A. Milans, J. Reilly, H. Heidegger, F. Elsbick, H. Froebel, J. Bohady, T. Morrelli, F. Michels, J. Tulasack, A. Tubalka, I. Seigel, A. Koch, J. Sender, all foremen.

### Film Shown 475 Times—Condition Good

**W** C. WHITT, projectionist, Red Bluff, California, hands us a sample of film, with this letter:

Noting your reply to brother George Rieger of the Manas Theatre, Weirton, W. Va., with regard to the number of times it is possible to project a film with a Powers or Simplex projector, I enclose a sample of the film which was a part of our house introduction trailer, used about one year ago.

This film received perhaps more abuse than would the other film, due to the fact that it was always in the beginning of the reel, hence was subject to heavy take-up strain and abuse in rewinding.

It was projected 475 times, more or less, with a fifty-five ampere arc as the light source. It is not now in perfect condition, of course. I am sending brother Rieger a sample of it also.

The film is in most excellent condition to have projected that many times. Under the gears the sprocket hole edges show very slight abrasive effect, but most of them show a slight corner break on one side of the film.

This would seem to indicate one of two things, viz.: either your intermittent sprocket has, at some time, been slightly out of line, thus throwing the strain mostly on one side of the film, or else something has caused a greater breaking pressure one side than the other, and since this is equalized in the Powers, and if I rightly remember in the Simplex also, it is not easy to say what that might have been. Possibly a fairly heavy tension and a bit of roughness on left hand tension shoe.

However, since the sprocket hole edges show very slight abrasive effect, the tension of your projectors must be pretty nearly right. The film is scratched comparatively very little—considering the times it has been projected and rewound.

#### CLASSIFIED ADVERTISEMENTS Help and Situations Wanted Only

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Minimum charge 60c  
Terms, Strictly Cash with Order

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#### HELP WANTED

WANTED—Good experienced salesmen to sell motion picture advertising. Commission paid immediately and bonus 3 times a year. Fowler Studios, 1108 No. Lillian Way, Hollywood, Cal.



Well, Boys! Here we are all around the "Go Devil" at Belvedere Park, Pearl River, N. Y., the picnic grounds of the employees and officers of the International Projector Corporation. Reading from left to right: L. S. Frappier, W. C. Michel, F. H. Richardson, P. A. McGuire, W. E. Green, H. Griffin, George Edwards and S. R. Burns



*This Remarkable Camera Already a Marvelous Success in*  
**FOUR Great Fields of Professional Service**

- 1.—Newsreel Scoops
- 2.—Stunt Pictures by Professional Producers
- 3.—Exploration Pictures
- 4.—Neighborhood Movies

*Profit for you in one  
 or more of these uses*

1. In response to a universal demand for a light, automatic, professional camera which would approximate the work done by our larger Pioneer Standard B. & H. Camera, the Eyemo was perfected and made available for general use less than a year ago.

Already it is considered indispensable for field use in every enterprise involving the making of professional motion pictures.

In Newsreel Scoops it stands supreme, having given the world first visual news of the sinking of the Japanese Steamer, "Raifuku Maru," the rescue of the "Antinoe" crew, the Mauna Loa volcanic eruption, the recent Arsenal explosion, and many other unusual happenings which have been flashed on the screens of the world. Eyemo is used by International, Pathe, Fox, Kinograms, Universal, Paramount and others to scoop the picture because it is thoroughly professional—and so compact and light that it can instantly be brought into use wherever things are happening.

2. Eyemo is used for professional production purposes by Universal, Famous Players-Lasky, Warner Bros., Mack Sennett, Metro-Goldwyn-Mayer, Charlie Chaplin, Christie and others. These people consider Eyemo absolutely necessary for getting stunt shots, special effects and testing locations.

3. Eyemo has been used in every recent exploring expedition of importance. It adds little to the weight of materials to be carried—and much to the weight of historic evidence brought back. The following expeditions are among those Eyemo-equipped:

Byrd Polar Expedition  
 Amundsen-Ellsworth Polar Expedition

Speejax Expedition  
 Bering Sea Expedition  
 Third Asiatic Expedition  
 Smithsonian-Chrysler Expedition to Africa  
 African and Mongolian Expedition of the American Museum of Natural History  
 U. S. Dept. of Interior Geological Survey (Alaskan)

4. The most recent activity of Eyemo is "putting the neighborhood in the movies"—the new idea that is coining money for local exhibitors. The Chicago Daily News has instituted a local screen service which has already been accepted by forty theatres. The Detroit News and other newspapers and independent exhibitors everywhere are also using this idea. It is bringing wonderful results in box-office returns.

The coupon here will bring you further information on any use of Eyemo which interests you. Mail it.



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**Eyemo**  
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**PROFESSIONAL  
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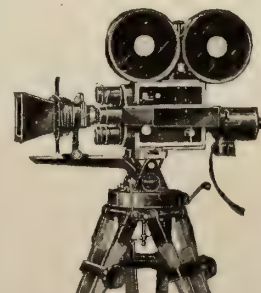


*This shows how easy Eyemo is to handle and operate. Simply sight through the spy-glass viewfinder and press the trigger. Eyemo uses standard film, 100-ft. daylight loading rolls or 120-ft. darkroom load. Full specifications given in literature the coupon will bring.*

### THE PIONEER

The Bell & Howell Company are pioneers in the motion picture industry, having by superior design and construction brought about the present standardization of producing equipment.

The illustration on the right shows one of the late model Bell & Howell professional studio cameras used almost exclusively by the foremost producers the world over. Eyemo standard portable camera is rapidly gaining the same reputation for superiority in its field.



**MAIL THIS FOR MORE INFORMATION**

**BELL & HOWELL COMPANY,**  
 1826 Larchmont Ave., Chicago, Ill.

Please send me your special circulars describing the Eyemo Camera and its uses.

Name \_\_\_\_\_

Address \_\_\_\_\_



## Bluebook School Answers 512 and 513

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Note: Some one in the office must have skidded a bit, for two correct answers to questions 508 and 509 just reached my desk this morning. One was by Brother G. E. Steele, Salt Lake City and the other by Brother C. H. Watkins, Escanaba, Michigan. Sorry, gentlemen, but it was not my fault this time.

**Question No. 512—Tell us why, in your opinion, the projection room equipment should be ample and complete.**

Acceptable answers have been received from the following: Harry Dobson, Toronto, Ontario; W. C. Budge, Springfield Gardens, N. Y.; F. H. Moore, Taunton, Mass.; Lester Van Buskirk, Midland, Michigan; C. H. Hanover, Burlington, Iowa; G. L. Doe, John Doe and "Bill" Doe, all of Chicago, Ill.; Frank Dudiak, Fairmount, W. Va.; N. D. Allison, Moncton, Nova Scotia; Allen Gengenbeck, New Orleans, La.; T. R. Guimond, Mobile, Alabama and J. C. Robinson, San Antonio, Texas.

G. L. Doe made an especially good answer, as did also Brothers Dobson and Hanover. In fact most of the answers listed are very good. Brother Doe says:

A well equipped projection room (if the equipment may be considered as including a competent, energetic projectionist) means better projection as compared with the poorly equipped room, and immediately under the main heading of our department in the Moving Picture World we see the slogan reading "BETTER PROJECTION PAYS," all of which is in itself a fairly adequate answer to the question.

However, it were better perhaps to go a bit into details. Poor equipment in the projection room has two effects. First, it is difficult for any man, no matter how capable, to produce the best possible results if he be hampered by incomplete equipment for the work in hand, and if the equipment be too scanty or too poor in quality it may well be impossible to produce high grade results.

In the second place the average man is not very keenly inclined to exert himself strenuously to produce high class results if his employer is so indifferent that he refuses or fails to provide the proper equipment, though this is moderated, or largely overcome if the man knows his employer is willing, but financially unable to provide the things needed. In fact I think I may say that the really worth-while man will work very hard to give high class service with poor equipment under such a condition. I know I would.

We may therefore, say that lack of proper equipment operates to lower the grade of the results it is possible to secure, and to discourage the projectionist from striving to put the best possible results upon the screen, both of which of course have the ultimate result of detracting from the excellence of the show, and therefore reducing box office receipts.

That, gentlemen, I consider as among the best answers I have received, up to this time in this entire series of questions. It tells the whole story, and wastes no words in so doing.

Brother Dobson puts it a bit differently, but says essentially the same thing. Here is his answer:

Adequate projection room equipment means better projection, and "Better Projection Pays." Adequate equipment means a better picture on the screen than your competitor has who has inadequate equipment. It also

means a better picture on your OWN screen than you would have were the equipment less excellent or less complete, though adequate equipment must, for the best results, include an adequate projectionist—not a machine operator, but a PROJECTIONIST in all that term implies.

The theatre manager who has strong opposition (and who has not now-a-days?) will strive to have the best results possible on the screen. He will insist that the picture be clear, sharp and flickerless and that the light be white and brilliant. In short the screen results must be such as will cause his patrons to remember that at his theatre a high grade, "comfortable" picture may always be seen, meaning by "comfortable" a picture which is easy on the eyes, and in which the titles may always be read with comfort.

To place such results on the screen the projectionist must have good equipment; also he must have the proper kind of equipment and enough of it. He also must have sufficient modern tools to do anything his duties may call for, which may include the making of repairs when a break-down comes.

And last, but by no manner of means least, the projectionist must himself BE A PROJECTIONIST, possessed of some degree of pride in the class of work he places before the audiences, and with sufficient energy to do the work necessary to make his knowledge 100 per cent. available to and in his work.

Another excellent answer, I'll inform the world. I was a bit surprised that Gray didn't "get in" on that one. It should have interested him.

**Question No. 513—Why should every projection room have closets, and what closets should there be?**

Some seem to have misunderstood this question as referring to toilets, as was perhaps natural the way it was worded. Brother Budge made an excellent reply, as also did Dobson, G. L. Doe, "Bill" Doe and C. H. Hanover. That is NOT in any sense a slam on the other answers, but merely indicates that these were all about equal in excellence, and a bit better than the others.

Hanover says:

Every real projection room should be and will be provided with at least three closets, other than the toilet, all three of which should have a good door with a good lock.

Two of these should be clothes closets, one for each projectionist, with a suitable drawer or drawers for his personal tools and other belongings. These drawers should have good locks, because if there be two "shifts," then each shift may use the clothes part of the closets, and still be able to lock up personal belongings.

All that may sound as though each man might suspect the other of being a thief or something, but that is not the point at all. The really competent man will usually have more or less of a tool kit; also usually he takes quite a bit of pride in his tools; anyhow he don't want them left at the mercy of another man, who himself ought to have his own tools. At least he demands means for keeping them from those who might abuse them, even though he be quite willing that certain ones may use them at will.

He therefore should be provided with means for locking them up securely together with such other personal belongings as he may wish to, when he desires to do so. To provide such convenience encourages each man to accumulate good tools, which certainly is not to the disadvantage of the exhibitor.

The third closet should be provided with suitable shelves, a good door and a sub-

stantial lock. It will be for carbon stock, extra lenses and other supplies and spare machinery and optical parts.

## Small Town Projectionist

W. L. PARKER, Projectionist Colonial Theatre, Astoria, Ill., says:

Friend Richardson: This is my first attempt at writing our department, but since I have derived very much benefit from it and the Bluebook School, I feel it my duty to at least thank you for it.

I am just a small town projectionist. I may in fact not deserve the title "Projectionist," but just the same I claim it and am proud of it.

This town is about 1,600. I have one Powers and one Simplex projector, both in fine condition, thanks to my boss, who never neglects to get anything necessary in the way of repairs.

And now here is a question, which doubtless you have been asked many times. Just what steps are necessary for me to take to apply for membership in the union? Have been projecting motion pictures for ten years past, but always in non-union towns. Also where must I write to subscribe to the American Projectionist?

Address the "American Projectionist" at—Golly, I just moved up to the summer home and can't find the new address. Well, write them at their old place, 304 West 58th Street, New York City. It will be forwarded to the new quarters all right.

As to joining the union, you are eligible to membership in the one nearest to you, which may be a projectionists local or a mixed local. I don't know where Astoria is. It is not listed on my map index, and to hunt it up would be quite some considerable job. There are I. A. unions in thirty Illinois cities and towns, but if you be close to the state border it is possible you may be within the territory of a local in another state. Tell me just where you are and I'll tell you what union you are "under." You had better then visit the President of that union and talk matters over with him. That will be the best way.

Later—After a long hunt on the map I found your town in Fulton County. It is a queer situation. You belong in the union you are nearest to, and you are almost exactly equidistant from Quincy, Burlington, Keokuk and from Galesburg, Peoria and Springfield. My map shows you to be exactly the same "straight across" distance from Springfield and Galesburg.

All the towns named have IA unions. You are maybe five miles nearer Galesburg and Springfield than the others, and Galesburg has mixed and Springfield a projectionist local. Galesburg seems to be more conveniently reached by rail from your town, but the local is stage hands and projectionists (Operators). The secretary of the Springfield local is Walter E. Bryner, Sec. Local Union 323, P. O. Box 121. You might write him first. The Secretary of the Galesburg local is Joe H. Harris, P. O. Box 175, Sec. L. U. 166, I. A. T. S. E. & M. P. M. O.



# The Maximum Emotional Effect

THE GENERAL USE of Panchromatic Negative in motion picture production means much in the way of improvement in the art.

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EASTMAN PANCHROMATIC NEGATIVE is now the same price as ordinary negative. It keeps as well as ordinary negative and, except for the lighting in the darkroom, is developed in the same manner as ordinary negative.

Yet Eastman Panchromatic is an extraordinary product.

EASTMAN KODAK COMPANY

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# Leo Maloney

## *in "The High Hand"*

By  
FORD  
BEEBE <



Great Gobs of Joy!

Here comes a new Western feature star with the brains to be original, and the talent to produce something sparkingly new.

Of course "The High Hand" is fast and exciting. You expect that.

But no one could expect the new slants, the bang-up quality from this new star who looks to be hell-bent for the money class.

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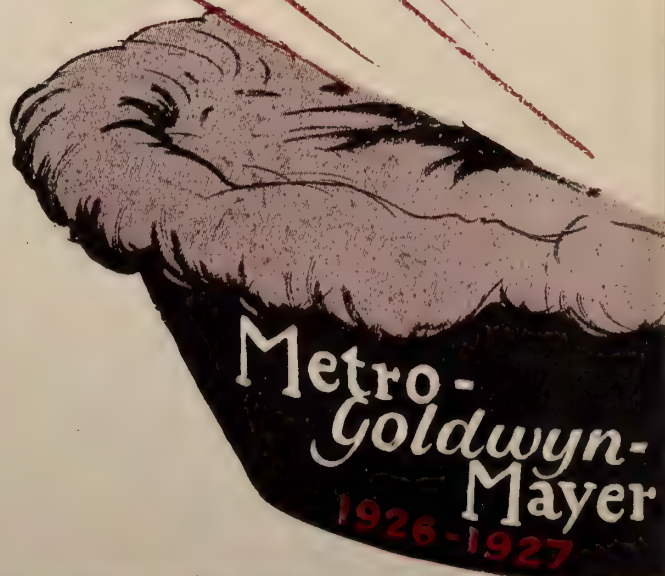
  
- to the bank  
- to the bank



  
and when the  
pie was  
opened

**THE YEAR  
FROM TODAY—**

ll be glad you  
ed with the Young  
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(continued from cover)

BUSTER KEATON in  
**BATTING BUTLER**  
2 BIG WEEKS CAPITOL (N.Y.)

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A SENSATION  
RALPH GRAVES

COMING  
Rex Ingram's  
**The MAGICIAN**

LON CHANEY  
IN 3 BOX-OFFICE BETS

MARION DAVIES  
IN 3 GREAT PICTURES

RAMON NOVARRO  
in **ROMANCE**

MAE MURRAY  
IN 4 AUDIENCE HITS

M-G-M GREATEST  
WESTERNS

JOHN GILBERT  
in 12 MILES OUT

and when  
the pie was  
opened-

## A DISH TO SEE BEFORE A KING

METRO-GOLDWYN-MAYER offers exhibitors its greatest product in 1926-27 with the Parade of Hits. Today's stars! Famous Road-Show \$2 hits! New angles to draw in the big box-office money!

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1926-1927



# The Box Office Tells the Story for 1926-7/



From the story  
by  
James Ashmore  
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Directed by  
RICHARD ROSSON  
Screen play by  
James Ashmore  
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and now it's  
**GLORIA SWANSON**  
in "**FINE MANNERS**"  
biggest week-day business  
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**75**  
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**OUTCLASS THE FIELD**



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The best directors in the industry have been assembled to produce Fox Pictures.

You exhibitors only need to look at the names and faces on this page to be convinced of that. You know what these men have produced.

You have made money on their pictures in the past—and you know what to expect when they are given the plays and stories on the Fox schedule and a brilliant array of actors from which to select their casts.

The first of this season's product has proved the box-office quality of Fox Pictures. As the season advances, each new production will prove that this box-office quality is absolutely dependable.

Fox has the stories and plays!

Fox has the stars and players!

**FOX HAS THE  
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THE association of E. F. Albee, the originator of modern vaudeville and the builder of "perfect theatres"; Cecil B. DeMille, the master-craftsman of motion pictures and star-maker of a brilliant galaxy of box-office favorites; and such outstanding showmen as Marcus Heiman, Al Christie, P. F. Proctor, B. S. Moss, John J. Murdock, Sylvester Z. Poli, Wilmer & Vincent, Harry Davis, M. Shea, Fred Schamberger, C. Hoblitzel and other associates writes an epochal page in motion picture history.

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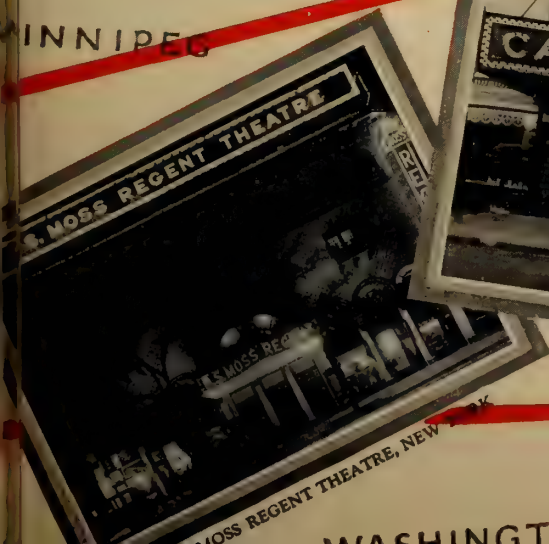


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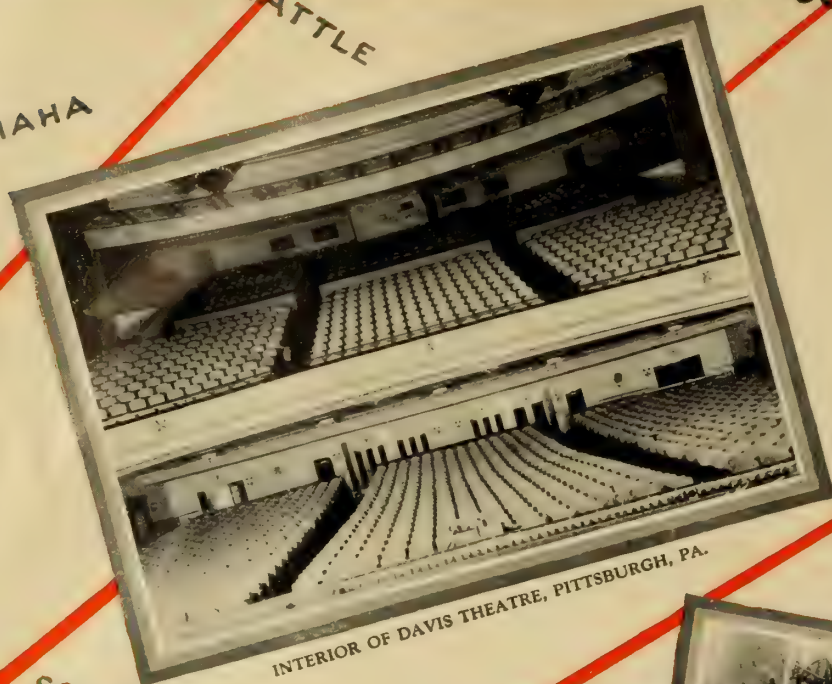


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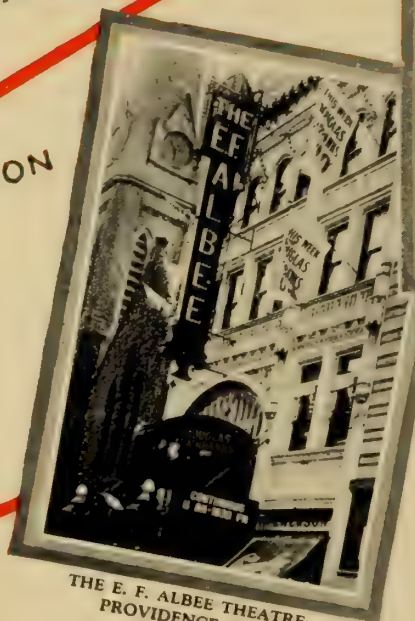
**F**ORTY YEARS of solid building up of entertainment for the public! Allied with the greatest creative showmanship ability in the history of motion picture production and distribution.

That is the significant keynote of this gigantic affiliation whereby De-Mille-Metropolitan Pictures become the backbone of motion picture entertainment for the great Keith-Albee-Orpheum Circuits of theatres.

It means the welding of "big time" showmanship with "big-time" pictures—an unprecedented combination that represents a guarantee to the exhibitor and to his public of the ultimate in entertainment. It is an assurance to the exhibitor that the national prominence given these pictures by these great circuits will be reflected in increased receipts at the box-office of every theatre that plays them.

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THE E. F. ALBEE THEATRE  
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# What's All This "Western" Hurrah!

(No. 499.—Straight from the Shoulder Talk by Carl Laemmle,  
President of the Universal Pictures Corporation)

WHAT'S ALL THIS WILD AND WOOLLY TALK ABOUT WESTERN feature pictures?

WHY ALL THIS FEVERISH EXCITEMENT ON THE PART OF OTHER producers, photographing all the cowboys who can ride a hoss and throw a rope?

HOW COME THAT THE VERY PRODUCERS WHO HAVE ALWAYS high-hatted the despised "western" and tried to get you out of the habit of booking such low-brow stuff are now beating the advertising tom-tom and telling you about their amazing new "stars" and "discoveries" and "finds"?

THE ANSWER IS SO SIMPLE THAT IT IS ALMOST SILLY:—THEY HAVE just discovered that Universal western feature pictures have been the backbone of thousands of theatres for years and years and years. Now that they cannot break your habit of showing them, they have decided to make westerns of their own.

GREAT STUFF! THE MORE THE MERRIER—BUT LONG AFTER THEY have given up trying to find the secret of success in making the kind of Westerns you want, you'll still be making a darn good part of your net profit on Universal western features!

JUST FOR EXAMPLE, TAKE HOOT GIBSON'S NEWEST PICTURE "THE Texas Streak".

IT'S A LYNN REYNOLDS PRODUCTION AND I THINK IT'S JUST ABOUT the best Hoot Gibson picture you've ever had.

IT'S GOT FEATURES YOU NEVER SAW BEFORE. OF COURSE IT IS packed with action—Hoot Gibson at his hootingest—and it's one of the most original western stories ever written. But in addition to all this, it contains art photography that could not be beaten if it were a million-dollar production.

IMAGINE IT—ART WORK IN A WESTERN! AND IN A ROUGH AND tumble western that will yank your people right out of their chairs with excitement!

"THE TEXAS STREAK" IS UNIVERSAL'S VERY FIRST PUBLIC ANSWER to all the wild and fussy claims of other producers who are about to experiment in westerns. And every western from the Universal studios will be equally convincing!

LOOK AT ALL THE EXPERIMENTAL WESTERNS YOU LIKE—BUT when you want the real box office stuff, come right around to the producer who has always—and always will—show you the way to profits, not promises!



SAFEGUARD YOUR BOX OFFICE WITH

# THE BLOCK SIGNAL

The Latest and Greatest

## GOTHAM

Built-for-the-Box-Office  
Success*A STARTLING  
SPECTACULAR  
SMASHING  
RAILROAD  
DRAMA!*

with

## RALPH LEWIS

as the Engineer

Superb Supporting Cast Includes

Jean Arthur, Hugh Allan,  
and Sidney FranklinWritten and Directed by  
**FRANK O'CONNOR**Supervised by  
**RENAUD HOFFMAN**

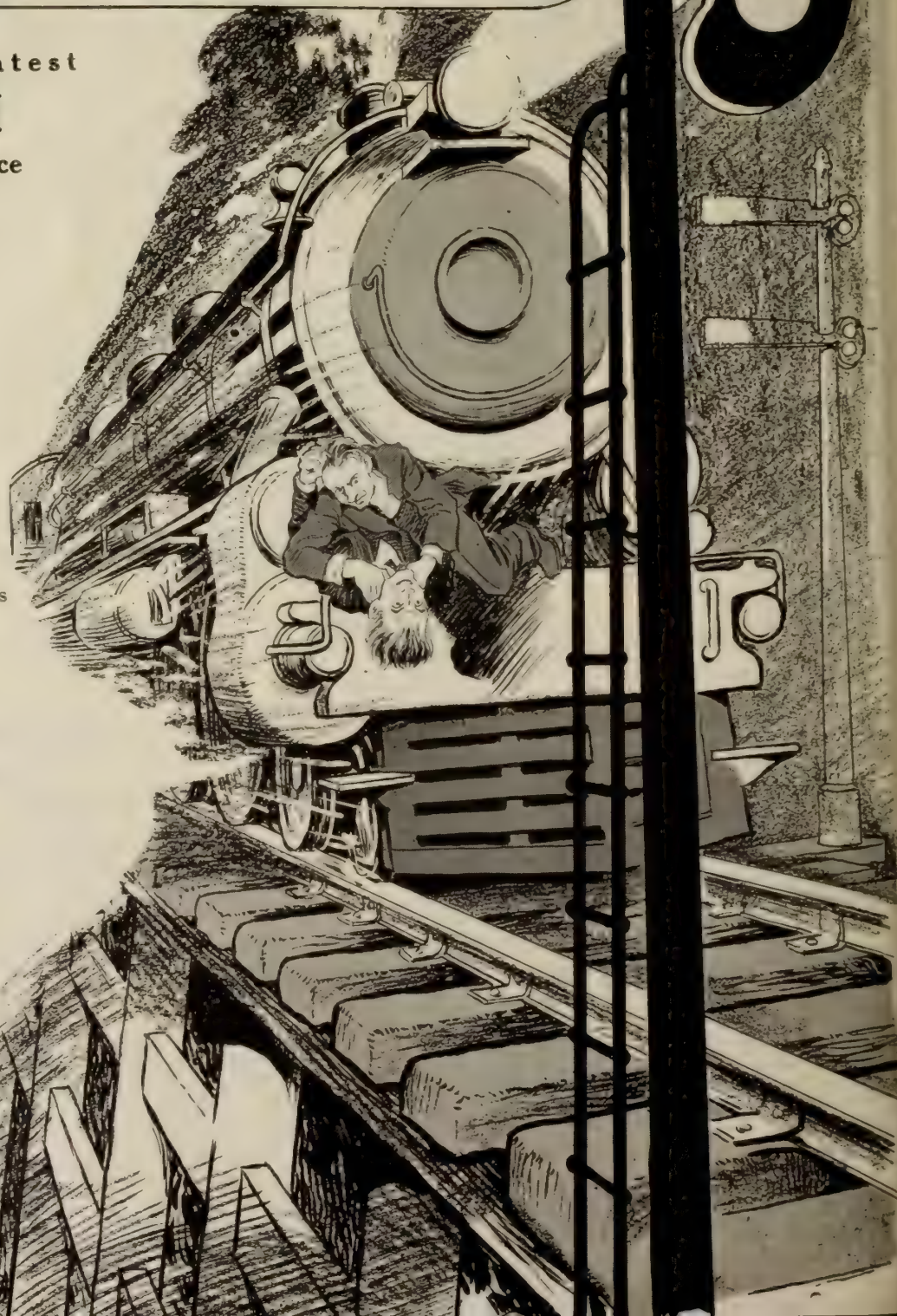
Distributed Regionally by

## LUMAS

Film Corporation

Sam Sax, President

1650 Broadway, New York City







## Four Smashing Sea Pictures

**W**HAT a bet for *any* box-office! A SERIES OF FOUR smashing sea pictures, starring LEFTY FLYNN, featuring MARJORIE DAW, picturized from four of JACK LONDON'S world-famous novels of the sea. These three names alone spell mighty melodrama!

**A**DD to that the fact that the series is being produced under the direction of Harry Revier and supervised by David O. Selznick for Albert I. Smith Productions, Inc.—a further guarantee of box-office strength and full production value.

**T**HINK what these sea pictures will mean to your program. Think of the variety they'll lend with their rugged drama, swift action, clashing emotions, flaming passions, tender love—all portrayed against the most exciting and thrilling backgrounds of storm-swept seas and sun-kissed shores ever filmed! Man, this series IS a bet for any box-office. GRAB IT!

---

**T**HIS is announcement No. 7 regarding the Associated Exhibitors' product for 1926-27. No. 1 announced Bill Cody in six Westerns; No. 2, Sandow, the dog, in six action features; No. 3, Confessions Series of four; No. 4, Buffalo Bill, Jr., in six Westerns; No. 5, Wally Wales in six Westerns; No. 6, Buddy Roosevelt in six Westerns.

---

### Associated Exhibitors, Inc.

Lewis J. Selznick, President



**RED GRANGE**

**smashes**

**Harold Lloyd's "Freshman"**

**Colony Theatre Record**

**to Smithereens**

**Colossal World Premiere**

**Opening Day**



# Opening Day! Sunday, Sept. 5

Hurdling Lashing  
Rain! Crashing  
Unprecedented!  
Traffic Congestion!

in  
BYRON MORGAN'S Greatest Story

## ONE MINUTE TO PLAY

presented by

JOSEPH P. KENNEDY

(by Arrangement with C. C. Pyle and W. E. Shallenberger)

A SAM WOOD PRODUCTION

TELEPHONE COLLECTOR'S 6262

Mr. J. P. Kennedy, of America,  
Film Booking  
1560 Broadway,  
N.Y. C.

September 7, 1926

EXECUTIVE OFFICES

Dear Mr. Kennedy:

It gives me much pleasure to inform you that Red Grange records at premiere, opening day Sept. 5th. It topped of "The Greatest" of its world \$250 Freeman, box-office draw in the history of "One Minute to Play" broke the record. It topped of "The Greatest" of its world \$250 Freeman, box-office draw in the history of "One Minute to Play" broke the record. It topped of "The Greatest" of its world \$250 Freeman, box-office draw in the history of "One Minute to Play" broke the record.

This astounding record was made despite a down-pour of rain that would have washed out the show.

Yours very truly,  
A. J. Sullivan  
Managing Director

G/SF

Distributed by

**GREATER**

# FBO

FILM BOOKING OFFICES  
OF AMERICA, INC.



# INVINCIBLE

CLASS OF SERVICE		CLASS OF MESSAGE	
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Day Letter	Night Letter	Night Letter	Night Letter
Night Letter	Radio Message	Radio Message	Radio Message

**WESTERN UNION TELEGRAM**

RECEIVED AT 4A K 19NL

BIRMINGHAM ALA  
AUG 28 1926

NED DEPINET  
FIRST NATIONAL PICTURES NY

MEN OF STEEL OPENED TODAY AT LYRIC TO TREMENDOUS BUSINESS  
BREAKING EVERY RECORD THEATRE HELD FOR BOTH MONEY AND PEOPLE  
PLAYED TO ON THE DAY DOORS OPENED AT ONE THIS AFTERNOON AND BY  
TWO O'CLOCK EVERY AVAILABLE SEAT WAS OCCUPIED STANDING ROOM ONLY  
FROM TWO UNTIL SIX SRO AGAIN AT SEVEN UNTIL CLOSING THOUSANDS  
TURNED AWAY MEN OF STEEL TRULY THE BEST BOX OFFICE BET WE HAVE  
PLAYED INTEND TO HOLD OVER FOR SECOND WEEK PICTURE WILL UNDOUBTEDLY  
BREAK EVERY EXISTING THEATRE RECORD IN BIRMINGHAM GENERAL COMMENT  
GOOD NEWSPAPERS ALL THINK PICTURE GREAT

BOB O'DONNELL  
INTERSTATE AMUSEMENT COMPANY  
425PM

121 L 23

NED MARIN  
FIRST NATIONAL PICTURES  
383 MADISON AVE NYC

DESMOINES IA  
AUG 30 1926

JUST COMPLETED SUCCESSFUL ENGAGEMENT OF MILTON SILLS IN  
MEN OF STEEL TO BIG BUSINESS NOTHING BUT PRAISE FROM OUR  
PATRONS DECLARING IT SILLS GREATEST THE PICTURE HAS PUNCHES  
THAT MADE PATRONS GO OUT AND TALK A GREAT SELLING TITLE  
AND SCENES IN STEEL WILL ARE TREMENDOUS CONGRATULATIONS ON  
A REAL BOX OFFICE PICTURE

A H BLANK  
830AM

RECEIVED AT 31W S 19NL

CHARLESTON WVA  
AUG 30 1926

NED DEPINET  
FIRST NATIONAL PICTURES NY

NOTWITHSTANDING STEADY DOWNPOUR OF RAIN ALL DAY MEN OF  
STEEL OPENED TO WONDERFUL MATINEE NIGHT PERFORMANCE EVERY  
SEAT TAKEN AT EIGHT O'CLOCK AT EIGHT THIRTY SRO SIGN UP  
AND STANDING OUT IN STREET FIRST NATIONAL HAS A REAL SPECIAL  
IN MEN OF STEEL AND NO DOUBT WILL BREAK RECORDS EVERYWHERE

REGARDS

D C SHIARELLA MGR  
VIRGINIAN AND RIALTO THEATRES



RICHARD A. ROWLAND presents

## MILTON SILLS MEN OF STEEL

by MILTON SILLS Suggested by R.B. KERN'S story "UNITED STATES FLAGSHIP"

## DORIS KENYON

Directed by **GEORGE ARCHAINBAUD**  
Produced under the Supervision of **EARL HUDSON**  
Screenplay by J.E. Goodrich  
Photographed by Ray Capron

FIRST NATIONAL'S GIANT AMONG SPECIALS



# FLORICULTURAL NOTE

Al Rockett is off for Burbank, Cal., to make two box office blooms for First National where only one sprouted before.

# MOVING PICTURE WORLD

## ADVANCE GOLF NEWS FROM SOUND VIEW

With loving gloves fitted to all clubs between strokes, maybe the Cohens will have an even chance with the Kellys to bring home the money.

Vol. 82

New York, September 18, 1926

No. 3

## Chicago Musicians Go Out on Strike, Threats Elsewhere

### Stagehands Quit in Indianapolis—Mich. Settles

(Special to MOVING PICTURE WORLD)  
Chicago, Sept. 7.

Union musicians are on strike in all Chicago theatres. Those not called out by the union were laid off by the exhibitors until the trouble is adjusted. A compromise was announced which increased wages \$4.50 instead of \$5 weekly.

The break came on working conditions, the union demanding minimum four-piece orchestras in the smaller houses. The loop houses and the larger neighborhood theatres are playing to the usual holiday business without music.

Balaban & Katz theatres cut prices to 50 cents and added to film features and presentation time. Orpheum Theatres are playing vaudeville acts that have their own music and also non-musical acts and doing a good business. The Karzas houses and ballrooms are doing a good business, they say, and other circuits report likewise.

Word was received that the strike has been called on the Blank Theatres at Rock Island, Moline and Davenport over working conditions. The stage hands and operators are also reported out in sympathy.

While Indianapolis union projectionists returned to work Wednesday at five theatres after walking out Tuesday night, union stage hands went on strike at theatres where union projectionists had not reached a settlement, and union musicians notified the theatre owners they could walk out within two weeks unless a settlement is

## Internationalizing

Paul Kohner, casting director at Universal City, arrived in New York from Europe aboard the steamship Olympic this week, en route to California. He said Universal now has under way plans to internationalize Universal pictures. One is the use of foreign stories, and the other the use of foreign actors and directors.

reached with the stage hands and projectionists.

The latter returned to three theatres after signing a contract for \$1.20 an hour, 20 cents increase. At the other two houses they returned to work pending negotiations.

With both sides holding firm up to the last minute, the M. P. E. O. of Michigan came to a settlement with the Motion Picture Machine Operators' Union this week, each faction conceding certain points until an agreement was reached. The details were not announced. The agreement was for one year.

## Made in Prague

Universal's first picture to be made in Czechoslovakia has been completed. It is "The Tomboy," an adaptation of "Vated Elleder-bush," a European "best seller." It was produced in its entirety in Prague, the capital of Czechoslovakia, or nearby. It was directed by Carl Lamac, of UFA, and presents Anny Ondrak, a young Czech beauty.

## At Briarcliff

Miss Anita Loos and her husband, John Emerson, have gone to Briarcliff Lodge, at Briarcliff Manor, N. Y., for a rest and where Miss Loos will continue work on her latest scenario.



## REST IN PEACE

Rudolph Valentino requiescat in pace. The entire motion picture colony of stars, directors, film executives, relatives and friends paid a final tribute to Rudolph Valentino at the impressive and solemn Requiem High Mass held in the Church of Good Shepherd in Beverly Hills, Cal., at 10 o'clock this morning.

More than 1,000 were gathered in the film colony church, while several thousands thronged the streets in front of the church to get a glimpse of the flower bedecked casket as it was carried down the church steps by Charles Chaplin, Norman Kerry, Mario Carrillo, George Fitzmaurice, Emmett Flynn, John W. Considine, Jr., Count Gradenigo and Tullio Carminati, who were pallbearers. Two hundred police guarded the funeral cortege of forty funeral cars to the final resting place of Valentino in the mausoleum in Hollywood Cemetery.

## Canada Will Cut Tax, Premier Tells Showmen

### Promises Early Reduction of Amusement Levy and Total Abolishment Later—Music Copyright Considered

(Special to MOVING PICTURE WORLD)  
Toronto, Sept. 7.

Exhibitors to the number of 100 who attended a general rally of Ontario picture theatre men at Toronto on September 2 waited on Premier Howard Ferguson and Hon. W. H. Price, K. C., provincial treasurer, with the petition that the Ontario Amusement tax be abolished, as it had served its purpose as a war expedient.

To the great surprise and delight of the exhibitors, Premier Ferguson announced that the amusement tax on lower-priced admissions to Ontario theatres would be eliminated at the next session of the Ontario Legislature early next year and that the whole tax would be abolished as soon as the Provincial finances warrant such a step. Premier Ferguson declared that the Conservative Government would likely stay in power long enough to see this abolishment brought about.

At the convention session, which was held in the King Edward Hotel Toronto, before the big delegation proceeded to the Ontario Parliament Buildings, a resolution presented by J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, condemning the amusement ticket levy as a "nuisance tax" and as a non-democratic form of impost, was unanimously adopted. It

was also pointed out that Great Britain, United States, Australia and New Zealand had abolished the amusement tax on low-priced tickets.

After making his announcement regarding the tax reduction, Premier Ferguson declared that, in retiring from this field of taxation, the Ontario Government would not allow the municipalities of the Province to step in and take over the tax which the government was foregoing. The dropping of the tax by the Ontario government should be made a clear gain for the people and the exhibitors should pass on the tax saving to patrons.

The Amusement Tax meant a revenue of \$1,750,000 a year to the Ontario Government, Premier Ferguson said. If he had his way, he would abolish an taxation tomorrow, but the question of financing was an important one. Those who spoke for the deputation of exhibitors included Mayor Arthur Bugg, proprietor of the Model Theatre, Midland; Ont. J. M. Franklin, of Ottawa; Harry Nathanson, of Toronto, and two members of the Ontario Legislature who introduced the delegation.

The Toronto convention also took up the question of music copyright in Canada. Col. J. A. Cooper, Toronto, who presided, declared that the action contemplated by British and foreign music publishers in regard to a royalty on copyrighted music might cost the theatres of Canada a million dollars in the next ten years.

## LONDON CABLE

W. E. ALLISON-BOOTH

Moving Picture World  
Bureau, London,  
September 7.

Newspapers here speak of waste of money in American productions on the principle that production is not big unless cost is big. An American recently paid a fabulous price for the title of a story, stating that the story did not interest him. The UFA film, "Manon Lescaut," was presented here yesterday before a large and enthusiastic audience. "The Big Parade" continues.

## A Loew Scoop

Millie Gade Corson, the first mother to conquer the English Channel, will make her first public appearance in America at Loew's State Theatre, New York, the week of September 13, starting three days after landing in this country. On arrival she will be the guest of Loew at Loew's State that evening. The arrangements were definitely closed Thursday between Loew and Archie Selwyn, the latter having been appointed to look after Mrs. Corson's American engagements.



# MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 82 NO. 3

## Fadman Here Two Weeks To Buy More Product

Edwin Miles Fadman, president of Red Star Pictures Corporation, has returned from a six months' selling and business tour of Europe, during which time he established offices for his company in Paris, London and Berlin, for the sale of American product abroad.

It is understood that he effected an unusual combination for his company, with capital interested from both French, English and German sources, and with a board of directorate international in character, with M. Biraban, D. Frank, P. Weill, R. Maeder and E. M. Fadman on the board.

Fadman remains in New York only two weeks, returning to London and Paris at the end of that time.



Rex Ingram, internationally famous director, has received notification that he had been awarded the famous Legion of Honor cross by the French Government. This is the first time this signal honor has been conferred on an American film director.

## Coming and Going

Moving Picture World announces with pleasure the addition to its staff of Merritt Crawford, too well and favorably known to the trade to require introduction here. With his long experience Mr. Crawford is possessed of a background that gives his writings authority as well as interest.

We regret to announce the resignation of William J. Reilly and John A. Archer, both of whom have been connected with the Chalmers Publications for several years but who are now seeking other fields.

"Johnny" Archer has been with Moving Picture World practically since its inception. We are sorry to part with so old and valued an aide, but he feels the drag of nearly twenty years of desk work and wants to get out into the commercial world, where he believes that he will find a more varied interest. He has several offers under consideration but has made no decision.

Mr. Reilly has been with the Chalmers Publications since he was mustered out at the close of the World War. He has done brilliant work on the Cine-Mundial as well as on Moving Picture World, but outside interests call more strongly.

We wish for both the utmost success. They carry with them the good will of the entire staff.

## Pay \$2,250,000 to Capitol in a Year

Broadway movie-goers paid more than \$2,250,000 last year to the Capitol Theatre, New York, to see the thirty-four featured Metro-Goldwyn-Mayer productions which were given first-runs at this house.

All previous records at the Capitol were shattered in the course of the year. Several times the existing record for a single day's receipts was advanced, and the first week's run of "The Merry Widow" established the remarkable box-office draw of \$68,700. The practice of the Capitol Theatre is to show films for a single week, but the popularity of no less than ten of the M.-G.-M. pictures was so great that they were held over a second week.

In its first week "The Unholy Three" earned \$60,265; in the second, \$49,960. "His Secretary" drew the crowds to the extent of \$64,600 the first week, and \$60,800 the second. "Mike" kept the crowd laughing to the tune of \$57,425 the first and \$45,231 the second week. Exactly \$60,450 the first week, and \$53,998 the second were the receipts of "The Black Bird." "Ibenez Torment" brought \$63,150 the first week and \$49,091 the second into the box office.

"The Merry Widow," straight from a long run at \$3 top in the Embassy, brought \$68,700 and \$51,640 to the Capitol in the first

and second weeks, respectively. "Beverly of Graustark" took in \$56,561 the first week and \$45,441 the last week of its run. "The Road to Mandalay," shown during the June hot spell, earned \$52,098 the first, and \$44,324 the last week.

"La Boheme" followed up its success at the Embassy with the staggering figures, \$60,339 and \$43,490, for the first and second weeks, respectively. "The Waltz Dream" earned \$106,834 in two weeks.

The feature pictures which played only one week brought in their share of the \$2,258,686 total earnings of M.-G.-M. pictures at the Capitol as follows: "Sun Up" earned \$48,200; "The Mystic," brought in \$45,576; "The Circle," \$46,600; "The Tower of Lies," \$53,200; "Fine Clothes," \$49,000; "Go West," \$50,800; "Lights of Old Broadway," \$55,271; "Old Clothes," \$43,997; "Bright Lights," \$46,500; "The Only Thing," \$54,445; "The Masked Bride," \$46,793; "Sally, Irene and Mary," \$42,298; "Time the Comedian," \$39,394; "Soul Mates," \$44,000; "Dance Madness," \$50,665; "Tae Auction Block," \$45,705; "The Devil's Circus," \$50,500; "The Barrier," \$48,700; "Brown of Harvard," \$49,346; "Money Talks," \$40,238; "Paris," \$51,166; "Lovey Mary," \$42,135; "The Midshipman," \$63,200; "Exchange of Wives," \$45,420.



L. E. Franconi, film editor for Pathe Exchange, Inc., has just passed his eighteenth milestone as an employee of that concern. He played an important part in the establishment of the Pathe News and for four years was editor.

## Finkelstein & Ruben and Saxe Talking Merge

Saxe and Finkelstein & Ruben interests have been negotiating for a year for a working agreement or a merger, it was admitted in statements, but neither organization will admit that a deal has been closed, as has been reported all week. There have been conferences during the week.

Admission of that much comes from Thomas Saxe of Milwaukee.

Saxe enterprises number more than 40 in Wisconsin and the F. & R. chain has 113 theatres in Minnesota and the Dakotas. A merger would make this one of the biggest strings of theatres in the United States.

## Goldsmith Sails

R. E. Goldsmith, representing First National Pictures in Central and Eastern Europe, sailed on September 7 for Berlin, where he will make his headquarters. Goldsmith will handle the distribution of First National product formerly released through Phcebus and Ufa, contracts with both of these German firms having just expired.

## To Feature Miss Day

Alice Day, comedy star, has been engaged by J. G. Bachmann for the lead in "His New York Wife," based on a story by Fanny Heaslip Lea.

## Aid Melting Pot

Patriotic and historical motion pictures are to be shown in the steerage of trans-Atlantic steamships bringing immigrants to this country, Carl E. Milliken, secretary of the Hays organization, told members of the International Lyceum and Chautauqua Association in Philadelphia on Monday. The films will be furnished free of charge to lines using the service.

## U. S. Distribution

United Artists, through the Allied Artists Corporation of London, has contracted with Archibald Nettefold of England to release "The House of Marney," based on the novel of the same name by John Goodwin, in all foreign exchanges associated with United Artists. Negotiations are now in progress whereby arrangements are also being perfected to release the picture in the United States. The film is now in production.

## Fox Adds Another

Fox Theatres Corporation will have a twelve-story theatre and office building seating about 4,500 covering the block along Flatbush avenue, fronting on Nevins and Livingston streets, Brooklyn, N. Y. S. W. Straus & Co. underwrote the \$6,000,000 first mortgage loan.

## Costliest House

Experts have figured that the Ambassador, St. Louis, which opened on August 25, is the most expensive theatre in the world per seat. The theatre section of the building cost Skouras Brothers \$3,650,000 and on the basis of 3,000 seats averaged in cost \$1,216 per seat. This is 20 per cent in excess of the new Metropolitan Opera House, which will cost \$5,000,000, or \$1,000 per seat, and also exceeds the cost per seat of the Uptown Theatre in Chicago, which seats 4,000 persons and cost \$4,000,000.



# Grange Picture a Hit, "Red" Signs for Second

## Astor Luncheon Celebrates Great Opening of Picture on Broadway—Hundreds Wait in Rain

A triumphant luncheon in honor of "Red" Grange, held at the Hotel Astor, New York, on Tuesday, celebrated several record-breaking feats by that "Galloping Ghost of the Gridiron" whose first starring picture, "One Minute to Play," opened on Sunday for an indefinite run at the Colony Theatre on Broadway.

It marked, for one thing, the definite fixing of "Red" as a star in the firmament of moviedom. He flashed into instant popularity as a screen favorite with the showing of his first film—something which has rarely, if ever, happened before in the history of the industry—and he did it as easily and gracefully as he has flashed across the goal line in a hundred football games.

In the face of a cold, driving rain, hundreds stood in line all Saturday afternoon and evening waiting to get into the Colony to see the college gridiron drama in which "Red" makes his debut. Police reserves had to handle the crowds.

During the course of the evening sandwiches and coffee were served to many of the chilly enthusiasts who refused to be driven from the line no matter how heavy the downpour.

Once in, the fans (and they were combination movie-fans and football fans) let their enthusiasm run loose. Two yells predominated—"There he goes!" and "Come on, Red!" The racket sounded like an Army-Navy game.

This was intensified when

"Red" appeared personally at the end of each showing of the picture, a big, upstanding, manly-looking kid with a winsome smile and a drawing, humorous way of telling his experiences before the camera.

From every angle "Red's" debut was a triumph. To the astonishment of the crowds, and particularly the professional reviewers, he proved to be a charming and capable actor, "at least as good (said a notoriously hard-boiled critic) as any young man now performing on the screen for us." The newspaper reviews of his performance were unanimous about his acting.

Then from the commercial standpoint, "Red" and "One Minute to Play" proved winners, since the Colony Theatre's record for box-office receipts, long held by Harold Lloyd and "The Freshman," was broken by more than \$200.

The luncheon at the Hotel Astor was presided over by "Big Bill" Edwards, the famous Princeton guard. He paid fine tribute to "Red" as an example of clean, young Americanism. "Red" announced that he had signed to make another motion picture feature—not a football story—for F. B. O. Byron Morgan will be the author and Sam Wood the director, as was the case with "One Minute to Play."

After saying farewell to all the writers, whom he won at once by his likeable kiddish personality, "Red" left for Aurora, Ill., to gather together his football team and start hard training for the season.



The same old smile! First picture of Carl Laemmle since his complete recovery from appendicitis.

## Producers Elect Lasky, Will Better Conditions

Jesse L. Lasky was elected president of the Association of Motion Picture Producers at the semi-annual meeting of that organization held in Los Angeles. He succeeds Charles Christie, retiring president.

The association voted to immediately improve working conditions in the studios of Southern California. Part of the reforms include construction of recreational facilities, increase of wages, establishment and improvement of hospitals and medical services and group insurance.

Other new officers elected were Irving C. Thalberg, first vice-president, and M. C. Levee, second vice-president. Fred Beetsom remains as secretary-treasurer.

## Milne Goes West

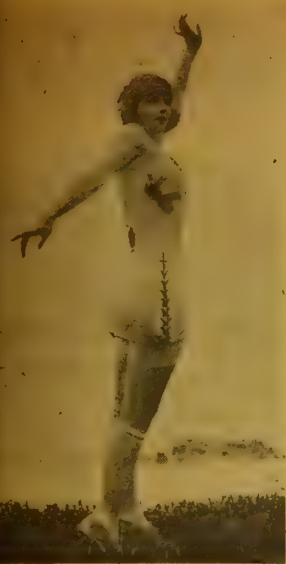
Peter Milne, author and scenarist, has left New York for Hollywood to fulfill several scenario contracts and to discuss details of two original stories with West Coast producers. Mr. Milne recently sold "Fast and Furious" to Universal.

## Goldberg a Titler

Rube Goldberg, nationally known cartoonist and humorist, has been signed by B. P. Schulberg, Paramount associate producer, to title "The Campus Flirt."

## Miss Laemmle Ill

Miss Roxabelle Laemmle, daughter of Carl Laemmle, who now is recuperating in Laupheim, Germany, from an operation for appendicitis, has also been stricken by the same ailment and successfully operated upon in Frankfurt. She was stricken suddenly as was her father. There are now no appendices in the entire Laemmle family, Carl Laemmle, Jr., having lost his less than a year ago. It is possible that Miss Laemmle's recovery may delay the return of the Universal president to America, which is scheduled on September 21, aboard the Leviathan.



## Allene Ray Will Essay Long Swim

Allene Ray, known to millions of moviegoers as the "queen of serials," has announced her intention of entering into competition for the \$25,000 prize offered by William Wrigley, chewing gum magnate, for anyone swimming from San Diego to Catalina Island. The charming and dexterous blonde young lady who, week after week, thrills movie audiences by her exploits in Patheserials, has already notified officials of her intention and hopes to enter the waters of the Pacific by the end of October.

## New Building Plans

Plans for an extensive building program, involving the construction of a new stage, to be added to the small city of stages now at the big studio, a new laboratory building, remodeling and enlarging of the building housing the staff of writers and other details, have been completed at the Metro-Goldwyn-Mayer studios, where building operations will start in a few days.

## Gould Appointed

Appointment of George D. Gould, former motion picture trade paper editor and newspaperman, as news director for West Coast productions for Associated Exhibitors, Inc., is announced by David O. Selznick.

## Opens Big

Paramount's "Bean Geste" opened at the Aldine Theatre, Philadelphia, September 4. Precedent was broken by the fact that this was the first time any big attraction opened at a matinee. At this performance the house was completely sold out. By Friday night before the opening there was not a seat to be had for the Saturday night performance. The advance sale is by far the largest the Aldine Theatre has ever had.

## Philadelphia House For United Artists

A 5,000-seat film theatre, one of the twenty theatres of the United Artists Theatre Circuit, is to be erected in Philadelphia, with the Stanley Company of America and United Artists Theatre Circuit, Inc., associated in the enterprise. As soon as decision is made as to location of the Philadelphia theatre, the site will be made public.

The determination to erect this theatre came directly as a result of a conference between Jules E. Mastbaum, president of the Stanley Company of America, and Joseph M. Schenck, chairman of the Board of Directors of United Artists Theatre Circuit.

## M.-G.-M. Signs Herbert

F. Hugh Herbert, the British novelist whose "There You Are" was recently produced at the Metro-Goldwyn-Mayer studios, and who aided in the adaptation of "The Waning Sex," has been placed under a new contract by which his services are retained by the M.-G.-M. scenario staff.

Inc. Negotiations were completed this week.

The new house is intended to accommodate "pre-release" pictures distributed by United Artists.

United Artists also has arranged to build theatres of a similar nature in New York, Detroit, Boston, Pittsburgh, Washington, Chicago, St. Louis, Minneapolis and Los Angeles immediately, sites now being selected. The Philadelphia house will be the only one in the country not directly under control of United Artists Theatre Circuit, although it will be used exclusively for showing of United Artists pictures.

## Obituary

Hugh Gray, known affectionately as "Hughie" to everyone who regularly entered the portals of the Famous Players eastern studio, died suddenly last Tuesday morning. In the last 15 years of the three score and ten allotted to him, Hughie ably guarded the doors.



# Our Stock Market . . . . . By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

## Daily High and Low—Per Share

1925 RANGE		1926 RANGE		PAR	Sept. 1	2	Sept. 3	4	Sept. 5	6	Sept. 7	8	Sept. 9	Range for Week	
High	Low	High	Low		High	Low	High	Low	High	Low	High	Low			
83½	51¼	76¼	64	(a) Balaban and Katz	25	66	66	63¼	63½		87	66	86	66	1,135
118	104½	123	106½	Eastman Kodak	no par	119½	119	119½	119		119½	118½	119½	119½	7,400
114½	90¼	127¼	103½	Famous Players Common	no par	115½	114½	115	114½		115½	114½	115½	114½	7,500
120	103½	124	115	Preferred	100	119½	119½	118	120 *		120	120	120½	120½	200
11½	4½	7¼	3½	(b) Film Inspection	no par	7½	7	7½	7		7½	7½	7½	7½	1,000
110	100	107	96	First National Pictures, Pref.	100	103½	103½	103½	103½*		103½	103½	103	103½*	300
85	68½	85	55½	Fox Film "A"	no par	71¼	70½	72½	70¾		73	71¼	73	72¼	7,500
32	26	34½	19	(b) Fox Theatres "A"	no par	24½	24	24½	24½		24½	25 *	24½	24½	1,100
14½	13	15½	9	(b) International Projector	no par	11	14 *	11	14 *		11	14 *	11½	14 *	.....
44½	22	43½	34½	Loews, Inc.	no par	42	41½	42¼	41½		42¼	42	42¼	41½	7,100
24½	18	24½	22¼	Metro Goldwyn, Pref.	27	23½	23½	23½	23½		24	23½	23½	24 *	1,300
20½	19½	23½	15½	Motion Picture Capital	no par	18	18	18	17½		18	18	17¾	17¾	1,300
90½	70	83	45½	Pathe Exchange "A"	no par	53½	53	53½	53½		53½	53½	53½	53½	1,500
(c)	—	40	18½	(c) Roxy Theatre (Units)	—	25	25	25	25		25½	25	27½	27	.....
—	—	12	2½	Roxy Theatre, Common	no par	6¼	6¼	6½	6½		7	7	7	7	.....
65	45	89	45	(d) Stanley Co. of America	no par	87½	86	87	85		87½	86½	89½	86½	20,950
13	5½	14	6½	(b) Trans-Lux D. P. Screen	no par	10½	9½	10½	9½		10½	10	10	9½	29,400
—	—	102½	88	Universal Chain Theatres	ctf.	98½	101 *	96½	101 *		97	102 *	97	102 *	.....
47	24	41	29½	(b) Universal Pictures	no par	32	34	32	34 *		34½	34½	34½	34½	600
103½	94½	97½	90	lat Pref.	100	95	95 *	95½	96½*		95½	96½*	95	96½*	.....
23½	17½	54½	12	Warner Bros. "A"	10	48½	46½	50½	46½		51½	49½	53½	50½	77,500
19	13½	52½	8	(b) Common	no par	48	47½	49½	47½		50	49	51	49	10,600

(\*) Bid and asked; no sales these days

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.

(d) Philadelphia Stock Exchange

(e) Not available

(f) Range of Old Stock.

### Production Booms at Fox Eastern Studios

Production activity at the Fox Eastern Studios will reach unprecedented heights within the next few weeks with three companies at work converting Broadway successes into Fox pictures. The three plays are "The Music Master," the David Belasco stage success, which Allan Dwan will produce; "The Auctioneer," another Belasco hit, which Alfred E. Green has been assigned to direct, and "Bertha, the Sewing Machine Girl," one of A. H. Woods' early successes, which has been assigned to Irving Cummings.

### Sees Big Season

Lou B. Metzger, general sales manager for Universal, returned to New York this week after holding sales conventions in Chicago and Kansas City, bringing word that the current season is the heaviest selling season ever experienced in the motion picture industry and that it is due to be the longest. Heavy selling will last this year until well along in October, he says, explaining that Universal expects to retain its full selling force all the year around this year.

### Norma Plays "Camille"

Norma Talmadge is to realize a long cherished ambition to play the title role in "Camille," as this will be her next picture, with Fred Niblo directing. It also has been announced by Famous Players-Lasky Corp. that "Camille" will be produced with Pola Negri as the star.

## Another Big Opening For Vitaphone Show

(Special to MOVING PICTURE WORLD, Atlantic City, Sept. 7.)

What many consider the most brilliant opening recorded in the history of "The Playground of the World" was that at the Globe Theatre, Atlantic City, Monday night, when Warner Bros. made their world premiere of their road show presentation of the Vitaphone and John Barrymore in "Don Juan." So great was the throng which attempted to enter the playhouse that the police were called out an hour before the curtain to handle the jam. Every seat was sold an hour before the doors opened.

Among the auditors were the Governor of New Jersey, Harry Moore, and the members of the various departments of the state; Mayor Edward Bader and the heads of departments of the city commissions; the Mayors of Absecon, Pleasantville, Somers

Point, Ocean City, May's Landing, Hammonton, Egg Harbor, Ventnor, Longport, Vineland and Cape May.

Jules Mastbaum, president of the Stanley Company of America, Philadelphia, who was in Europe when "Don Juan" had its famous New York City premiere, was present.

The top price for the attraction is \$2 for the matinee and \$2.75 for nights, stiff prices for Atlantic City. The advance sale on Monday morning was more than \$1,000, which broke every record for a picture in Atlantic City.

The Warner brothers, H. M. Abe and Sam, were present. Jack Warner dropped all thoughts of production and came from the Hollywood studio. Dave, who has a great plantation in the South, and who is not interested in pictures, made a joyous fifth to the party of brothers.

### Planck Joins Publix

George E. Planck has resigned the management of the Universal houses in Sedalia, Mo., to resume his former place as assistant to Lem Stewart in A. M. Bottsford's department of Publix publicity. Mr. Bottsford's department, which is an extension of Lem Stewart's exploitation department, has become so essential to Publix that it has been very materially increased in personnel through the summer.

### Movie War Ends

The Sunday movie war in Columbus has apparently ended. Across the closed doors of the Crump Theatre last Sunday was a placard with the announcement, "Padlocked." Another card said, "Next Town Has Movie Shows." Frank Rembusch of Shelbyville, proprietor of the theatre, and several employees have been tried and found guilty of Sabbath desecration by operating on Sundays.

### Carawe, Count Tolstoi Arrive in Los Angeles

Edwin Carawe, noted director-producer, accompanied by Count and Countess Ilya Tolstol, arrived in Los Angeles on Wednesday. Carawe will film "Resurrection," the immortal story written by Leo Tolstol, father of Count Tolstol. The latter will act in an advisory capacity.

In the party were Louis Jerome, business manager for the producer, and Peter Rostov, production advisor. United Artists will release the picture.

### Films Attract Artist

Harry B. Lachman, long noted among American artists in Paris, proposes to forsake canvas and brush for the silent screen, giving as his reason a conviction that painting is in a state of stagnation while motion pictures are best means of artistic expression. His exact plans have not been announced.

### Buys Musical Farce

Carl Laemmle, now recuperating in Carlsbad from his recent operation and illness, has bought the screen rights to the famous Viennese musical farce, "Polish Blood." It will be produced at Universal City.

### Wells' Son Here

Frank Wells, son of H. G. Wells, is in America for a period of several weeks to study film directing, in which he has been interested since completing his Oxford studies.



Rod La Rocque strikes an effective pose in "Gigolo," produced by De Mille Pictures Corp. for Producers Distributing Corp. Jobyna Ralston and Louise Dresser are the other featured players.



## Let's Add the Office Boy and Quit

**S**OMETIME the line will have to be drawn somewhere against the growing evil of screen and poster credit. Let's add the office boy and quit right now.

Unless something is done pretty soon we shall have to get out the one-sheets in three-sheet size to accommodate the credit lines.

The laborer is worthy of his hire and the artist is deserving of recognition for his achievements, but the thing of screen credit is getting badly overdone. Pretty soon we shall have the boy who blacks the star's boots clamoring for recognition on the film.

It's bad enough to have fifteen or twenty names added to the essential facts of star and direction at the opening of a picture. The manager who does not like the idea can temporarily remove this section of the film and jump from the proper credit lines to the first scene, but you can't cut them off the lithographs and window cards.

M. W. Larmour, of Graham, Texas, complains that often the window cards supplied contain the names of some director who means nothing to his public and yet omits the stars who have a direct influence on the box office takings.

He made complaint to one offending company and was told that the production staff insisted upon credit lines and succinctly adds: "And so it is done to sop their feelings. And then they want me to pay for it."

He mentions specific instances where the name of a director has been run in letters from three to four inches high while there is not any mention of from two to four players of real pulling power.

Mr. Larmour and his fellow managers purchase accessories to advertise a picture production. It would seem to be good business to give him what will best advertise his attraction.

There is a certain value to the author's name. In some instances this exceeds the drawing power of the star name, though not often. Some directors, through their excellent work, have built up a clientele for themselves. Their names may mean money at the ticket window.

But there is no drawing power to the names of the title writer, the title artist, the adapter, the scenarist, the technical director, the art director, the costumer, the property man, two or three camera men, the research director, the film cutter and others who are unknown to the general public. Only lately a special credit line was given a photographer who loaned a single still, to be used as an insert in one of the scenes.

The matter of credit lines is getting to be a joke with a decidedly serious side. It may be very gratifying to the persons named, even though no one ever pays any heed to their naming, but it is unfair to ask the exhibitor to pay for such advertising; particularly when these names are permitted to crowd out names with a definite cash value.

All of these persons are well paid for the services they render. It would be only fair to ask them to pay for the advertising they receive.

Screen credits are merely a nuisance, but the lithographic credit is an imposition.

Why not cut it down before the evil becomes too great?



# BY THE WAY

by Merritt Crawford

**T**HE shofars will be making so much noise, as this is being printed, that "Masseltoph" and "Happy New Year" are by way of being superfluous, but in making our bow, as it were, from our newly dusted desk in the editorial offices of the daddy of 'em all, THE MOVING PICTURE WORLD, we confess to a feeling of elation and keen satisfaction at being able to greet all our friends in the industry again, whether they celebrate the holiday or not.

It's a great thing to begin the New Year right, and still better to hold fast to the worthy resolutions that one customarily makes at these times and seasons, but—to play safe and avoid any comeback from our more exacting friends—we aren't going to make any. At least we shall refrain from dishing out any rash promises just now, except to say that we aim to do our level best to live up to the opinions which our friends have formed of us in the past and which we hope those of MOVING PICTURE WORLD may have of us in the future.

BY THE WAY, as this section of the paper will be headed, will be just that. It will consist of casual commentaries, serious or the reverse, on companies, personalities, subjects or activities, within or without the industry, but relating thereto, which we think may interest the readers of MOVING PICTURE WORLD.

If you disagree with us at any time—don't hesitate to say so—and (if it isn't too long or too ornery) we'll try to print it. On the other hand, if you do like what we say—don't be bashful. Just dash it right off on your typewriter and mail it before you have a relapse. We may not print it, because too many suspicious souls might think we had written it ourselves, but at least you will have the consciousness of having done a kind deed, something not to be despised, even if the print and advertising overhead has to be deducted first.

Having thus announced our intentions and responsibilities to all, we may as well get down to work—let's go!

**T**HE best answer to a lot of rumors that have been going the rounds, ever since Lewis J. Selznick took over the reins at Associated Exhibitors, which have had to do with the possible future of that company, seems to us to be the line-up of product which Elljay has gathered unto himself for the coming season.

## Grauman to Produce?

**R**EPORTS from the Coast have it that Sid Grauman, greatest of showmen, is to turn producer. The Film Mercury, Tamar Lane's newsy little paper, is authority for the statement that Sid has a story idea, which he may have a well-known scenarist put into proper shape and later produce on a "lavish scale" in Europe. Later—quite a little later—upon its completion the film "may" be run at the New Chinese Theatre in Hollywood for "an entire year."

Phew! But that's optimism for you! What we'd call a rather large order! It just shows what can be done with an idea, if you work fast enough. 'S'matter of fact, we'd have accepted the yarn at its face, if it hadn't been for that "year run" tag at the tail of it.

Guess we'll wait now to hear from Sid Grauman about it, before we spread the news.

While no specific announcement has yet been made, it can be said that Associated will release no less than fifty-two program pictures, western, sea stories, secret service and society dramas, horse and dog stories and a wide variety of others of equal box office tone, together with twelve specials of first run quality during the season of 1926-27.

When it is known that all pictures scheduled for Fall release, with but one or two exceptions, are already completed with their advertising accessories now ready or in work, while practically the whole of next year's program list is definitely arranged for, the question as to where Elljay was to get his next year's product, that has seemingly worried a lot of good folk, would seem to be fairly well answered.

Our tip to the industry is to keep bullish on Elljay stock. We predict that some mighty big and important happenings in their effect on the trend and development of this business which are now in process of forming have had their origin in his fertile brain and we'll all hear more of them before long.

**A**T the luncheon to Red Grange at the Astor this week, Hy Daab informed us that "One Minute to Play," on its opening day at the Colony had topped the first day's "take" of "The Freshman," which hitherto has held the house's record, by some two hundred and fifty iron men.

Considering the bad weather which prevailed and the fact that a million or two of New York's regular movie patrons were week-ending out of the

city on account of the holiday, it appears that Red Grange's maiden picture is going to live up to the predictions of the critics.

"Big Bill" Edwards, who acted as toastmaster at the luncheon, got a big hand from the crowd (and, we think, a swift kick in the shins from C. C. Pyle, who sat next to him) when he promised that "all within the sound of his voice" should receive a season pass to the football games this fall.

Our guess, however, is that Red Grange and his manager, to say nothing of F. B. O., will "clean up" enough on "One Minute to Play" to more than made up for any deficit which may be caused by a few football "deadheads," so that "Big Bill" was probably able to square himself afterward with his boss.

In announcing that his protégé, Red Grange, would make another picture for F. B. O. immediately after the close of the football season, C. C. Pyle also disclosed that his tennis star, the famous Mlle. Suzanne Lenglen (pronounced Lenglen) would make her screen debut under F. B. O., auspices as the homeliest headliner in the history of the silver sheet.

He predicted instant success for her, on the ground that her screen appearance would bring heart and hope to thousands of American girls with movie aspirations, who had hitherto been convinced that beauty alone was essential to cinema distinction.

Before leaving the subject of Red Grange and his box office picture, we don't want to omit mention of Sam Wood and Byron Morgan, to whose painstaking and care and craftsmanship much of the film's popularity must be credited.

It's some job to take a regular fellow and make an actor of him overnight, even if he has a ready-made star name and screen personality such as are the particular possessions of Red Grange, and it's an even harder one to write and picture a story for said star which is a "natural." Something like holding two straight flushes in succession or holeing out in one. And Wood and Morgan have done both between them.

We wish them luck with Mlle. Lenglen, but if they asked us our private advice, we'd say: "Stick to Red Grange and play safe!"



## Protect Against Mob Panic

**N**OT since the Boyerstown disaster have American readers been so shocked at the story of a theatre conflagration as they have over the burning of the cinema last week in Drumcollogher, Ireland, with a death roll of more than fifty.

It seems almost unbelievable to read that the few windows were iron barred, and there was no exit to the roof. Not a single chance was given the unfortunate patrons. Trapped like rats, they could only huddle miserably until the falling of the floor brought an end to their ordeal. There seems to have been no such thing as fire inspection.

Such a condition could not be found in this country today. We have had our costly lessons, and even the smallest towns require reasonable compliance with the common sense rules of safety. But there is always one factor that is only partially under control. You can provide ample exits, red light indicators, a fireproof projection room and all the rest, but you cannot guarantee against a mob panic, and in a panic all the other safeguards may be as naught.

More than once panic has been prevented by the house employees, and no manager is doing his full duty by his public unless he has a fire drill at least once a week. Assign each employee to a certain post for the performance of specific duties. One usher should be told to see that the exit doors are opened. They may be automatic in their working, but if they are thrown open it will aid materially. The tendency is to leave a place by the means of entrance. People will rush past closed emergency exits to crowd into the congested foyer.

If the staff is sufficiently large, there should be one usher halfway down each aisle to reassure the patrons seated near the screen, and the orchestra leader should be instructed to strike up an exit march. One manager, an old-time volunteer fireman, played his audience out at each show with the same march. Had it ever been played during a performance, the chances are that half the patrons would have started to leave the house through force of habit.

Perhaps the greatest factor for safety in recent years has been the cessation of newspaper talk about "explosive" film. Ten or fifteen years ago every fire in a film theatre was an explosion by the time it got into the newspapers, and the result was that the slightest wreath of smoke or even the senseless cry of "Fire!" would throw the entire mob into a frenzy of fear. Today it is no infrequent thing to read of a single girl usher quelling an incipient panic because the news-

## A Lot of Kisses

**K**ISSING is taboo in the Land of the Lotus. Geisha girls and Samurai frown upon the unsanitary, if commonly pleasing practice. So scenes showing the slightest osculatory action have to be cut from all pictures shown to the Japanese public. Nippon must be kept pure. Thus it happens, according to advices from Tokio, that the police film censors there have cut, ripped or otherwise eliminated no less than 800,000 feet of film in which kissing scenes were shown during the past year. Some kisses and some footage!

papers no longer foster the suggestion that motion picture film is closely akin to T. N. T.

Under the present circumstances there is no real danger of an American theatre panic, but you cannot afford to neglect the precautions of fire drills, clear exits and open lobbies.

## Penn Showmen Wait and Hope

**S**UNDAY openings in the Keystone State, where Governor Pinchot believes that the blue laws should all be of brightest indigo hue, may become a reality despite the gubernatorial frown, if certain proceedings now under consideration in the courts are favorably acted upon.

The injunction granted by Judge Smith of the Common Pleas Court against police interference in the Sunday baseball games at Shibe Park, if made permanent, will have an important bearing on the right of Pennsylvania exhibitors to open their houses on Sundays. Similarly, the quo warranto proceedings now being brought by the State authorities against the Sesquicentennial Exposition Association to determine whether they can legally charge admissions to the Exposition grounds on Sundays, will also have a distinct influence in shaping future conditions for the Pennsylvania theatre owners.

Pending the court's decision, Keystone showmen can only wait—and hope.

## Short Course In Film Directing

**F**RANK WELLS, son of H. G. Wells, the novelist, according to the dailies has come to America to spend ten days studying film directing and gather some ideas as to how the Yankee producers get away with it.

When he returns to Merrie England the British film problem doubtless will be solved.

## Heard at the World's Crossroads

**W**INNIE SHEEHAN and Tom Mix are due to arrive in the East some time this week in order to be present at the Dempsey-Tunney fight at the Sesqui. With them will come a lot of other Fox executives in a special car. After the fight Tom, who is the champ's closest personal pal, will accompany Dempsey and his bankroll back to the Coast. Rumor has it that Winnie, who is the Fox vice-president in charge of production, will spend some time at the Fox eastern studios, enlarging the activities there considerably, with the possibility that the long awaited announcement of the Fox talking pictures may materialize. Sol Wurtzel, general studio superintendent for Fox, is expected to be in the party. Wurtzel, by the way, holds the long distance record as the head of the same studio for the greatest period of time in the business, having been with Fox Films in this capacity since 1917. He will round out his ninth year in the job on October 2.

Denison Clift, of the Cecil B. De Mille scenario staff, is in town to attend the opening of his first stage play, "The Prisoner," an Al Woods production, which will come to Broadway at the Forrest on September 27. Lowell Sherman will be starred, with Ann Harding, Louis Calhern and Crane Wilbur, another screen old-timer, in the cast. Clift left Fox in 1920 to go abroad for three months and stayed away for three or four years, spending most of his time in England. He has written two scripts for De Mille since going with that organization in addition to the forthcoming stage play. One of them, "The Yankee Clipper," a story of the clipper ships of 1850, Rupert Julian is now directing, while the other, "Rubber Tires," a novel yarn of wandering automobile gypsies, will be put into production shortly after Clift's return to the Coast.

Pat Garyn, who before he began to take on weight used to look like Harold Lloyd photographs, is now assistant sales manager for National Screen service with his old friend and chief, Herman Robbins, the vice-president and general manager of that live-wire trailer organization. The two ought to form a world beating combination, for Herman was sales manager for Fox before he left to form the Nation Screen Service Corporation with Akiba Weinberg, while Pat, who has held down most executive jobs in the film business, among them division sales manager for Metro-Goldwyn, handling eleven mid-west branches, has one of the widest acquaintance lists in the game. Both Pat and Herman are due for congratulations.

Joe Brandt is back at his desk at Columbia, after a near shave with pneumonia. He is all pepped up over reports of Columbia's new feature, "Rosie O'Grady," starring Shirley Mason, which had its premiere in Hollywood last week and can hardly wait for the print to arrive. It is said that Jack Cohn's telegram describing the reception of the picture in Hollywood did Joe more good than the doctors and made him an early convalescent.

Jack Connelly, bright particular star of the Hays organization, who has been personally conducting Senator Pat Harrison's European tour in the interests of world peace or whatever it was that occasioned the trip, returned on the Leviathan last week.

He went direct to Washington, but will be back in New York as soon as he safely deposits his charge, the senior Democratic Senator and gets a receipt. Then he will (perhaps) tell us all about the trip, provided General Hays doesn't have to send him hot-foot somewhere else.



# On the West Coast

**Flynn Looking For "Finds"**

**Schulberg and Fineman Reunited**

**All Studios to Have School Rooms**

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.  
Tel.: Gladstone 0308

Larry Urbach, Manager



Marion McDonald, beautiful Mack Sennett-Pathe player.

## "Bardelys" Opening Switched to Sept. 29

The closing date for "The Volga Boatman" at Fred Miller's Carthay Circle Theatre has been shifted ahead again and the last performance will not be given until September 26. The theatre will be dark for two days to allow ample preparation for the premiere of "Bardelys the Magnificent," the M.-G.-M. attraction with John Gilbert as star and King Vidor as director.

\* \* \*

## Chase Finishes Work In "Be Your Age"

Charley Chase, Hal Roach comedian, has completed "Be Your Age" under the direction of Leo McCarey, and is enjoying a short vacation before starting another fun film. Gladys Hulette plays opposite Chase in "Be Your Age," which will be released by Pathe.

\* \* \*

## Plans Trip to N. Y.

Richard Barthelmess, upon the completion of his current Inspiration Picture, "The White Black Sheep," plans a brief trip to New York. He is expected to finish within four weeks and will be gone about six weeks.

## Flynn to Pick Stars for Foreign Films

One of Hollywood's best known directors, Emmett Flynn, has been commissioned by leasing film producers of Europe to survey the field of the cinema capitol for possible "finds" to be starred in productions to be made abroad.

Since prominent stars have been flocking to America in response to offers of better financial remuneration, European producers are being impressed with the necessity of importing talent if they are to compete with American films abroad, according to Flynn.

Feeling that they cannot compete with producers of the United States for the bigger stars, because of the lesser financial standing of Continental studio units, the European executives believe many real "finds" are being overlooked in the abundance of talent in Hollywood who can be successfully starred abroad.

\* \* \*

## Poland Signed by Universal

Joseph Franklin Poland, chief continuity writer for the Douglas MacLean Productions, was signed to a long term contract by Universal to supervise and edit all feature comedies made at Universal City. This newly created post was awarded to Poland who has achieved the reputation as one of the foremost screen comedy writers of today.

Poland is a former New York newspaper man and came to the West Coast a year ago after completing two years on the First National scenario staff.

\* \* \*

## Fineman Rejoins Schulberg

After a separation of ten years, B. P. Fineman rejoined B. P. Schulberg and the Famous Players-Lasky Corporation. Announcement was made that he will serve as executive assistant to Schulberg, recently made sole associate producer in executive control of the Paramount West Coast studio.

Fineman began his new duties on Monday, following the termination of his two picture contract with First National. Recently he joined First National as a producer in his own right and at the expiration of his contract there entered into the new agreement that brings him back to Schulberg and Paramount.

\* \* \*

## "Runaway Enchantress" Sills Next

"The Runaway Enchantress," a short story by Mary Heaton Vorse, recently published in Liberty Magazine, will be Milton Sills' next starring vehicle for First National. This will go into production as soon as "Men of Dawn" is completed by Sills. Carey Wilson will write the scenario and also manage the production. The director has not yet been assigned.

\* \* \*

## Hale to Direct "Rubber Tires"

Evidence of the confidence Cecil B. De Mille has in Alan Hale is revealed in an announcement that Hale will direct "Rubber Tires," a production which is expected to be something of an epic of the auto camps and which is planned as one of the most important pictures on the current De Mille Studio production schedule.



Anna May Wong, well known Chinese actress, signed by Hal Roach for Pathe comedies.

## School Rooms in All Studios Now

By an agreement among members of the producer's association all large studios are installing schoolrooms for children this year, regardless of the regularity or irregularity of their employment of minor talent.

The Hal Roach studios have maintained a special schoolroom for "Our Gang" and other children employed there for the past four years, following the theory of Hal Roach that lack of proper education facilities hurts a child actor's chances for success more than his training under the lights may help him.

\* \* \*

## Anna May Wong in "The Desert Toll"

Anna May Wong has been added to the cast of "The Desert Toll," western feature starring Francis McDonald for M.-G.-M. release. Kathleen Key has the feminine lead and Tom Santschi is the heavy. Cliff Smith is directing. Miss Wong plays an Indian character.

\* \* \*

## Now Shooting

George O'Hara is shooting on the third of his series of starring vehicles for F. B. O., "Hi, Taxi!" under Del Andrews' direction. Doris Hill has the leading feminine role.



## Rudolph Schildkraut In "Country Doctor"

An announcement from the De Mille studio tells of plans for the early filming of "The Country Doctor," with Rudolph Schildkraut in the title role. William K. Howard will direct.

Rudolph Schildkraut is rapidly establishing himself as one of the greatest artists of his type on the screen, despite the fact that he made his cinema debut but recently in "His People." Since that time he has enacted the role of Balkan king in "Young April," and a western mining town sheriff in "Pals in Paradise." He is now portraying the High Priest Caiaphas in De Mille's picturization of Christ's later life, "The King of Kings."

\* \* \*

## Final Episode of "Bill Grimm's Progress"

A. E. Gillstrom is shooting on the twelfth and final episode of the "Bill Grimm's Progress" two-reel series for F. B. O. "The Knight Before Christmas," Margaret Morris, Jack Luden, Grant Withers, Al Cooke, Kit Guard and Yvonne Howell have the featured roles.

\* \* \*

## Viola Dana Starts In "They're Off"

Viola Dana begins the first production on her new contract with F. B. O. next week, a racing story titled "They're Off." Director Eddie Dillon is assembling the supporting cast for the picture, which begins as soon as Miss Dana completes her present engagement with First National.

\* \* \*

## Ted McNamara On Fox Contract

Ted McNamara, a youthful Australian of whom much will be heard with the release of the screen version of "What Price Glory," has been placed under a long term contract by Fox Films.

McNamara's work first attracted attention in "Shore Leave," with Richard Barthelmess, and Raoul Walsh was quick to sign him for the comedy private in "What Price Glory."

\* \* \*

## F. B. O. Buys "Kid's Last Fight"

"The Kid's Last Fight," an original story by George W. Yates, Jr., has been bought by F. B. O., and will be used as material for a Tom Tyler Western film. F. A. E. Pine is doing the continuity.

## Three Start at Warner Studios

Following a day's vacation observance of Labor Day, Warner Brothers studio resumed operations with increased activity. An original comedy written for Syd Chaplin by Charles Reisner and Darryl Francis Zanuck titled "The Missing Link" started shooting under the direction of Charles Reisner. This marks the fourth Chaplin directed by Reisner.

Michael Curtiz, European director recently placed under a long term contract by Warners, started production on his first picture to be made in America. It is a screen adaptation of "The Third Degree" by Bess Meredith and Graham Baker from the stage success of the same name by Charles Klein. Dolores Costello is being starred.

The first scenes of "While London Sleeps," a melodrama of the Limehouse district of London starring Rin Tin Tin, were taken under the direction of Walter Morosco who also wrote the story. Helene Costello and Walter Merrill are playing the human leads.

\* \* \*

## John McCormick to N. Y.

John McCormack, general manager of First National's West Coast production, will leave about the middle of this month for New York on a business trip. While in New York McCormick will see the new plays with a view to securing desirable screen material, and will confer with eastern executives.

Accompanying the executive will be Colleen Moore, who is to make exterior scenes in New York City for her next First National star picture, "Orchids and Ermine."

\* \* \*

## McGowan Starts "Our Gang"

Elaborate plans for the production of the greatest "Our Gang" comedies in the history of this Hal Roach series are being made by Robert McGowan, their director, who has just arrived from Europe in company with Jimmy Finlayson, Hal Roach star. Finlayson and McGowan worked in London, Paris, Rome and Venice, shooting film for two or three comedies, besides enjoying a short vacation.

In London they secured all of Finlayson's individual scenes and all general atmospheric shots for an "Our Gang" comedy in which Finlayson will play, called "London Bridge." In Rome they photographed the Forum and other sacred sites by special permission.

\* \* \*

## "Barbed Wire" Next Negri Film

As her next picture Pola Negri will make "Barbed Wire," based on Hall Caine's "The Woman of Knockaloo," declared to be Caine's masterpiece and one of the most dynamic stories to come out of the war.

Production is scheduled to start September 19. Rowland V. Lee will direct Miss Negri in this picture, his first since joining Famous Players.



Bogart Rogers, general manager, Douglas MacLean Productions, William Frazer, general manager, Harold Lloyd Productions, Mrs. George Weeks and George Weeks, in charge of distribution department of Famous Players-Lasky Corp., on their arrival at Los Angeles.

## Fowler Studio Head On Cross Country Tour

Herman Fowler, owner and manager of the Fowler studios, now located in Hollywood, has started an extensive transcontinental trip which will include stops at the various "key cities," with the intention of engaging local representatives and establishing branch offices at twenty points.

Mr. Fowler plans formation of a nation-wide personnel in keeping with his recently constructed studios and laboratories on Santa Monica Boulevard and Lillian Way.

The Fowler studios are so equipped at the present time to be easily classified as one of the largest and most important commercial film laboratories.

\* \* \*

## Hogan Directing "Scourge of Fate"

James P. Hogan has been signed by Edwin King, in charge of production at the F. B. O. studios, to direct "Scourge of Fate." Hogan has recovered rapidly from his recent appendicitis operation and is now fit and ready to resume directorial duties.

Ranger, the F. B. O. dog star, will be featured in this picture. Public reception of the Ranger features already released has prompted F. B. O. to give him the best support and stories.

\* \* \*

## "Lady in Ermine" Cast Complete

With the engaging this week of Jane Keckley and Bert Sprotte for character parts in "The Lady in Ermine," E. M. Asher has completed the cast which is to support Corinne Griffith in her current starring vehicle, now in production at the Metropolitan studios under the direction of James E. Flood.

Miss Keckley, who plays maid to Miss Griffith throughout the picture, was one of the members of the original Selig Stock Company, the first company to make motion pictures in California.

\* \* \*

## Jones Buys Homesite

F. Richard Jones, vice-president and director-general of the Hal Roach studios, has purchased a tract of land in the Cheviot Hills district and expects soon to erect a home thereon.

\* \* \*

## Another for Frazer

Robert Frazer has cancelled plans to do an English film and will do another feature in Hollywood immediately upon completing "The City" for Fox.



# Selling the Picture to the Public

*This Department Was Established September 23, 1911 by its Present Editor.*

*Epes Winthrop Sargent*

## Don't Stop Selling Your Show Until You Have Sold Every Possible Ticket

SEVERAL times recently we have had occasion to visit some neighborhood house, and the conversation has been interrupted by persons who call up to know what the show is. Invariably the reply has been the title and the star.

Just that.

The other morning we dropped into the hardware store on the way over to town. A house employee came in and a clerk wanted to know what the show was that evening. He was given the title and the star.

Just that.

When we asked for a padlock the clerk showed us what we asked for, then he showed another lock that had more appeal and cost only a dollar more. He sold us the higher priced lock because it looked better.

That's that.

Next time we heard a manager recite the star and title we asked: "Why not pep that prospect up? Don't just tell him the title. Tell him it's good." And we got a stare of blank amazement. The caller asked for certain information. He was given that; what more could be said?

Why not follow store methods and sell the better and higher priced padlock. Don't just say: "Constance Talmadge in The Duchess of Buffalo" and hang up. Say rather, "Constance Talmadge in The Duchess of Buffalo; one of the peppiest stories she has had in a long time. Got a new leading man. And there's a clever little comedy, too."

That is far more apt to make a sale.

And don't stop there. Write out the sales talk and have it passed along to every house employee, to the projectionist, the ushers, the doorman and the cashier. Have it typewritten and paste it in the box office where the cashier can refer to it when she answers the calls.

Make every employee a sales agent. Get

them all in the habit of telling about the show instead of merely naming the attraction. It will take only a few moments to frame a good selling line and type it out. Post this where everyone can see it, and make certain that all not only see it, but use it.

It will cost you no more than two or three minutes time, and it will materially influence ticket sales. It's very true that the prospect merely asks for the title, but he will not resent the addition of fifteen or twenty words about the show and it may clinch his half-formed intention of coming.

This particularly applies to neighborhood houses in the cities, where there is no good local advertising medium, but even in a town where you get a program into the hands of everyone it will not hurt in the least to add a few words of selling talk when you or your employees mention the attraction.

Every member of your staff knows a lot of people. Naturally the friends turn to this person for information. If the matter is attractively presented, a sale is far more likely to result.

It would even pay to gather the staff together on Friday or Saturday and tell them something about each item of the program for the following week, urging them to pass the word along.

It assuredly won't hurt.

## Dressed the Ladies

For Fig Leaves the Sun Theatre, Omaha, handed out envelopes printed up: "This envelope contains one complete lady's costume." Even for these days the envelope did not bulk very large, but the laugh came when it was found to contain a cutout leaf printed with the house and title.

## Federated Clubs Help Sell Brown

Out in Cambridge, Ohio, the Federation of Women's Clubs was raising funds for a municipal betterment, and was about \$300 shy after they had collected about all that seemed possible, so they turned to Fred E. Johnson, of the Colonial theatre, for a suggestion.

This was toward the end of July, when the thermometer was busy making a liar out of the prophets who had said we would have no summer this year. With the thermometer living in the Naughty Nineties, Mr. Johnson figured that he could afford to split on business, and he suggested that they help him sell Brown of Harvard for three days.

It worked out so well that the house records went by the board, and the house share was more than Mr. Johnson had dared hope for, while the Federation went over the top plus, so everyone is happy, including the hosts who bought the tickets.

To help along Mr. Johnson went to extra pains to decorate the house and lobby and he made the Colonial so inviting that it was a treat to come in. He made the lobby a floral bower, with small lights in the artificial foliage, and people felt cooler after just looking at it.

## Contest Preview

M. A. Malaney, of the Loew Cleveland theatres, staged a poster contest for Variety at the Stillman. Nothing new to that though Variety lends itself particularly well to a poster contest.

The big idea was that he gave a pre-showing for the benefit of contestants, that they might make a more intelligent treatment of the theme. It got four special news stories and no end of verbal advertising.



THERE WAS NOTHING QUIET ABOUT THE STILL ALARM AT THE FLORENCE THEATRE, PASADENA. The fire department of the California city cooperated with Tom MacDonald to put the picture over. The engine, with steam up, stood at the curb through the run of the picture, but the fire department band gave a concert only one evening. The cut on the right shows a display made by Battalion Chief W. F. Beck, who is shown left centre.



# Making the Most of Up In Mabel's Room

## Made the Most of Up In Mabel's Room

Charles H. Amos, of the Carolina Theatre, Greenville, S. C., figured that Up in Mabel's Room would appeal to those who liked them jazzy, so he planned a jazz campaign that rolled the coin into the box office in a way that was decidedly pleasant for the Summer season.

One of the stunts was a vacant window arranged as a peep hole display with the peep holes cut in the form of keyholes. Through these openings you saw a screen lettered with the title. Below the title a pair of stocking leg models, nicely clad, projected and a chemise hung over the top of the screen. The display got unlimited attention and people came just to have a look.

In the lobby he used the one sheet of the man peeping through the keyhole. The upper part of the door was replaced with white muslin and a flasher at the back of the shadow box projected the shadows of a pair of cutout girls that carried out the suggestion that the Peeping Tom was obtaining an eyeful.

To tie to this Mr. Amos bribed the newspaper foreman to build a door from rule work into which the curious man could peep in the display ads.

The trio of stunts all served to carry the desired suggestion but gave no offense.

## Three Queens

Sally, Irene and Mary, three attractive girls, were perambulated for the Metro-Goldwyn production at the American Theatre, Evansville, Ind. The girls wore ribbon badges with their assumed names, but carried no other advertising. That seemed to be enough to get the business for Charles H. Sweeton.



**YOU NEED THE COLORS ON THIS SEATTLE DISPLAY**

The general effect is the usual Liberty display, but *The Road to Mandalay* gave the color scheme of red and gold, touched with black, in the regular oriental effect. The lettering was white. It was a winner.

## Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

**H**AROLD LLOYD'S new picture, "For Heaven's Sake," was the shortest shown at this house in some time, being only 59 minutes in length. Thus, it was built up by the following subjects: Overture, a new Hy Mayer cartoon called, "The Family Album; a soprano, ballad singer; the Mark Strand Tropical Review, and a stage presentation featuring Maryon Vadie and Ota Gygi.

Altogether this brought the performance up to one hour and 46 minutes, of which time the musical presentations took up 30 minutes. Beginning each of the four deluxe performances of the day was the Suppe overture, "Poet and Peasant," played by the Famed Mark Strand Orchestra, under the direction of Willy Stahl, and featuring Lilly Kovacs, pianist, and the concert master. This overture took 8 minutes and was lighted as follows: Bridge lights of amber on the fabric draw curtains which closed over the production stage and also on the side drapes; 2 Mestrum floods of amber from the dome on the orchestra and also augmenting the ambers on the drapes; green foots on the production stage and green stars in the coves, with blue borders.

The Hy Mayer cartoon, which followed,

was 7 minutes long and had a special score by the orchestra. Estelle Carey, well known ballad singer, had two numbers. The first was "And I Believed in You," (Wright) and the second was "Meneenyah" (Spencer). The soloist appeared on the apron of the large stage under a lemon spot from the dome and with bridge lights remaining the same as for the overture. Miss Carey's selections required five minutes.

After the Mark Strand Topical Review, which was 10 minutes long, came the full stage offering by Maryon Vadie and Ota Gygi and the Maryon Vadie Dancers in their repertoire of dance poems and music. The routine was as follows: "Waves At Play" by the dancers, this being a sort of scarf dance; a waltz by Miss Vadie, with accompaniment by Ota Gygi on the violin and a woman pianist carried by the act; a violin solo by Ota Gygi; "Grecian Games" by the dancers; a drum dance by Miss Vadie, most of which was done on the toes; a gypsy dance by the dancers and the finale by the entire organization. The setting for this presentation was all fabric drapes. The running time was 17 minutes.

## Looked Newsy

C. H. Amos, of the Carolina Theatre, Greenville, S. C., made his big appeal on Stella Dallas with apparent news items on the society page carrying cuts of Belle Bennett and carrying the details of her stormy career.

These were set in the paper's regular news style and did not appear to be advertisements.

## Ties Identification to Clara Bow Title

A. K. Hoel, of the Keith theatre, Syracuse, N. Y., tied an identification contest to Clara Bow in *The Runaway* through the very simple connection of announcing that the ten persons silhouetted were friends of the star.

Taking old press cuts of ten Paramount stars, he had silhouettes of these made and ran two a day for five days. The cooperating newspaper gave him about a column a day broken into three or four column widths. For the blowoff the halftones were run in a batch.

## Took Hold Well

Mr. Hoel writes that about 200 answers were received before the contest closed with 23 naming all of the players. The prizes were tickets to the amount of \$10 \$5 and \$2.50. Although not promised, pairs of seats were sent the other 20 successful ones. A letter stunt was added to make it easier to decide the awards. Otherwise all correct replies would have to be awarded the equivalent of the first prize.

In addition to the 200 received in time, there were almost as many turned in after the contest closed and before the awards were made, and Mr. Hoel says he got a bigger play on this than any stunt he has run.

If you get cuts, have your stock cuts proved up, paste these on linoleum and cut around the outline with a knife. Mount on a wood block to bring them type high and they will serve just as well as regularly engraved cuts. But be sure to paste the cuts face down, and not up, or they will be the reverse of the stock cuts.



# A Beautiful Lobby on Sparrows From Asheville



**AN EXCEPTIONAL LOBBY ON SPARROWS FROM ASHEVILLE**  
Planned by H. M. King, Jr., of the Plaza. On the right is a stream of real water kept in circulation by a Delco pump, and Spanish moss was used very effectively to give the swamp locale of this United Artists release.

## Gets Best Results From Form Letters

Pat Argust, of the Rialto theatre, Colorado Springs, gets the best proportionate returns from form letters, but that's because Pat writes the proper sort of letter.

Pat prints up a special sheet for the letter, carrying a design and a cut of a scene or pose. That leaves him comparatively little room for his message, and that makes the message brief; which is what counts. Most form letters are far too talky. His are addressed in full to the recipient and are not of the "Dear Patron" type. One runs:

"Brim full of the sort of thrills that set the old heart going like a trip hammer—that's Zane Grey's 'Born to the West,' a Paramount picture coming to the Rialto theatre this week Thursday, Friday and Saturday, July 1st, 2nd and 3rd.

"I don't want you to miss this picture. I believe it is just the type you'll like—a splendid western story that combines the thrills and fascination of the great outdoors with a delightful love story."

That's the sort of letter that sells; not because it is short, but because it is short and meaty.

He adds a postscript to tell who the players are and also indicates the showing times.

## As Always

When they had a race meeting in Vancouver, B. C., about the time Pantages was playing Outside the Law, Kenneth Talmadge got out a fake tout sheet that was read by all who were interested in the races; which meant practically everyone. It always seems to work.

## Nice for Mary

Every girl in Royal Oak, Mich., who had the good fortune to be named "Mary" was the guest of Jay Merritt, of the Baldwin theatre, at a matinee of Lovey Mary.

All she had to do was fill in a card with her name and address. These later went to fatten the mailing list.

## Sand Samples

In his envelopes of Desert Gold, W. S. Perutz, of the Rialto theatre, Chattanooga, Tenn., mixed a small proportion of dry gilding with fine sand, printing the pay envelope with "A free sample of desert gold. Examine contents carefully before seeing Desert Gold at the Rialto." It went over much better than plain sand.



**THE FIRT LOBBY ON POKER FACES. FROM KEITH'S, CLEVELAND**  
Getting the picture pre-release, the Keith-Albee house in Cleveland, made a very pretty display that will help other exhibitors when the picture comes along on its regular release. On the left is a frame for Flaming Frontier.



# Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

## Saranac, N. Y., Showman Escapes Flames

*Moving Picture World,  
Bureau, Albany,  
Sept. 7*

**T**RAPPED by flames, Leon Sanschagrín, well-known exhibitor of Saranac Lake, and family narrowly escaped with their lives early one morning last week in a fire that did \$40,000 damage to the hotel, which Mr. Sanschagrín owns and in which he resides. The building had been discovered on fire the evening before but the fire had supposedly been extinguished with comparatively little damage.

### NEW WORLD CHAMP?

Chris Buckley, owner of the Leland and Clinton Square Theatres in Albany, has a possible coming world champion in "C. H. Junior," just back from a boys' camp and bringing with him a bronze medal testifying to the fact that he won the boxing championship of the camp at 75 pounds. Mr. Buckley was in New York City last week, meeting his young daughter who has been in a camp in the Pocono mountains. As for C. H. himself, while he hasn't had a vacation, he looks like a two-year-old in his new fall hat.

### A NEW WONDER

Will wonders never cease? Morris Silverman, owner of the Happy Hour and Pearl Theatres in Schenectady, has taken a partner. He is Frank X. Shay, former president of the Common Council in Schenectady, manager of Mr. Silverman's Pearl Theatre for ten years and an all-round good fellow. Ground was broken last week for Mr. Silverman's new house which will probably be known as the Rivoli, scheduled to open on Thanksgiving Day and in which Mr. Shay will have a half interest.

### STRICTLY PARTIAL

There will probably be no resident of New York state more interested in the outcome of the Dempsey-Tunney fight than Isalah Perkins, who runs the theatre in Speculator, where Mr. Tunney had been doing some of

his training. Perkins and Tunney became great pals, and when Mr. Perkins struck Film Row in this city last week he talked little else than Tunney's chances. Mr. Perkins said that Tunney had attended the picnics and all the gatherings around Speculator, and was a gentleman in the fullest sense of the word.

### FLIES WITH THE ROBINS

When the season ends at Lake George, Bob Yates will turn over the management of the Arcade Theatre there to Mrs. Carpenter and hie away for a road job, for Mr. Yates has been in vaudeville for many a year. In town last week Mr. Yates said that he might be found with a medicine show during the months to come.

### ALL DOLLED UP

Harry Rose of the King in Troy blossomed forth last week in cutaway and high hat, shiny shoes and all the rest that goes with the best man at a wedding. The ceremony, at which Mr. Rose was in the limelight took place at Coudersport, Pa., with Mr. Rose's roommate at college as the groom. The week also constituted Mr. Rose's vacation.

### VEILLER PRAISED

Tony Veiller, manager of the new Mark-Ritz, is as proud as a peacock these days and why shouldn't he be? For his recent talk before the Albany Rotary was so good that it attracted the attention of Will Hays, who proceeded to write Mr. Veiller and congratulate him.

### SCHINES LOSE

Although the Schine brothers have been successful in taking over the Strand and Star in Ogdensburg and the Strand in Malone, all Landry houses, they went up against a tough proposition with the town board of Lowville in connection with leasing the Opera House in that village. By a vote of five to one the town board refused to lease the theatre to the Schines, even though it would mean a \$2,000 rental to the village.

### A VERSATILE CHAP

Whenever F. C. Adams of Dover Plains and Copake hits Film Row here he needs no

announcement. Along with being an exhibitor Mr. Adams is a taxi driver, and you can generally hear him at least a block. In addition to driving a taxi and running a theatre, Mr. Adams also runs a projection machine in Millerton one night a week to help out a friend.

### HERMAN'S ACT SURPRISES

Exhibitors throughout Northern and Central New York will be surprised to learn that after five years as manager of the First National exchange in this city, Alec Herman resigned last week and will be succeeded by John Bulwinkle of New Haven, Conn. Mr. Herman is president of the Albany Film Board of Trade and unquestionably the best known and best liked exchange manager in this part of the state. In all probability he will remain in Albany, however, heading another exchange. On the day his resignation became noised about he received no less than seven offers from exchanges and theatres.

### VISITORS

Visitors during the week included Mrs. Regan of the Star in Greenwich, Sam Hochstim of Hudson, Bert Moran of Pittsburgh, former manager of the Pathe exchange here and handling the same company's branch in the Smoky City, and J. H. MacIntyre, former manager of Famous Players here, on his way to Detroit, where he will probably locate.

### A MODEST HERO

"Al" V. Bothner, of Mohawk, who has handled several of the theatres in Troy but for the past two years has been connected with the Smalley chain of theatres, proved himself a hero last week when he rescued two children from being drowned in a swimming pool at Ilion. Mr. Bothner plunged in and rescued the two tots as they were going down for the last time, and then, without disclosing his identity to the few standing about, walked away and returned home in his wet garments. It was only after considerable search on the part of the grateful parents, that Mr. Bothner's identity became known.

## Three Ottawa Delegates at Tax Meeting

*Moving Picture World  
Bureau, Ottawa,  
September 6*

**J.** M. FRANKLIN, manager of B. F. Keith's Theatre, Ottawa, returned to the Canadian capital on September 4 after attending the rally of Ontario theatre proprietors at Toronto which waited upon Premier Howard Ferguson and Col. W. H. Price, Provincial treasurer, with the request that the Ontario Amusement Tax be abolished. Mr. Franklin moved the resolution which was presented to the Government, and also spoke in behalf of exhibitors in the Province outside of Toronto. Ottawa delegates to the exhibitors' convention included Mr. Franklin, P. J. Nolan and Ambrose Nolan of the Rex Theatre and Harry O'Regan, manager of the Francaise Theatre, Ottawa.

### NO LABOR TROUBLE

Absolutely no labor differences have arisen to ruffle the surface of the amusement world in Ottawa, Ontario, all agreements having been signed and other arrangements having been carried out without discord. Practically all other cities of Eastern Canada are also enjoying a peaceful situation.

### NOT HELD OVER

Although there were tremendous crowds at the Regent Theatre, Ottawa, during the week of August 30 for the presentation of "The Son of the Sheik," Manager Ray Tub-

## St. Louis Theatre News

*Moving Picture World  
Bureau, St. Louis,  
September 6*

Out-of-town exhibitors seen along Picture Row the past week were Charley Goodnight, De Soto, Mo.; Herman Ferguson Malden, Mo.; Theodore Coleman, Mount Carmel, Ill.; Veine Coffman, Moweaqua, Ill.; Jim Reilly, Aiton, Ill.; Tom Reed, Duquoin, and C. E. Brady, Cape Girardeau, Mo.

### ADD FOUR HOUSES

Advices from Kankakee, Ill., are that a deal has been completed whereby the Great States Theatres, Inc., and the Victoria Amusement Company take over the Majestic, Rialto and La Petite Theatres in Kankakee and the Lyric in Streator, Ill. The Great States company is also building a new \$750,000 theatre in Kankakee.

man decided not to hold over the picture for a second week because he wanted "Neill Gwyn" as the attraction for Paramount Week, starting September 4.

### NEW POLICY HELPS

Manager James T. Moxley of the Capital Theatre, Ottawa, Ontario, found a decided improvement in business with the adoption of the combination policy of feature and short pictures with Gus Sun vaudeville, starting with the week of August 30. The Canadian Charleston Champions, featured at the Capital for two weeks, failed to draw.

### WEEKLY CHANGES AGAIN

B. F. Keith's Theatre, Ottawa, Ontario, returned to the policy of weekly changes in program for the fall and winter season starting September 6 when the "Anniversary Week" of the theatre was staged under the direction of Manager J. M. Franklin. Full advertising pages were used in the local daily newspapers to announce the change from the semi-weekly change policy and also to boost Anniversary Week. Manager Franklin has also adopted the plan of two shows daily, afternoon and night, except on Saturdays and legal holidays when continuous performances are to be given. The theatre, incidentally, has just been recarpeted and other improvements have been made.



# McVickers, Chicago, Leased For Vitaphone

Moving Picture World  
Bureau, Chicago,  
September 6.

**M**'VICKER'S THEATRE has been leased to Warner Bros. for several months, and will be used to present the "Vitaphone." The local theatre will close Sunday, September 12, in preparation for the opening performance, Wednesday, September 15. The feature will be John Barrymore in "Don Juan." The Vitaphone speech of Will H. Hays, songs by Marion Talley, Anna Case and Martinelli of the Metropolitan Opera, will be exploited.

## EMBASSY OPENS

The Marks Brothers circuit opened the new Embassy Theatre on September 2 with capacity attendance. The new house seats more than 2,000 and has a large stage upon which musical programs under the direction of Jack Stanley will be put on with feature photoplays. Lee Salkin is managing director of the theatre.

## SOUTH SIDE'S NEWEST

Another new theatre projected for the south side was announced last week by Max J. Schmidt, who purchased the block of south frontage on 47th street extending from Michigan avenue to Wabash. The site fronts 252 feet on Michigan and Wabash avenues and 322 feet on 47th street. Plans are being drawn for a large theatre and recreation center.

## PRIMROSE AT CENTRAL

C. S. Primrose has been named house manager of the Central Theatre on East Van Buren street, which will open next week. Bert Jacoby will be assistant manager and George Doyle, house treasurer. Harry Minturn is lessee of the house for the new season.

## MORROW PLAYS PICTURES

Cliff Morrow will open his theatre at Decatur, Ill., next week and will play pictures for the coming season.

## HARTUNG TO MANAGE

William A. Hartung has been made manager of the Orpheum Theatre at St. Louis and Manager Nash of the Palace Theatre of the Orpheum circuit has returned from his vacation.

## NEW COMPANY

Henry G. Clarke, Oscar O'Shea and Mary E. Clarke have organized the Clarke and O'Shea Company with offices at 213 Water street, Waukegan, to operate moving picture theatres and other places of amusement. They have a capital stock of 500 shares, no par value.

## GOES ABROAD

A. J. Balaban of the Balaban & Katz circuit has gone abroad for a three months' vacation, his first trip overseas.

## SOHM RENOVATING

Will Sohm, manager of the Belasco Theatre at Quincy, Ill., will install a new organ in the house and make several other improvements.

## HOEFFLER BACK

Jack Hoeffler, managing director at Quincy for the Great States circuit, has returned with his family from an extended vacation trip to Michigan.

## KARZAS STATE OPEN

The new Karzas Theatre at Hammond, Indiana, known as the State Theatre, reopened last Thursday to capacity business. The new theatre seats 3,500. M. Craidon, formerly managing director of the Pantheon Theatre, has been placed in charge of the new house by Andrew Karzas, owner of the circuit, and

Charles C. Lutz has been named as musical director with Amiel Velazo as solo organist. Al Sobler will handle the publicity.

## L. & T. COMPLETE PROGRAM

The opening of the new Congress Theatre, Milwaukee and Rockwell avenue, by the Lubliner and Trinz circuit, Sunday, September 5, and the new Belmont Theatre at Belmont and Lincoln avenue, September 12, marks the completion of the building program of the big circuit this year. Mr. Darrell of the New Englewood Theatre has been appointed managing director of the Congress Theatre and A. A. Bineseldt will be assistant manager.

## MARY PHILBIN A GUEST

Mary Philbin, Universal star, was a special guest at the opening of the new theatre and released 1,000 balloons from the roof of the theatre to advertise the opening and Reginald Denny in "Rolling Home" was the feature film of the opening program.

## MCCURDY AT HARDING

J. L. McCurdy, formerly manager of the Randolph Theatre in the loop, has been appointed manager of the Harding Theatre of the Lubliner and Trinz circuit. T. J. Freytag will be assistant manager. McCurdy succeeds Harry Lustgarten as manager, Lustgarten going to the new Belmont Theatre as managing director, when it opens September 12. David Natelson and George Tabor will be assistant managers of the Belmont Theatre. Harry Himes, of the Covent Garden Theatre, has been named as manager of the New Windsor Theatre, succeeding Richard Emig, who is now manager at the Pantheon Theatre of the Lubliner and Trinz circuit. Mr. Gallagher has been named as manager of the Covent Garden Theatre and Morris Edenson has been named as manager of the Orchestra Hall.

# Pittsburgh Man Joins "Hole-in-One" Club

Moving Picture World  
Bureau, Pittsburgh,  
September 6.

**R**ICHARD BROWN, manager of the East Liberty Cameraphone, Pittsburgh, Pa., and son of Harry Brown, manager of the Nixon Theatre, Pittsburgh, has brought the local theatrical profession into the limelight with golf enthusiasts. Playing in his first year of golf, young Brown has been one of the most proficient beginners on the public links course. The other day he was kidding about the "hole-in-one" club when he reached the fifth tee, and said he thought it about time for some of the younger element to get there. Lifting a beautiful

mashie shot, which cleared the wire fence, waited in among the many trees and then trickled, as all hole in one shots do, across the green, Brown and his partner heard the caddy cry that hope of all golfers—"It's in."

## VISITORS

Among the out-of-town exhibitors seen on Film Row early in the week were: Charles Freeman, New Castle; Pete Goris, McKeesport; Larry Jacobs, Altoona, and Theodore Mikakowsky, Uniontown.

## FEINLER RECOVERED

Charles Feinler of the Virginia Theatre, Wheeling, W. Va., is once again enjoying the best of health, after several months of sickness.

## RENOVATING

The Harris Amusement Company has taken over Evans' Theatre at Donora, Pa., and will close the house for a complete renovation. The house will be finished in time to be reopened on September 20.

## VIRGINIA REOPENS

After being closed for five weeks for extensive remodeling, the Virginia Theatre, Wheeling, W. Va., has been reopened.

## MILLER ON VACATION

David Miller, proprietor of the Hilland Theatre, Homewood, Pittsburgh, is spending a two-week vacation in Atlantic City. During his absence, Edward Pearl is managing the theatre. Pearl was formerly manager of the Lyric Theatre, Hollidaysburg, and the Smith Theatre, Earnesboro.

# United Artists Plan Biggest Minn. House

Moving Picture World  
Bureau, Minneapolis,  
September 7.

**T**HE largest theatre in Minnesota is proposed by United Artists, which is said to have approached Finkelstein & Ruben in Minneapolis to build the house. A deal similar to that of United Artists and the Stanley circuit in Philadelphia is said to be proposed.

Construction will begin next week on the \$600,000 theatre planned by Universal at Kenosha, Wis. Bert Parsons is buying equipment in Minneapolis for his new Grand Theatre at Springfield, Minn., which will open next week. A. Ziehl will replace the present Liberty Theatre in Austin, Minn., with a new 800-seat house, it was announced. The Liberty has just been reopened after

summer closing. Work is to begin immediately on a new theatre at Galva, Wis., which is to be opened this fall.

## GRAND FORKS PRICES UP

Berge Amusement theatres and Finklestein & Ruben theatres in Grand Forks, N. D., are raising admission prices with promise of more attractive programs. Benny Berger of the former company operates the Strand, Metropolitan and Orpheum. F. & R. own the Grand.

## THREE REOPEN

The Rex Theatre at Virginia, Minn., the American Legion at Underwood, Minn., and the World at Sioux City, Ia., have been reopened after summer closing. The Virginia is owned by Finkelstein & Ruben and was reopened a week ago. The Underwood is owned by George Bergrem Post of the

American Legion and has just reopened after several months' darkness. Nathan Dax is manager of the Sioux City theatre which had been closed for remodeling.

## EIGHT NEW HOUSES

Progress or plans have been reported on eight new theatres in the Northwest this week. Phelps, Wis., business men have formed the Northern Lakes company to build a community theatre there. George Cook is remodeling the city hall at Platteville, Wis., to make ready for opening as a theatre. Work is being rushed on the new Walker Amusement Company theatre at Aberdeen, S. D. F. A. Peterson, contractor, reports. The New Topic Theatre has been opened by D. W. Buckley at Fairfax, Minn. The house is owned by the Fairfax Realty Company and is managed by the son of Ed Buckley, Olivia, Minn.



# Two New Kansas City Theatres Building

*Moving Picture World,  
Bureau, Kansas City,  
Sept. 6*

**A**CTUAL construction on two new Kansas City theatres began last week. Lou E. Holland, president of the Kansas City Chamber of Commerce, dug the first shovel of dirt and a dozen other city officials scratched the ground in the ceremony in connection with the starting of work at the \$4,000,000 Midland Theatre, the third largest in the United States, to be operated by Marcus Loew. At Fiftieth and Prospect avenue, work on a suburban house, thus far unnamed, began. The theatre will seat about 850 and will be among the most modern in the city. It will be owned by Dr. T. A. Kynner.

## EMPRESS OPENS

Defying ultra hot weather, the Empress Theatre, Kansas City, flung open its doors Saturday for the winter season and the first two days saw a good attendance.

## VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: C. M. Pattee, Pattee Theatre, Lawrence, Kas.; C. L. McVey, Dreamland, Herington, Kas.; J. J. Newcomb, Newk's Theatre, Burlington, Kas.; "Doc" Miller, Miller Theatres, Wichita, Kas.; Frank Whittam, Bonner Theatre, Bonner Springs, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.

## AWARD CONTRACTS

Work on Universal Joplin-Egyptian Theatre at Joplin, Mo., will start soon. Contracts are held by L. P. Larson, art director of United Studios of Chicago; Fred D. Jacobs, architect, and A. J. Olson, construction engineer. The theatre, which will seat 2,000, will cost \$52,000 and will be domed to carry out the impression of an open-air theatre.

## FAIR WARNING

J. J. Newcomb of Newk's Theatre, Burlington, Kas., has issued fair warning: "I've just purchased a 'powerful six' and it's going to be mighty difficult for film salesmen to find me 'in' from now on."

## BONNER OPENS

The new Bonner Theatre of Bonner Springs, Kas., managed by Frank Whittam, opened its doors Thursday. The house seats 700.

## WOODS ILL

C. Claire Woods, manager of the Waldo Theatre, suburban house of Kansas City, is confined to his bed as a result of blood poisoning in his left foot.

## ATTEND OPENING

M. B. Shanberg and Herbert Woolf of the Midland Theatre and Realty Company of Kansas City and R. C. LiBeau, Paramount district manager, attended the opening of the new Ambassador Theatre in St. Louis last week. Mr. Shanberg will be managing director of Loew's \$4,000,000 theatre in Kansas City when that theatre is completed.

## HARDING RETURNS

Samuel Harding, president of Capitol Enterprises, Kansas City, returned home from New York Saturday after an extended business trip in New York.

# Harms-Grobeck Buy Sixth Nebraska House

*Moving Picture World  
Bureau, Omaha,  
September 7.*

**H**ARMS-GROBECK Enterprises has bought the Boulevard Theatre on Leavenworth street, Omaha, from Joseph Breedin. The company now owns six houses in Omaha. The new Pawnee Theatre at Columbus, Neb., makes them a total of seven houses in the circuit. A. W. Schneider will manage the Boulevard Theatre.

## TWO OPENINGS

After extensive remodeling and redecorating, the Gayety Theatre at Ottumwa, Ia., has

been reopened for business. Jack Koenigstein is to have a new theatre at Norfolk, Neb. He has approved the plans and the contract is about to be let. The new Corby Theatre in Omaha has just opened its doors on Corby street at Sixteenth. This is one of the new theatres built and owned by the World Realty Co.

## OWNERSHIP CHANGES

P. J. Lannan has bought all the holdings in the North Star Theatre in Omaha except those of J. E. Kirk, and is now Mr. Kirk's partner in this theatre. Mr. Lannan is the active manager of the North Star now, while Mr. Kirk gives his attention to the Grand

Theatre. The Grand is undergoing some remodeling and alterations. Lannan was formerly associated with Hert Bleuchel in the Dundee Theatre in Omaha. Before that he was manager of the Isis Theatre at Cedar Rapids, Ia.

## VISITORS

Among the out-of-town exhibitors in Omaha recently were Wesley Booth, Belle Plain, Ia.; F. W. Denny, Kaykin, Neb.; W. A. Boker, Onawa, Ia.; Carl Bailey, Pawnee City, Neb.; R. A. Pinkerton, Pawnee City, Neb.; J. C. Schoonover, Aurora, Neb.; F. M. Honey, Red Oak, Ia.; R. H. Ireland, Griswold, Ia.; Frank Pennington, Clarinda, Ia.

# Michigan Exhibitors to Meet October 5

*Moving Picture World  
Bureau, Detroit,  
September 6.*

**T**HE seventh annual meeting of the M. P. T. O. of Michigan will take place October 5 and 6 at the Post Tavern Hotel in Battle Creek, according to announcement by H. M. Richey, manager of the association. In addition to other features, a golf tournament will be staged for the exhibitors.

## ORPHEUM SOLD

The Orpheum Theatre, Ionia, has passed to the hands of H. F. Brew, who recently disposed of his theatre interests in Grand Ledge.

## START BUILDING

Actual work has started on the new Fox Theatre, which is to cost \$7,500,000. The location is a choice one, occupying the entire block on Woodward avenue between Columbia and Montcalm avenues, just a half block

north of the new State Theatre. On the same site a 20-story office building will be joined. The new Fox house will seat 5,200 and will be ready September 1, 1927.

## RETURN TO CHICAGO

Several Balaban & Katz officials who have been here in connection with the opening of the new Michigan Theatre, have returned. Ben Serkowiez headed the publicity staff which was here several weeks in advance of the theatre's opening.



Metro-Goldwyn-Mayer stars and featured players called attention to Greater Movie Season every day in every way. Joan Crawford (center) scales the heights of a stepladder. She will be seen in "The Understanding Heart." Dorothy Phillips (left) is an ardent G. M. S. booster, as is also Carmel Myers, whose work in "Ben-Hur" entitles her to fame. These "Shots" were snapped in Hollywood—where G. M. S. came into being.



# Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

6,882  
Feet

## "The Strong Man"—First National

Harry Langdon's Second Feature Length Comedy  
Honeycombed with Sure-Fire Laughs and Pathos

Farce  
Comedy

Reviewed by C. S. Sewell

### CAST:

Paul Bergot..... Harry Langdon  
Mary Brown..... Priscilla Bonner  
"Gold Tooth"..... Gertrude Astor  
Parson Brown..... William V. Mong  
Roy McDervitt..... Robert McKim  
Zandow the Great..... Arthur Thalasso  
Directed by Frank Capra.

AFTER SCORING EXCEPTIONAL success in two-reelers, Harry Langdon, following the example of Chaplin, Lloyd and Keaton, entered the feature comedy field as the star of the First National production "Tramp, Tramp, Tramp," and, for his second venture he is now appearing in "The Strong Man." While not quite so hilarious, it has more heart interest and pathos, which is quickly turned into smiles, and fully measures up to it as a laugh-getter.

A reading of the bare details of the plot easily accounts for the abundance of pathos, for it leans toward emotional melodrama, but in the hands of the gag men and Director Frank Capra and backed up by Langdon's inimitable and amusing personality and genius at pantomime, situations that read like drama are invested with humor made even more amusing for the element of pathos that is retained. For example, the situation where he gets into all sort of trouble by stopping girls on the street, trying to locate the one who wrote him letters during the war.

Harry appears as a Belgian soldier cheered by letters from Mary, an American. Cap-

tured by a German strong man, after the war they become partners and come to America, where Harry keeps up his search with amusing results. Landing in a small town he finds Mary and learns that she is blind, and her father, a minister, is leading his congregation in opposition to the lawless rum-running, gambling, dance-hall element that has invaded it. With his partner drunk, Harry is forced to go on the stage in his stead, and the result is a scream. A riot starts. Harry employs a cannon used in the act to terrorize them and make them leave town, even destroying the dance hall, thus making good the preacher's faith that by marching around the place for seven days, like Jericho, it would be destroyed. Harry,

as a policeman, finds happiness with Mary.

Comedy has been injected into every situation. For instance, there is a continual round of chuckles in the sequence where an adventuress posing as Mary to get back money she has hidden in Harry's coat, takes him to her home and then faints. Harry carries her upstairs by sitting down and backing up, step by step, up the stairs and then up and over a step-ladder. The gag men have been active all through the picture, and there are a number of good ones in the earlier scenes, but more specially the dance hall climax. For instance, when Harry, hanging on a trapeze bombards the rioters with bottles, then pulls a curtain out over them, walking on their hands like over the waves of a sea, hitting one after another.

While there was not many loud guffaws, the audience at the New York Strand was kept in smiles and chuckles, and, the quiet humor of Harry's pantomime in a sequence where he is in a stage coach and has a terrible cold, is one of the best bits of comedy acting we have ever seen.

Audiences generally should find "The Strong Man" decidedly amusing.

5,811  
Feet

## "Hold That Lion"—Paramount

Laughs Abound in New MacLean Production, with  
a Lion Capably Contributing to the Big Thrill

Farce  
Comedy

Reviewed by Epes W. Sargent

### CAST:

Jimmie Hastings..... Douglas MacLean  
Dick Warren..... Walter Hiers  
Marjorie Brand..... Constance Howard  
Hornace Smythe..... Cyril Chadwick  
Andrew MacTavish..... Wade Boteler  
Professor Brand..... George C. Pearce  
Based on story by Rosalie Mulhall.  
Scenario by Joseph Franklin Poland.  
Directed by William Beaudine.

CLASSING DOUGLAS MACLEAN'S new Paramount as a farce comedy uses that definition in its proper sense of stressed comedy rather than knockabout farce. Most of the laughs come in the second half of the length, but when they do come they are fast and uproarious. It's the old story of the man who brought his big game in alive by the simple expedient of running home faster than his quarry, but with this hackneyed theme the producer and the gag man have worked comedy wonders. They have built it up until they get the last faint snicker out of the possibilities.

MacLean follows a girl to Africa because he falls in love with her at first sight. He promises to go "cat hunting" with her, not knowing that the big guns—like the circus people—refer to lions as cats. He lets his pal, Hiers, in on the game with the explanation that "they hide a cat and the man who finds it gets a prize." When they learn the truth, they both funk it, but in trying to hide they get carried off with the safari and MacLean gets dumped into the jungle. The lion entangles himself in the rope net and the now dauntless hero nets the heroine.

There is an earlier sequence in which MacLean is locked out of his hotel room minus his trousers that is cleverly funny in spite of the fact that many two reel slapsticks also use this tried and trusty appeal.

The story starts rather slowly and it is not until they reach African shores that the fun really starts, but enough laughs are crowded into this second half to supply any

six or seven reel comedy and the earlier action is more or less necessary.

The star is unctious and affable as the earnest suitor. Even with less clever material he could get over nicely. He should please more in this than in "That's My Baby." He has an admirable foil in Walter Hiers and gives the latter plenty of opportunity. He is willing to let the other man get some of the laughs—so long as they are gotten, and his own work is the better because he does not have to carry the entire burden.

This should make a laughing success in any sort of house.

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NEW YORK CITY



6,200  
Feet

# "That Model from Paris"—Tiffany

Human, Amusing Story of a Plain Jane Played  
by Marceline Day, Bert Lytell and Fine CastComedy  
Drama

**T**HAT MODEL FROM PARIS" is excellent entertainment for any theatre. It has spirited action, good characterization and a human and comical story. Marceline Day, Bert Lytell, Eileen Percy, Ward Crane and the other artists are uniformly good, Miss Day performing in an especially attractive manner as, first, the homely girl and, then, the "good looker." The plot was suggested by the Gouverneur Morris story, "The Right to Live," and was directed by Louis J. Gasnier.

Jane Miller, cashier for Katz & Katz, is a plain little girl chiefly because she is retiring and does not know how to dress. A girl friend persuades her to borrow one of Mr. Katz's gowns for the theatre, and of course

Reviewed by Sumner Smith

## CAST:

Jane Miller.....Marceline Day  
Robert Richmond.....Bert Lytell  
Mamie.....Eileen Percy  
Morgan Grant.....Ward Crane  
Lila.....Miss Dupont  
Monsieur Martel.....Arthur Hoyt  
Henry Marsh.....Craufurd Kent  
Mr. Katz.....Otto Lederer  
Masseuse.....Nelly Bly Baker  
Suggested by story "The Right to Live" by  
Gouverneur Morris.  
Scenario by Frederica Sagor.  
Directed by Louis J. Gasnier.

she runs into her employer and loses her job. Morgan Grant, her friend's sweetie.

gets her work with a modiste shop. She accepts it in an unsophisticated daze.

Jane is substituted for a Parisian model and makes a tremendous hit. She doesn't know French so she only says "no" to every question put her in English. Robert Richmond, son of the owner, falls for her but she can only say "no" to all his efforts at conversation.

Finally, Richmond discovers that she is an imposter and quits her. The story then comes out and at last he is convinced that she accepted Grant's attentions without understanding what they were supposed to lead up to. The plain little girl then becomes a very happy girl, with a better knowledge of love and life.

5,888  
Feet

# "Flames"—Associated Exhibitors

Remarkable Forest Fire Climax Stamps This  
Moomaw Production as Box-Office AttractionMelo-  
drama

Reviewed by C. S. Sewell

## CAST:

Herbert Landis.....Eugene O'Brien  
Anne Travers.....Virginia Valli  
Ole Bergson.....Jean Hersholt  
Hilary Fenton.....Bryant Washburn  
Mrs. Edgerton.....Cissie Fitzgerald  
James Travers.....George Nichols  
Blackie Blanchette.....Boris Karloff  
Story and scenario by Alfred A. Cohn.  
Directed by Lewis H. Moomaw.

**C**OMING as the climax of a moderately entertaining plot which is lifted out of the ordinary by Jean Hersholts fine and amusing portrayal of a Swedish lumber camp foreman, a thrilling and exceptionally realistic forest fire sequence stamps the Associated Exhibitor's production "Flames" as a box-office attraction.

The story concerns the efforts of a wealthy railroad builder to marry his daughter to a young engineer for whom she feels only a brotherly affection. He is opposed by the girl's chaperone who schemes to bring about a match between her conceited and foppish nephew and the girl. Ole, the camp boss who claims to know all about love disguises as a bandit and kidnaps the girl taking her

to a cabin where he runs afoul of the real bandit. The other suitor proves a coward, the young engineer rescues the girl from the bandit and then from the ranging forest fire that surrounds the cabin, and she finds that she really loves him.

The rescue from the bandit and the forest fire provides a sensational double-barreled climax. It is the best thing of the kind we have ever seen. Branches shrivel from the intense heat and the trees fall, actually consumed by the flames, while hero and heroine make their perilous way between tongues of fire to a stream that means safety. This should thrill your patrons. Director Lewis H. Moomaw has added to his laurels in the handling of this sequence.

Eugene O'Brien makes a pleasing hero and Virginia Valli is excellent as the girl. Bryant Washburn has the thankless role of the rival. Boris Karloff is an excellent bandit and Cissie Fitzgerald contributes amusing comedy.

6,102  
Feet

# "Prisoners of the Storm"—Universal

House Peters Starred in Tense Melodrama of  
Imprisoned Quartet Based on a Curwood StoryMelo-  
drama

**U**NDER A TITLE THAT furnishes the keynote of the climax, Universal is offering as a Jewel production with House Peters in the stellar role, "Prisoners of the Storm," a tense and absorbing melodrama based on a story by the prolific author, James Oliver Curwood.

Like most of Curwood's stories, this is a tale of the Canadian Northwest. Peters, as Bucky Malone, has a slight tiff with his partner LeGrande, which is witnessed by Sgt. McClellan of the Mounted. LeGrande is murdered and his gold stolen. McClellan suspects Malone and arrests him, but injures

Reviewed by C. S. Sewell

his leg. Malone takes him to safety, then brings a doctor and LeGrande's daughter. An avalanche buries the cabin. McClellan frees Malone when they are about to be suffocated and Malone breaks through the ice wall by blasting. The doctor, mortally wounded in the blast, turns out to have been the murderer.

Audiences know that Malone is innocent and suspicion is early turned toward the doctor. This, and the fact that the imprisoned quartette will eventually get out, leaves little suspense, nevertheless Director Lynn Reynolds has succeeded in developing a strong degree of melodramatic tension in the scenes where they are imprisoned.

The fact that this time, the Northwest Mounted is shown to be working entirely on the wrong trail is certainly out of the ordinary and adds an element of novelty, and there is some amusing comedy in the earlier reels contributed by Harry Todd as LeGrande.

## CAST:

"Bucky" Malone.....House Peters  
Jan LeGrande.....Peggy Montgomery  
Sgt. McClellan.....Walter McGrail  
Pete LeGrande.....Harry Todd  
Dr. Chambers.....Fred de Silver  
Angus McLynn.....Clark Comstock  
Based on story by James Oliver Curwood.  
Scenario by Charles A. Logue.  
Directed by Lynn Reynolds.





6,969  
Feet

## "The Mystery Club"—Universal

Novel and Absorbing Crook-Mystery Melodrama  
Adapted from a Story by Arthur Somers Roche

Crook  
Melo-  
drama

**A** CORKING GOOD crime-mystery picture that will keep audiences on the edge of their seats from start to finish, is "The Mystery Club," a Universal-Jewel production.

Arthur Somers Roche's story "The Crimes of the Armchair Club" furnishes the plot. A body of wealthy men discussing crime with a police inspector wager they can commit crimes short of murder and go undetected. Here is an idea that in itself promises plenty of excitement, but immediately developments quicken the interest even more. The Inspector is killed and the club decides to call off their wager, but find the agreement has been stolen, and the crimes continue with astonishing regularity. Every member suspects every other one, suspicion points to several of the members and to the butler. The spectator knows some of the lesser

Reviewed by C. S. Sewell

### CAST:

Dick Bernard ..... Matt Moore  
Nancy Darrell ..... Edith Roberts  
Mrs. Vanderveer ..... Mildred Harris  
Cranahan ..... Charles Lane  
Sinsabaugh ..... Warner Oland  
Butler ..... Charles Puffy  
Red ..... Earle Metcalf  
Inspector ..... Alfred Allen  
Based on story "The Crimes of the Armchair Club" by Arthur Somers Roche  
Scenario by Helen Broderick  
Directed by Herbert Blache.

tools, but just who is back of them and just what relation the girl in the case has and why she continues to throw suspicion toward Matt Moore is guarded right up to the end.

Director Herbert Blache and Scenarists Edward Montague and Helen Broderick have

succeeded in making one of the most mystifying and absorbing pictures of this kind we have ever seen. The suspense is kept at high pitch through skilful construction and direction, and there are several surprises that contribute good punches, such as the supposed death of two of the members. It develops that the girl was aiding her uncle, one of the members, who was working out a theory that he could use members of his reform school without their backsliding. One of them falls in love with the girl and this provides a thrilling melodramatic chase and finish with Matt rescuing and winning the girl, and everybody happy.

Matt makes a good hero and Edith Roberts is excellent as the girl. The roles of club members are in capable hands Charles Lane and Warner Oland being especially fine.

6,435  
Feet

## "Fine Manners"—Paramount

Gloria Swanson's Final Paramount Production  
Is a Colorful Sure-Fire Audience Attraction

Comedy  
Drama

**J**AMES A. CREELMAN'S screen version of his own story is a made-to-measure picture embodying some of the best ideas of past Swanson successes, suggesting most nearly "Manhandled" but giving a hint of other money-makers. It is a play written for the cash customers rather than the critics and most patrons of the cinema probably will declare it to be one of her best.

The character of the chorus girl in a cheap, East-side burlesque company who is educated to the highest society standards gives Miss Swanson a role that gives her opportunity to combine admirable clowning with the chance to wear stunning clothes and assume the grand air. It is told with a speed and dash that blind the spectator to the obvious literary faults and the almost total lack of probability, and it gives Miss Swanson about ninety per cent. of the footage.

Reviewed by Epes W. Sargent

### CAST:

Orchid Murphy ..... Gloria Swanson  
Brian Alden ..... Eugene O'Brien  
Aunt Agatha ..... Helen Dunbar  
Buddy Murphy ..... Walter Goss  
Courtney Adams ..... John Milner  
Story by James A. Creelman and Frank Vreeland.  
Directed by Richard Rosson.

The story itself is trite. A man-about-town falls in love with the chorine and has her educated to take her destined station in society. She is ostensibly educated out of all the traits which endeared her to him and he recants his bargain, only to find that beneath the polished exterior the real, human girl still exists. The slight suspense is supplied by a brother of the girl whose own

early love was ruined by a society man and who feels that there can be no good in any of them. This provides small excitement, but sufficient to carry the story.

As Orchid Murphy Miss Swanson is at her popular best. Eugene O'Brien is more than adequate in a walk-through role while the acting honors go to Walter Goss as the half-crazed brother.

The direction of Richard Rosson is well-timed and he builds skillfully his thin dramatic material and holds the interest in rising movement to the end. He has essayed some novelty shots, a few of which are distinctly good; notably one in which the screen is largely filled by Miss Swanson's face as she receives her betrothal kiss. The camera

Miss Swanson is capable of far better work, but she seldom has achieved a better box office value than in "Fine Manners."

6,594  
Feet

## "Risky Business"—Prod. Dist. Corp.

Familiar Plot Given Sympathetic Interpretation  
in Adequate Production of Brackett's Narrative

Drama

**"R**ISKY BUSINESS," the screen title of Charles Brackett's story, is a better selling title than "Pearls Before Cicely" and more accurate, since it concerns a choice of a husband; always a matter of risk. The plot is not particularly novel, but Alan Hale has given a careful screen translation of the scenario and the result is a pleasant little comedy of indecision, working to a dramatic moment at the close.

Given a poor suitor and a rich one, and most audiences will guess that the poor one will win out. It is largely a question of how. Lacking the essentials to suspense, Mr. Hale and the scenarist have worked for a naturalistic treatment of small town life, with most of the comedy provided by an unprogrammed player who plays a servant

Reviewed by Epes W. Sargent

### CAST:

Cecily Stoughton ..... Vera Reynolds  
Mrs. Stoughton ..... Ethel Clayton  
Ted Pynehem ..... Kenneth Thomson  
Coultis-Browne ..... Ward Crane  
Agnes Wheaton ..... Zasu Pitts  
Schubal Peabody ..... George Irving  
Based on novel, "Pearls Before Cicely," by Charles Brackett.  
Scenario by Beulah Marie Dix.  
Directed by Alan Hale.

girl of the "powerful Katinka" type. To see her smooth down a rug with her toe and kick a couple of slats out of the banister is real comedy. Another player who does much to uphold dramatic values is Zasu Pitts, who contributes a fine character study. Vera Reynolds is the featured player and ex-

hibits her attractive self in a congenial role without adding materially to screen credit, and Ethel Clayton, as a rather young mother, plays with a restraint that prevents the rather unlovely role from becoming repugnant.

Most of the action takes place in the country home of the doctor, who lives with his married sister. Sharp contrast is provided in the few scenes in the fashionable country place to which Cecily makes her escape and the dramatic values come in the scenes which follow. These might easily be spoiled by oversteering, but they have been nicely timed and remain effective.

"Risky Business," is not one of the season's sensations, but it is a useful program picture, well staged, well played, and interesting, though obvious.



# Straight from the Shoulder Reports

*Exhibition Information Direct from the Box-Office to You*

*Edited by A. Van Buren Powell*

## Associated Exhibitors

**UNDER THE ROUGE.** (6,055 feet). Fair production. Pleased generally. Did a nice business. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

## Columbia

**FIGHT FOR HONOR.** (4,570 feet). Stars, Eva Novak, William Fairbanks. A fair program picture; did an average business. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

## F. B. O.

**ALIAS MARY FLYNN.** (6,550 feet). Star, Evelyn Brent. Just a program picture that did as well as could be expected. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**ARIZONA STREAK.** (5 reels). Star, Tom Tyler. This is an A. I. western; should please all for Saturday showing. Lots of comedy and good story. Fair tone, good appeal. No for Sunday or special. Draw all classes, town 571. Admission 10-25, 15-30. J. W. Ryder, Jewel Theatre (225 seats, Verndale, Minnesota).

**COWBOY COP.** (5 reels). Star, Tom Tyler. Another good Tyler picture and went over good. Used it for a Saturday night show and made a little money. Would recommend it for a one night show for most any place. Print in fine condition as they all are from F. B. O. Good tone, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (675 seats), Lamont, Oklahoma.

**IMPOSTER.** (5,452 feet). Star, Evelyn Brent. This is a fine program picture and suitable for most any place. The acting by Miss Brent was exceptionally good and this is the best one, in my opinion, that we have had. Several good comments on it and pleased everyone who saw it; however, did not make expenses on account of opposition. Good tone, appeal 100 per cent. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**IMPOSTER.** (5,487 feet). Star, Evelyn Brent. You're slipping in my town, Miss Brent; guess it's your stories. When they saw the slide and title—that was enough. Fell flat on this one. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**ISLE OF RETRIBUTION.** Star, Lillian Rich. If all features were as good as this, the moves would be O. K. Good tone, fine appeal. Yes for Sunday and as special. Draw all classes, town 571. Admission 10-25, 15-30. J. W. Ryder, Jewel Theatre (225 seats), Verndale, Minnesota.

**KING OF THE TURF.** (6,210 feet). Star, Patsy Ruth Miller. This picture was good for its kind but fell flat at the box office. I think there has been too many pictures along these same lines made; every company has at least one, some two. Appeal 50 per cent. Sunday or special, no. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

**LAST EDITION.** (6,400 feet). Emory Johnson special. Entertaining to a marked degree. Book and boost it. Papers should tie

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

### OUR GANG.

up with you on it—but failed to become interested or enthused over it here, which is no fault of the picture. Appeal 60 per cent. No for Sunday, yes as special. A. E. Andrews, Opera House, Emporium, Pennsylvania.

**NON-STOP FLIGHT.** (6 reels). Star cast. Just another good F. B. O. picture with wonderful scenes and real cast, with real acting. About as good a picture as I have ever run—and I have run some! Good tone and appeal. Sunday and special, yes. Draw working class, city 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

**ON THE STROKE OF THREE.** Stars, Kenneth Harlan, Madge Bellamy, Mary Carr. This is a very interesting story, well liked by our patrons. G. H. Perry, People's Theatre, Cloverdale, California.

**THAT MAN JACK.** (5,632 feet). Star, Bob Cusster. This western brought the usual business for Saturday. No comments from patrons, therefore consider same gave universal satisfaction. Good tone, appeal 60 per cent. No for Sunday or special. Draw all classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

**THE TOUGH GUY.** (5,654 feet). Star, Fred Thomson. Fred, Silver, and Billy Butts sure make a great team. Tyler and Darrow

will have to step lively to keep up with them. Tone, good. Sunday, yes. Special, no. Good appeal. Farmers in small town class. Admission 10-25, 15-30. J. W. Ryder, Jewel Theatre, Box 52, Verndale, Minnesota.

**WILD TO GO.** (4,570 feet). Star, Tom Tyler. A small but pleasing Western. One day to a good house. New print. Paper good. Tone and appeal, good. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

## First National

**CHICKIE.** (7,000 feet). Star, Dorothy Mac-Kaill. Nothing extra. Very poor print on this one. Fair tone. Appeal 30 per cent. No for Sunday or special. Draw country class, town 300. Admission 15-25, 10-15. J. H. Heick, Allen Theatre (500 seats), Allen, Kansas.

**GIRL FROM MONTMARTE.** (6,300 feet). Stars, Barbara La Marr, Lewis Stone. A fine program picture that will go good anywhere that people appreciate good pictures. Think most all my patrons enjoyed this picture very much. Weather very hot and not getting the attendance that we should. You can't miss it by buying this picture. Fine tone, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**HER SISTER FROM PARIS.** (7,255 feet). Star, Constance Talmadge. I believe that this was the best one I have seen from Constance Talmadge for a comedy drama. Everyone who saw it praised it highly. Why don't they make more pictures of her like this one? Tone O.K. Appeal, ninety per cent. Sunday, yes. Special, no. Draw oil field class, town 600. Admission 10-25. H. W. Guinan, for C. M. Holtzclaw, Majestic Theatre (300 seats), Cotton Valley, Louisiana.

**HIGH STEPPERS.** (7 reels). Star, Mary Astor. This is a good picture and drew well on Saturday night, and believe it would stand up for two nights. Don't be afraid to buy it as you can't go wrong. Box office receipts very satisfactory. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**IN HOLLYWOOD WITH POTASH & PERLMUTTER.** (6,750 feet). Did not put over with audience. We thought it a good picture. Business poor. Sunday, yes. Town 3,000. Draw all types. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

**IRENE.** (8,400 feet). Star, Colleen Moore. "Irene" has everything. Comedy, pathos, heart throbs, romance. Colleen—everything to make it successful. The style show in colors is a big talking point. My people pronounced it the best Colleen picture to date. It is the easiest to put over. The advertising accessories are good. I used everything on it—even the letters Colleen writes me when I report on one of her pictures—and everything seemed to help the picture. Tone and Sunday use O.K. Good appeal and yes as a special. Draw all classes town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**IRENE.** (8,400 feet). Star, Colleen Moore. "Irene" is a fine picture; has a good drawing power. Went over big here. Ran this one two days; did fine on both days. Tone O.K. Appeal, one hundred per cent. Yes for Sunday and special. Draw oil field class, town 500. Admission 15-25. H. W. Guinan, for C. M. Holtzclaw, Majestic Theatre (300 seats), Cotton Valley, Louisiana.

**IRENE.** (8,400 feet). Stars, Colleen Moore. Very exquisite, especially the Fashion Show in color. Pleased the ladies. While it did



MARY PHILBIN

In this picture of the beautiful Universal star, we see not only Little Lady Lovely, but also 14,376 feet of film, in which the little lady is enwrapped, with film literally cluttering up the ground at her feet. This poster proved one of the most attractive specialties for Greater Movie Season on the West Coast.



not draw capacity business, nevertheless we made a profit, which is more than we do with some of the specials. Tone none, appeal 75 per cent. No for Sunday (here), yes as special. A. E. Andrews, Opera House, Emporium, Pennsylvania.

**JUST A WOMAN.** (6,380 feet). Stars, Claire Windsor, Conway Tearle. This is one of the best straight dramatic pictures it has been my pleasure to show in some time. It was sold as a program picture but it is far better than most specials of this type. The story is what makes it. The stars are not very popular here. Business was light but those who saw it pronounced it wonderful. Tone, appeal and for Sunday, O.K. No as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**KIKI.** (5,275 feet). Star, Norma Talmadge. Audience quite divided on this; but general comment favorable. Some thought Norma should hold to more dignified parts, but we welcomed the change from the costume stuff. We like Norma as a comedienne, also, as well as the other roles which she does so well, and would welcome another "Kiki." Good tone, very good appeal. Yes Sunday and special. Draw mixed class, town 3,000. Admission 10-30-35. J. J. Wood, Redding Theatre (800 seats), Redding, California.

**LIVE WIRE.** (7,000 feet). Star, Johnny Hines. A battery loaded full of laughs and pep. For anyone who likes to laugh—and laugh—and laugh. Good appeal. Yes for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**LOST WORLD.** (9,700 feet). Star cast. This production is something wonderful. Any person not pleased with this show should see a doctor. If you haven't shown it yet, be sure and date it, and advertise it heavy. Tone O. K., appeal 95 per cent. Suited for any day, and a big special. G. H. Perry, People's Theatre, Cloverdale, Calif.

**MAKING OF O'MALLEY.** (7,571 feet). Star, Milton Sills. This is a mighty fine program picture and went over very good to the few who came out to see it. Had a Chataqua here this week for opposition and did not make expenses. Fine tone, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**TALKER.** (7,861 feet). Stars, Anna Q. Nilsson, Lewis Stone. This is an excellent offering from First National and drew well. Parts and cast well chosen. Book it for profit. Fair tone, appeal 60 per cent. Sunday yes, special no. Draw all classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

**WHITE MOTH.** Star, Barbara La Marr. Very good; a little old but drew well and pleased. What more could you ask for this star? This is the first one of her's we've played since her untimely demise. Appeal 65 per cent. No for Sunday or special. Draw all classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

**WHY WOMEN LOVE.** (6,520 feet). Star, Blanche Sweet. A fine program picture and think it pleased my patrons. Used it for a Saturday night show but didn't have much of a crowd because of the weather; however, made a little money at that. Fine tone, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

## Fox

**BLACK PARADISE.** Star, Edmund Lowe. Three days to good business. A good picture, of excellent drawing power. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

**DEADWOOD COACH.** Star, Tom Mix. The fans liked this very much and business was satisfactory. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**EARLY TO BED.** (5,912 feet). Star cast.

## Help for Help

"The above reports (coming as soon as in type) are exactly what we have done on the pictures and our business is ordinarily very good.

"The reports are helping us in pushing the pictures we now have booked! We intend sending reports weekly now, for we have the entire new M-G-M line-up bought and are anxious to help some one else as we have been helped." W. H. Rector, American Theatre, Martinsville, Illinois.

He's helped. He helps!  
ARE YOU HELPED? Then—

Three days to fair business. An entertaining picture. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

**HELL'S FOUR HUNDRED.** 6 reels. Star, Margaret Livingston. Not so worse. Did a fair business on a one day run. I guess title kept quite a few away—thinking it was bad. Good tone, not much appeal. No as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**JOHNSTOWN FLOOD.** (6,295 feet). Star cast. Very, very good. It pleased my patrons and my box office. What more do we want? Good tone, appeal 90 per cent. Yes for Sunday, almost a special. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

**LUCKY HORSESHOE.** (5,000 feet). Star, Tom Mix. About the worst Mix I have ever seen and nothing to it. Didn't have anything in it. No action or anything else. Good tone, fair appeal. Yes for Sunday, no as special. Draw working class, city 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

**A MAN FOUR SQUARE.** Star, Buck Jones. A fair picture that did a good business for three days. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

**SANDY.** (7,850 feet). Star, Madge Bellamy. Good picture. Tone good. Special perhaps. Draw from city 12,000. Admission 10-25. H. V. Smoots, Vine (600 seats), Memorial (1,080 seats), Mount Vernon, Ohio.

**WHEN THE DOOR OPENED.** Star cast. Very good picture that drew extra well on account of Curwood's name. Step on it and it will make you the dough. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

## Metro-Goldwyn

**BROWN OF HARVARD.** (7,941 feet). Star cast. Extra good appealing picture. Good tone, yes as special. Draw from city 12,000. Admission 10-25. H. V. Smoots, Vine (600 seats), Memorial (1,080 seats), Mount Vernon, Ohio.

**GREAT LOVE.** If you want nothing for something, try this picture. An elephant's love surpasses our wildest imagination. Thought there would be no one in at the finish, but a few kids stayed "to see the elephant jump over the fence," I suppose. Metro may have put out the best pictures this year but they surely have put out one of the worst. No appeal. No special. Draw all classes, town 2,250. Admission 15-30. H. L. Beuden, Grand Theatre (275 seats), Allegheny, Pennsylvania.

## Paramount

**ALOMA OF THE SOUTH SEAS.** (8,514

feet). Star, Gilda Grey. Don't judge this picture as another "Moana." This is drama, while "Moana" was a travogue, etc. Didn't break house records (never saw a South Sea Isle picture that did!) but no fault of the picture as it's good enough for any house. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**BORN TO THE WEST.** (6,045 feet). Star, Jack Holt. Good western. Tone good. Draw from city 12,000. Admission 10-25. H. V. Smoots, Vine (600 seats), Memorial (1,080 seats), Mount Vernon, Ohio.

**BORN TO THE WEST.** (6,045 feet). Star, Jack Holt. Hurting thrills, slam-bang action—that's "Born to the West," with Holt and Hatton doing some real acting. A Zane Grey story that drew exceptionally well. Good appeal. No special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**BORN TO THE WEST.** (6,043 feet). Star cast. Played this against stiff outdoor competition, so did not do so good. However, the picture is "there," and unless I miss my guess this cub-director (John Waters) will be heard from in the future, for he sure shows masterful direction in this his first attempt. He certainly shows ability in this production. Joe Hewitt, The Strand Theatre, Robinson, Illinois.

**BORN TO THE WEST.** (6,045 feet). Star, Jack Holt. Say!—if you want shoot-em-up, play this one. Will please a Saturday night crowd, and brings them in. Tone O.K. Good appeal. Yes for Sunday, no as special. Draw town and country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

**CAT'S PAJAMAS.** 6 reels. Star, Betty Bronson. A cute picture with a good cast; Cortez and Theodore Roberts worthy of mention. Played it on Sunday to a good house. Good tone and appeal. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**CROWN OF LIES.** (5,020 feet). Star, Pola Negri. Rental too high for here. Negri very good in her part. Tone, good. Sunday, yes. Special, just above program schedule. Appeal, good. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**CROWN OF LIES.** (5,020 feet). Star, Pola Negri. Surely not a picture that Famous can be proud of. It looks more and more as if they are doing the same injustice done to Meighan—poor stories and types of pictures unfitted to star. Negri's a good actress; she certainly deserves better starring vehicles. Poor tone and appeal. No for Sunday and special. Draw big city middle class. Admission 25. Harry A. Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

**DESERT GOLD.** (6,856 feet). Star, Shirley Mason. This was one of the satisfactory westerns with a good cast. Beautiful and interesting. Sunday, yes. Appeal, good. Chas. Lee Hyde, Pierre, South Dakota.

**FASCINATING YOUTH.** (6,883 feet). Stars, Paramount Juniors, stars of 1926. In a real picture! The title will not attract, but get them in and you'll hear them say, "Oh, what a show!" Good tone. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**FOR HEAVEN'S SAKE.** (5,356 feet). Star, Harold Lloyd. Much below par for Lloyd. The drunkenness much criticised by mothers. Considerable criticism, also, on the enforced admission price of fifty cents; it is not a fifty cent picture. Paramount in this has taken the profit out of Lloyd. The first Lloyd feature we ever lost money on. Tone and appeal, fair. Special, no. Sunday, yes. Draw mixed class, town 3,000. Usual admission 10-30-35. J. J. Wood, Redding Theatre (800 seats), Redding, California.

**FOR HEAVEN'S SAKE.** (5,356 feet). Star, Harold Lloyd. This is below his average but a very nice picture. Believe he made a reel too much to this picture and that it would have gone over better if it had been cut down at the end. It will disappoint a lot of his friends. Chas. Lee Hyde, Pierre, South Dakota.

**GOLDEN PRINCESS.** (8,364 feet). Star, Betty Bronson. Very good picture. We have never received a bad one from Paramount. Good tone, appeal 95 per cent. Sunday, yes; special, no. Draw country class, town 300.



Admission 10-15, 15-25. J. H. Heick, Allen Theatre (500 seats), Allen, Kansas.

**GOOD AND NAUGHTY.** (5,503 feet.) Star, Pola Negri. Good enough for anybody, and just naughty enough to be interesting. Didn't advertise Negri at all—just played up Sterling; he's the boy that made them roar, although Miss Negri is worthy of mention in this: it is the best she has done for a long time. New print. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**GRAND DUCHESS AND THE WAITER.** (6,324 feet.) Stars, Adolphe Menjou, Florence Vidor. Fair comedy of the quiet kind; some liked it and said so, but if the second night is any time to go by, others did not care for it. Good tone, fair appeal. Yes for Sunday, no as special. Draw town and farm class, town 600. Admission 10-20. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

**GRASS.** (7 reels.) Played this with Flynn in "The Traffic Cop" and got a few comments that it was interesting. Double-feature this (play as part of double-feature bill) and it will get by and please, too. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**GRASS. (Travelogue).** Famous has cut this from six to three reels. I consider it a remarkable production and believe that it will satisfy all but those with "brains as shallow as a pie pan." Tone O.K. Good appeal. Yes for Sunday, no as special. Draw village and rural class, town 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman Ohio.

**LUCKY LADY.** (7 reels.) Star, Greta Nissen. Fair. Good tone. No as special. Draw from city 12,000. Admission 10-25. H. V. Smoots, Vine (600 seats) and Memorial (1,080 seats) Mount Vernon, Ohio.

**MANTRAP.** (6,077 feet.) Star, Clara Bow. Miss Bow walks away with the picture. Ernest Torrence and Marmont are in it, that's all. But Clara's the whole show. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**YOU NEVER KNOW WOMEN.** (6 reels.) Star, Florence Vidor. Played one day to small houses. Picture different from the usual run of film. Good print. Not much appeal. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

## Pathe

**DEVIL HORSE.** (5,853 feet.) Star, Rex. Pleased everyone, but the horse's stuff is about the same in all his pictures. Good entertainment for children and most adults. Good tone and appeal. Yes for Sunday, no as special. Draw neighborhood class. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

**WHITE SHEEP.** Star, Glenn Tryon. This is an old picture and should have been in the scrap heap—it may have been good once, as what I could see of it had a new angle—to me, anyway. Good tone and fair appeal. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-20, 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

## Producers Dist. Corp.

**PRINCE OF PILSEN.** (6,650 feet.) Star cast. This was taken from the stage success of the same name. While the picture is not the success the stage version was, nevertheless it's very good for a comedy drama. Business slow. Appeal 60 per cent. No for Sunday or special. Draw all classes, town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

**STEEL, PREFERRED.** A fine picture. Good cast. Show to small house, though no fault of picture. J. H. Wilhelmsderfer, Playhouse, Harrison, Nebraska.

**UNKNOWN SOLDIER.** (7,979 feet.) Star, Chas. E. Mack. Very fine picture with excel-

## Bunched

H. V. Smoots, one of our old dependable tip senders, has bunched on the side of a report blank on which others were more fully described, the following comments on pictures he has played: **THE BOOB** (Metro-Goldwyn-Mayer), fair; **IT'S THE OLD ARMY GAME** (Paramount), poor here; **WHISPERING SMITH** (Producers Dist. Corp.), fair; **WET PAINT** (Paramount), poor here.

lent acting from C. E. Mack, Marguerite De La Motte and Henry E. Walthall. Most wonderful war scenes ever seen here in pictures. John F. Keogh, United Anaheim Theatre (600 seats), Anaheim, California.

## United Artists

**BLACK PIRATE with Douglas Fairbanks.** (8,388 feet.) Here's a picture that gets the "jack." It takes "jack" to buy it, too, but nevertheless it took lots of "jack" to make it. Photographed in technicolor and it's very pretty; not a bit hard on the eyes. This may not be Doug's best, but, brother exhibitors, it's a real box office attraction. Played it in hot weather at advanced admission and it got the "jack." Patrons pleased—and so was the management. Print excellent. Paper good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**SALLY OF THE SAWDUST.** (9,500 feet.) Stars, W. C. Fields, Carol Dempster. Too long, and lots of scenes should have been left out. Lots of better features for me at one-half the rental. Fair tone and appeal. Optional for Sunday, question as special. Draw all classes, town of 571. Admission 10-25, 15-30. J. W. Ryder, Jewel Theatre (225 seats), Verndale, Minnesota.

## Universal

**CALIFORNIA STRAIGHT AHEAD.** (7,238 feet.) Star, Reginald Denny. Here is one of the best we've had yet. Enough in this picture to make three features. Reginald Denny always pleases our patronage. Tone O. K., appeal 95 per cent. Suitable for any day. Special in some houses. G. H. Perry, People's Theatre, Cloverdale, California.

**CIRCUS CYCLONE.** Star, Art Acord. Good picture; well liked here. Good tone and appeal. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-20. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

**FLAMING FRONTIER.** (9 reels.) (Boxed special report appeared in previous issue—this is full report coming on another slip.) A glorious epic of America's last frontier. Very entertaining. A slice of American history, faithfully told. A picture like this once in a while is a good box office attraction. Had special music, which made it go over very nicely. Print excellent. Paper is great. Had International News and "Newlyweds and their Baby" with this. Raised my admission and patrons were well pleased. Star is Hoot Gibson. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**MAN IN THE SADDLE.** (5,492 feet.) Star, Hoot Gibson. This is not Hoot's best, but it will draw good as paper is bound to get the biz. Good tone and appeal. No for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**PHANTOM BULLET.** (5,820 feet.) Star, Hoot Gibson. Another good Gibson, with everything to make it good. Plenty of action and good cast. One real picture. Good tone and appeal. Best for Sunday and special. Draw working class 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

**SPORTING LIFE.** Star, Bert Lytell. Good; had most anything you could ask for. Horse racing and a good boxing match. If they don't like this one, I don't know what would please. Good tone and appeal. Sunday yes. Special yes, if not played in your territory yet. Draw town and farm class, town 600. Admission 10-20, 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

**TRAP.** (6 reels.) Star, Lon Chaney. Here's a picture that will appeal to the ladies: a story of the North woods with Chaney good at heart. Ran this one day to good business. Good tone and appeal. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**TWO FISTED JONES.** Star, Jack Hoxie. The worst Hoxie I have ever run and I have run them all. Poor Hoxie picture. Didn't have anything in it. Fair tone, good appeal (on star). Sunday yes, special no. Draw working class, city 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

**UNDER WESTERN SKIES.** Star, Norman Kerry. Boys, here is a peach; will please anybody. A real small-town picture. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

**UNIVERSAL COMPLETE SERVICE CONTRACT.** Would say, don't get "roped in" on this. The comedies are very poor here and prints have been like junk; it's a money saver for them but not for my house, which wants to please the public. They tie one up for a year and it would not be so bad if they had something—some of the features are fair, but when they come they are so old and in such bad shape that one loses money on the deal. Draw country class, town 300. Admission 10-15, 15-25. J. H. Heick, Allen Theatre (500 seats), Allen, Kansas.

**WHITE OUTLAW.** Star, Jack Hoxie. Good western. Had a good crowd and everybody satisfied. Good tone and appeal. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-20, 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

## Warner Bros.

**BOBBED HAIR.** Stars, Marie Prevost, Kenneth Harlan. Not timely; too jumpy—no underlying motive to connect the different episodes into one continuous whole. Hence it failed to satisfy in spite of excellence in parts. Business fair. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

**PLEASURE BUYERS.** Program picture, pleased a small crowd. Title has no connection. Good tone, fair appeal. Sunday yes, special no. Draw neighborhood class. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

## Independents

**MAN OF IRON.** Lionel Barrymore. We liked this picture, but it failed to hold up at the box office against the usual opposition. Pleased the majority. Fair tone, appeal 60 per cent. Sunday yes, special no. Draw all classes, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

**MY NEIGHBOR'S WIFE.** Stars, Herbert Rawlinson, William Russell. Seemed to please generally and played to satisfactory business. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.



# News from the Producers



## Valentino Picture Smashing Records

Smashing records in a dozen sections of the country and with national box office power so tremendous that police reserves were called out in Chicago, Newark, N. J.; and Charlotte, N. C., "The Son of the Sheik," Rudolph Valentino's last picture distributed by United Artists Corporation, claims the distinction of being probably the biggest box-office production available today.

In addition to breaking all existing box office records at Loew's State Theatre, New York, and Loew's Metropolitan Theatre, Brooklyn, "The Son of the Sheik" pulled a crowd of 5,000 people to the Rialto Theatre, Newark, for the opening matinee, and police reserves were called upon to prevent serious disorder. The crowd collected about 11 o'clock in the morning and grew until a line almost a block long was formed.

Practically the same thing occurred at the Tivoli Theatre, Chicago. According to telegraphic advice received by Hiram Abrams, president of United Artists Corporation, within an hour after the doors of the Tivoli Theatre were opened for the first showing of "The Son of the Sheik," it was necessary to call police to control crowds. This is almost unprecedented in Chicago in the case of a feature that has already played a four weeks' engagement in that city. The first engagement broke all records of the Roosevelt Theatre for four consecutive weeks.

The Imperial Theatre, Charlotte, N. C., in addition to breaking records, had to call for police assistance in controlling the crowds that waited outside the theatre.

At Asheville, N. C., "The Son of the Sheik" at the Plaza Theatre brought record business, and approximately one thousand persons were turned away, unable to get in the first day of the showing.

The Grand Theatre, Columbus, Ohio, broke its house record both in gross receipts and number of admissions the first day of the engagement of "The Son of the Sheik." It is likely the picture will be held over for two weeks.

Among other houses that broke records with "The Son of the Sheik" are the Imperial, San Francisco; the Million Dollar Theatre, Los Angeles; Royal Theatre, Kansas City; Virginia Theatre, Atlantic City; Strand Theatre, Minneapolis; Clemmer Theatre, Spokane, and Columbia Theatre, Seattle.

The biggest day's business in the history of the Lafayette, Buffalo, was the first day of the engagement of "The Son of the Sheik." The Stanley's remarkable record with the first showing of the Valentino film in Philadelphia is likely to be eclipsed during later showings.

No better indication of the phenomenal drawing power of this United Artists picture is given than the fact that the New York Strand's premier engagement was extended a week; the Roosevelt's showing in Chicago stretched over four weeks and the picture is breaking records at the Tivoli, Chicago, for a second showing; the Royal Theatre's showing at Kansas City went from an original engagement of one week to three weeks; the Million Dollar Theatre in Los Angeles played the picture for four weeks; and extensions were also profitable at Philadelphia and Buffalo.

## New Stages For Pickford-Fairbanks

Paving the way for intensive production by the Joseph M. Schenck organization and United Artists units, work started last week on one million dollars in improvements at the Pickford-Fairbanks studios.

This announcement, made by John W. Considine, Jr., general manager of the Schenck forces, follows Mr. Schenck's definite assurance, made just before he left for New York, that all United Artists pictures, with the exception of Gloria Swanson's, will be made in Hollywood.

The first of the new buildings to go up on the 18-acre Pickford-Fairbanks lot will be two new stages, each 225 feet long, 135 feet wide and 36 feet high. These stages are to supplement the huge stage now standing on the studio, making working space for three or four companies simultaneously.



**BETTY COMPSON**  
Star of "The Belle of Broadway," a Columbia Production.

## Doris Kenyon in "Ladies at Play"

Final scenes of "Ladies at Play," First National's comedy-drama adapted by Carey Wilson from the stage play, "A Desperate Woman," were filmed last week by Director Alfred E. Green. Doris Kenyon and Lloyd Hughes were co-featured in the picture, produced under B. P. Fineman's management.

Supporting players are Philo McCollough, Louise Fazenda, Hallam Cooley, Virginia Lee Corbin, John Patrick, Ethel Wales and Tom Ricketts.

## Brenon Signs Balfour

Augustus Balfour, one-time director with the old Lubin, Edison and Reliance companies, under whom Herbert Brenon worked as an actor when he first started in pictures, is now working as an actor under Director Brenon in the Paramount picture, "God Gave Me Twenty Cents." Balfour, now an elderly man, has played small parts in nearly all of Brenon's screen productions. His present role is that of the New Orleans florist who accepts the original twenty cents that causes all the trouble.

## Andre Berenger Signed

Andre Berenger has been added to the cast of Florence Vidor's new Paramount picture, "The Popular Sin," which Malcolm St. Clair is directing at the Paramount Long Island studio from Monta Bell's story. Berenger left Los Angeles Saturday for New York to complete the supporting cast, which includes Clive Brook, Greta Nissen and Philip Sterling.



## ANN RORK

The beautiful daughter of Sam E. Rork, the producer, who appeared in "Old Loves and New," now has a featured role in "The Blonde Saint," in production at First National's studios in Burbank, Cal. This picture, also, will be a First National release.

## Famous 69th Regiment In Jessel Film

New York's famous Sixty-Ninth Regiment will be among the many features of Warner Bros.' production, "Private Izzy Murphy," starring George Jessel.

To add a further touch of realism to the great Warner production, sequences have been included in the picture showing the return of the famous Sixty-Ninth and their triumphant homecoming march up Fifth Avenue.

In the reviewing stand are Gov. Al Smith, Mayor Jimmy Walker, ex-Mayor Hylan and William Randolph Hearst.

## Fox's "The City"

Walter McGrail returns to heavy roles after a season of hero parts as James Hannock in Fox Films version of "The City." Robert Frazer plays the male lead in the production. Others in the all star cast are May Allison, George Irving, Bodil Rosing, Lillian Elliott and Aileen Manning. R. William Neill is directing.

## Mount Rainier Locale

Mount Rainier, one of the most picturesque peaks of the Pacific Northwest, is the locale of the exteriors of Fox Films version of "On the Wings of the Storm," with Thunder, the dog star, directed by J. G. Blystone.

Welcome Visitors at your Theatre

THE 20 GEMS from TIFFANY

EXCHANGES EVERYWHERE



## Warner Radio Station Wins Honor

Warner Bros.' portable radio broadcasting station, 6XBR, just arrived in New York after a transcontinental trip during which the principal cities were visited, will head the parade which will usher in the Radio World's Fair to be held in New Madison Square Garden starting September 13 and continuing for one week.

The Warner portable broadcasting station, 6XBR, was awarded the place of honor in the parade because of its notable achievement in crossing the continent and broadcasting to millions of listeners from nearly every principal city.

Constructed and equipped under the direction of Frank N. Murphy, Warner Bros.' electrical expert, the 6XBR left Hollywood on May 4 and is due to arrive in New York the morning of the parade. Since leaving the Warner studio it has broadcast from the stages of motion picture houses in California, Nevada, Washington, Oregon, Utah, Wyoming, Colorado, Kansas, Missouri, Minnesota, Illinois, Indiana, Ohio and Pennsylvania. Tieups with newspapers were made in the principal city and the local programs were rebroadcast by the foremost radio stations.

The parade will be the biggest event of the kind ever conducted by the radio interests. There will be a great number of floats, though the participants are limited to exhibitors at the radio fair. A motorcycle police escort will head the procession, which will form at Washington Square at noon on the 13th. Then will come the 6XBR in the place of honor, to be followed by a military band, the officials of the Radio World's Fair, "Mrs. Radio—1926" and cars carrying artists of broadcast stations, and officials and members of the Radio Manufacturers' Association.

From the starting point the parade will proceed down Broadway to the City Hall, where Mayor Walker will review the procession and greet the 6XBR, visiting manufacturers and special guests of honor. Returning from the City Hall the procession will follow the principal thoroughfares to new Madison Square Garden, where the Radio World's Fair is scheduled to open at 2 P. M.

A program will be broadcast by the 6XBR and re-transmitted by WFBH, the Hotel Majestic station. During the entire week of the fair the 6XBR will be on exhibition outside of new Madison Square Garden. The station will leave those headquarters only to broadcast programs in Brooklyn and the Bronx.



### DOROTHY DWAN

The beautiful screen star is so elated over her contract to play opposite Tom Mix, the great Fox star, she danced "the St. Louis Hop" (whatever that is!).

## California Premieres Of "The Temptress"

The American premiere of "The Temptress," the Cosmopolitan production adapted from Vicente Blasco Ibanez' novel of the same name, will take place Saturday, September 18th, at the Warfield Theatre, San Francisco. Simultaneously with this showing it will be presented at the Grand Lake Theatre, Oakland, Cal. In the featured roles are Greta Garbo, famous Swedish actress, and Antonio Moreno. Others who have prominent parts are Roy D'Arcy, Lionel Barrymore, Armand Kaliz, Marc MacDermott, Virginia Brown Faire, and Kathleen Key.

Fred Niblo directed this picture at the Metro-Goldwyn-Mayer Studios.

## Elder Schildkraut In "Country Doctor"

At last the country doctor is to be glorified upon the screen. An announcement from the De Mille studio tells of plans for such a picture, "The Country Doctor," in which Rudolph Schildkraut will play the title role. William K. Howard will direct. If ever America boasted an unsung hero surely the country doctor stands high in the ranks of that company.

"The Country Doctor" was prepared for the screen from the story by Mann Page and Izola Forrester.

### Ben Wilson Moves

Ben Wilson has moved his executive offices to 1108 Lillian Way, Hollywood. He announces the signing of Louis Chaudet to direct "Tentacles of the North," a Rayart Superior Melodrama, which will star Alice Calhoun and Gaston Glass.

## Fox's "Summer Bachelors" Promises Much

Few pictures to be offered to exhibitors during the coming season will have the publicity and exploitation on value of "Summer Bachelors," which Allan Dwan is producing for Fox Films at the Eastern studios, the Fox experts assert.

The picture starts with the tremendous prestige of the story by Warner Fabian, who wrote "Flaming Youth." Hundreds of thousands are reading "Summer Bachelors" in McClure's Magazine, in which it is now appearing as a serial. Millions will read it as a serial story syndicated to newspapers throughout the country.

Newspaper serialization will begin on October 2 in the Hearst-controlled papers, and by November 1 it will be appearing in the full list of 200 client newspapers. The book, with a big advertising campaign behind it, will be published in September.

By the time the picture is ready for release, it will have piled up a pronounced public demand.

Madge Bellamy heads the cast. Allan Forrest, who is starring in the Helen and Warren two reel comedies for Fox, has the leading part opposite her. Matt Moore, Leila Hyams and Clifford Holland, are in the cast.

Charles Winninger, star of "No, No, Nanette," and Walter Catlett, comedian in "Lady Be Good," are injecting lots of hilarious mirth into the picture. Hale Hamilton, Olive Tell, Cosmo Bellow, James F. Cullen and Charles Esdaile are other names backed by Broadway reputations.

In addition to this brilliant lineup, Mr. Dwan has corralled as pretty a flock of bathing beauties as ever graced the front row of the Follies.

## Praise For "Belle of Broadway"

If the success of a production can be gauged by the criticism it receives, "The Belle of Broadway" has a long chance for popularity. The critic for "Film Mercury," a Hollywood publication, after a preview of this production, says:

"If all motion pictures were as well and carefully thought out and executed as this one, there would be little about which to complain. . . . This effort deserves first run far more than many that get it."

According to reports from Columbia studios, the "effort" is a painstaking one, in which Harry Cohn, director general of Columbia productions, Director Harry O. Hoyt, and the cast headed by Betty Compson and Herbert Rawlinson, did their utmost to make the picture one of the finest.

A print of this picture is now in New York receiving final editing



**ROBERT FRAZER**  
Selected by Fox Films for the lead in the stage success, "The City," being filmed.

### Langdon's "Long Pants"

Harry Langdon's third feature length comedy for First National tentatively titled "Johnny Newcomer," will be definitely called "Long Pants," General Manager Richard A. Rowland announced.

## Columbia Pictures

presents



**T**HE amazing story of a woman who risked all for love and lost.

This is another of the 24 Columbia box-office hits. A perfect title, something new in stories and a big cast headed by Betty Compson.

You can't go wrong on Columbia Pictures. They are made for showmen—by showmen.

BOOK  
24



BOOK  
24





MAY ALLISON

Her role in Fox's "One Increasing Purpose" does not take this screen beauty to England, so, meanwhile, she has the leading feminine role in Fox's "The City," which keeps her very busy.

### Grauman Praises "Don Juan"

Sid Grauman, one of the world's master showmen, is among the most enthusiastic boosters for Warner Bros. road show attraction, John Barrymore in "Don Juan." Unreservedly he declares he has never seen anything like it and that the present run at his Egyptian Theatre in Hollywood will play to over a million people before it is concluded.

Grauman, in a telegram, in part says:

"John Barrymore in 'Don Juan' closed the first seven days doing thirty thousand dollars worth with the hottest weather Los Angeles has had in years. This is a sensational business for the Egyptian Theatre. We will play to over a million people at our one dollar and a half prices during the run of this picture."

### Plans for Colleen Moore

An interesting and humorous story of the life of a hotel switchboard operator in a big New York City hostelry, will afford the vehicle for Colleen Moore's next starring picture, as announced by John McCormick, general manager of West Coast production for First National and producer of Miss Moore's pictures.

### In Cast of "Man Bait"

Betty Francisco and Eddie Gribbon have been added to the cast of "Man Bait" in which Marie Prevost is starring at the Metropolitan Studios.

## F. N. Sales Force Hails K. O. Club

A veritable avalanche of telegrams has poured into the New York headquarters of First National since the announcement last week by the sales cabinet of the formation of the K. O. Club to which First National salesmen are eligible. This club is in accord with the company's policy of developing a closely knit organization in which First National men are rewarded with the highest positions in the company by reason of merit.

Samuel Spring, secretary-treasurer, and Sales Managers Ned Marin, A. W. Smith, Jr., and Ned Depinet are in receipt of messages from branch managers and salesmen working in all territories pledging their utmost endeavor to prove worthy of membership in the club. Besides substantial cash benefits it is the intention of the company to make promotions from the membership, the salesman winning and holding a K. O. button having an assured future with First National.

Without exception the sales force hailed the K. O. Club as a brilliant incentive to break all existing records held by First National for gross billings.

The first ten men to be elected for membership will receive their honorary K. O. buttons on January 1st, 1927. Men who win the button four times, according to their sales records during four quarters, become permanent K. O. Club members and are rewarded with cash prizes and a trip to New York in addition to promotion at the earliest opportunity.

In speaking of the response evoked in the sales force by the formation of the K. O. Club, Mr. Spring declared: "The enthusiastic tone of the telegrams is clear indication that our men realize that we want them to advance themselves to the highest posts in our organization. No fairer plan has yet been devised, I believe, to gauge the extent of each salesman's ability than the K. O. Club. There are no favorites and no restrictions. Each man is free to make his own mark."

"We are confident that the coming months will see new records in all territories."

## Chadwick's Co-operative Service

A new cooperative exploitation service for exhibitors has been inaugurated by Chadwick Pictures Corporation with a view to aiding individual exhibitors with their local exploitation campaigns. The idea, instituted and developed by Charles Reed Jones, director of advertising and publicity of the company, has been in effect for several weeks and is said to have met with an enthusiastic reception from showmen in all parts of the country.

The new Chadwick idea is to offer to all exhibitors a wide variety of complete exploitation campaigns and special publicity stunts that would be possible under no other plan. Chadwick press books, as heretofore, will contain such advertising, publicity and exploitation ideas as are usual in such books. The new plan, however, extends a service that could not be included in any press book.

As a theatre in any part of the country playing one of the Chadwick First Division Pictures puts over any new exploitation stunt or any variation of those outlined in the press book, the Chadwick exchange in that territory reports the campaign in detail to the home office. These campaigns are immediately analyzed by the Chadwick exploitation staff and so developed as to provide the maximum effectiveness in other theatres, and are then passed on to all other Chadwick exchanges for use in their territories.

By this cooperative plan, which all exhibitors have been eager to accept, every showman derives the wide experience of many other showmen in exploiting the pictures which are scheduled for his program.

Experiments that have been made with "The Bells," starring Pauline Frederick with Marion Nixon and George Lewis, both of which are being shown at pre-release first runs throughout the country, indicate that the plan will prove highly successful.

## "College Days" Nearing Completion

M. H. Hoffman, vice-president of Tiffany Productions, Inc., now in Hollywood, wires enthusiastically that "College Days," now nearing completion, will be one of the best pictures depicting a phase of college life so far attempted by any producer. The story was written by A. P. Younger, who adapted "Brown of Harvard," for the screen.

One of the great scenes of the picture—an inter-collegiate football game—will have as the star performers some of the leading football heroes of the Coast, who are being coached for the event by several of the leading football coaches.

The cast includes Marceline Day, Charles Delaney, James Harrison, Duane Thompson, Brooks Benedict, Kathleen Key, Edna Murphy, Robert Homans, Crauford Kent, Charles Wellesley, Gibson Gowland, Lawford Davidson, Pat Harmon and William A. Carroll.

## Al Jolson Appears In Vitaphone Act

Al Jolson made his debut on the Vitaphone last week at the Manhattan Opera House. Workmen for over a week were busy night and day building the setting for the comedian's number, which is to be one of the big features of the Vitaphone prelude to the Warner Bros. presentation of Syd Chaplin in "The Better 'Ole" at the Colony Theatre early in October.

A reproduction of an old Southern plantation was built especially for Mr. Jolson's "act," which took up the whole of the stage and auditorium of the opera house. All the props were in evidence, including cotton in bloom, corn tasselling and water-melons ripening. A little old cabin was constructed, from which Jolson emerged when he sang "Mammy," "April Showers" and other songs that he has made popular.

## Napoleonic Background For Corinne's Next

A mammoth set representing a palace on the Austro-Italian border during the Napoleonic period which was in construction for three weeks on the lot adjoining the Metropolitan in Hollywood, Calif., has been completed. Everything is now in readiness for the beginning of production of Corinne Griffith's starring vehicle, "The Lady in Ermine."

To be produced under the supervision of E. M. Asher, the producer of all of Miss Griffith's most recent pictures, "The Lady in Ermine," a screen version of the famous operetta of the same title, holds promise of being the most outstanding and colorful film that the star has yet attempted.

### Universal Borrows Actress

Marguerite De La Motte, who has just completed "Pals in Paradise" for Metropolitan, has been loaned to Universal and will be featured in "Held by the Law," with Eddie Laemmle directing.

### Walthall Signed

Henry B. Walthall has been signed for a featured role in "A Fighting Love," Jetta Goudal's next starring picture for De Mille, directed by Nils Olaf Chrisander, former UFA director recently brought here by Mr. De Mille.

### "The Charleston Kid"

Shooting on "The Charleston Kid," which Alfred Santell directed for Al Rockett's production unit, has been completed.



## Johnny Hines in "Stepping Along"

This week will see the completion of all actual camera work on Johnny Hines' latest comedy for First National, "Stepping Along," produced by the C. C. Burr unit. All week the comedian, his leading lady, Mary Brian and important members of the cast, including Ruth Dwyer, William Gaxton, Dan Mason, Edmund Breese and others have been working overtime speeding through the different laugh sequences before the battery of cameras under the direction of Charles Hines.

"Stepping Along" is declared by film officials who have seen the early rushes to be the speediest and most hilarious comedy Johnny Hines has made to date. The story, an adaptation from Matt Taylor's story "The Knickerbocker Kid," is a departure from the usual vehicles indulged in by Johnny Hines. It deals satirically with politics in the Big City.

## Hale Will Direct "Rubber Tires"

Evidence of the confidence Cecil B. De Mille has in Alan Hale is revealed by an announcement from the De Mille Studio that Hale will direct one of the biggest pictures on that studio's program this year, "Rubber Tires," a production which will bring to the screen the story of the auto camps.

"The Covered Wagon" and "Robin Hood" established Hale as an actor of sterling worth. "Braveheart" and "Risky Business," among the first of his directorial efforts, have established him as perhaps the most brilliant of the new school of directors.

His long experience as a character actor has given him a sense of human qualities and dramatic values which have proved invaluable during his brief tenure as a director.

## "Gorilla Hunt" Now Ready

"The Gorilla Hunt," the motion picture taken of gigantic apemen in the heart of the African jungles by Ben Burbridge, has been edited and titled by Harry Chandler, assisted by Herb Cruikshank, and is now ready for Fall release. Mr. Chandler has woven the continuity into a series of thrilling episodes. One of the scenes depicts the death charge of a giant gorilla, six feet high and weighing 450 pounds. It is now mounted and on exhibition at the National Museum, Washington.



Star, director and principals of "The Lone Wolf Returns," a Columbia Pictures success. Left to right (seated) are Gwen Lee, Bert Lytell, the star, and Billie Dove, the leading lady. Standing, left to right, are Gustave Von Seyffertitz, Ralph Ince, the director; Alphonz Ethier and Freeman Wood.

## Record Sales of Beau Geste Novels

In an effort to analyze the exceptional success of "Beau Geste" the box-office specialists at the Criterion Theatre, New York City, have seized upon the unusual sale of the novel as one of the explanations.

More than 60,000 copies of "Beau Geste," at \$2.00, were sold the first year. At the end of the second year, total sales reached 187,000 copies, showing sales of more than 120,000 in the second year, or twice the total of the first.

It was during the first year that Herbert Brenon read the book and became so enthusiastic about it that he persuaded the Famous Players-Lasky Corporation to allow him to produce it as a Paramount picture.

Soon after the announcement of the picture had been made, the right to reprint the \$2.00 novel in a 75 cent edition was acquired from the original publisher. It was assumed that the sale of the novel would follow the usual course and sell in the second year about half the number sold the first year. However, the usual order was reversed and twice as many were sold the second year as the first year.

October 1, 1926, was the date agreed upon for the issuance of the popular priced edition. The plates were accordingly delivered to the publishers of the 75 cent edition. However, so great was the demand for the \$2.00 edition that the plates had to be returned to the original publisher three times for replenishing the original edition.

The 75 cent edition, illustrated with scenes from the photoplay and carrying a note about the production problems in making the picture, is now being sold in the Criterion lobby for the convenience of those who are calling there twice daily to see the picture.

Book stores and department stores in New York City and Philadelphia report the unusually heavy demand for the new edition of "Beau Geste."

The publishers say it is selling probably four copies to one faster than any other novel issued by them.

Any one who has read Major Wren's novel can hardly wait to see the picture, which is one of the reasons why 107 persons yesterday paid \$1.10 for the privilege of standing up in the rear of the Criterion to see the screen version of this amazingly popular adventure story.

## Cruze to Direct Raymond Griffith

James Cruze will direct Raymond Griffith's next comedy vehicle. The formation of this exceptional combination was announced today by B. P. Schulberg, associate producer of Paramount's West Coast studios.

The work on the forthcoming picture is slated to begin within the next 10 days. Walter Woods, who scenarized "Old Ironsides," is now busy on the screen play, which is to be a romantic comedy replete with human interest.

"The union of Cruze's renowned capacity for story telling on the screen," said Schulberg, "with Griffith's equally famed comedy ability is considered one of the most striking moves of the year in motion pictures. Supreme in their respective fields, both having risen to the pinnacle of film success through individual merit, they were brought together at their own request."

"I've wanted a chance to direct Ray Griffith for a long time," Cruze said today. "I have always enjoyed making comedies and after the strain of 'Old Ironsides' I asked for the privilege of making one picture with Ray before starting on another spectacular film. I consider him one of the greatest comedians on the screen today and it will be a rare treat to work with him."

## Mrs. Lou Tellegen In Gotham Feature

There is one screen actress who finds a famous husband something of a handicap in her professional career. This is Nina Romano, in private life Mrs. Lou Tellegen.

Miss Romano wants to win her own way to the front ranks of photoplayers and it was not until she had worked for two weeks for Gotham on "Money to Burn" that anyone became aware of the fact that she is the wife of the prominent actor-director.

Miss Romano is a statuesque brunette and is exactly the type for the role of Maria Gonzales in the screen version of Reginald Wright Kaufmann's novel.

## Columbia Pictures

presents



**I**F you've seen "The Lone Wolf Returns" or heard of the box-office boom it caused from coast to coast you know the Columbia caliber of this one.

Nobody's making 'em any better. This one is first-run quality. And there's 24 of them.

BOOK  
24



BOOK  
24



Hunt Stromberg, Metro-Goldwyn-Mayer executive, is shown with Joyce Coad and Irene Butler, stars in embryo, both playing important roles in the production of "The Fire Brigade." Joyce is winner in the California baby contest. Irene had similar good fortune in the New York Million Dollar Baby Contest.



## Plans Shaping for Adolphe Menjou

With the return of Adolphe Menjou to Famous Players-Lasky's West Coast studio, Jesse L. Lasky yesterday announced that the Paramount star will transfer his future production activities to the Hollywood film plant.

Among the pictures scheduled for him at the new studio is "The Last of Mrs. Cheney," Ernst Lubitsch's first production under his new contract with Paramount.

Menjou will begin work on his first vehicle, "An Angel Passes," within the next three weeks. Closely following this will come "With Their Eyes Open," a sophisticated comedy to be directed by Luther Reed, who is now filming Paramount's special "New York."

The third picture of the group, according to Mr. Lasky, will be an adaption of the popular stage play, "The Last of Mrs. Cheney," which will co-feature Menjou with Florence Vidor under the direction of Lubitsch.

## Warner Bros.' Three Fall Releases

Warner Bros.' September and October releases will be ready for shipment to the exchanges in the near future, as word has been received at the Home Office in New York that they are now in the final stages of cutting. The pictures are "Across the Pacific," with Monte Blue, "Private Izzy Murphy," with George Jessel and "My Official Wife," co-starring Irene Rich and Conway Terle.

## "Fire Brigade" Big M-G-M Special

Fire prevention will be brought dramatically and graphically to the attention of millions of Americans within the next few months when "The Fire Brigade" is released in the leading motion picture theatres of the world.

"The Fire Brigade" is the big special produced under the direct supervision of Hunt Stromberg which Metro-Goldwyn-Mayer has filmed with the direct aid and cooperation of the International Order of Fire Engineers, this order being represented at the studio by Jay W. Stevens, fire marshal of the State of California during the making of the picture. Hunt Stromberg M-G-M studio official has given his most intensive efforts for months to make "The Fire Brigade" a super-feature.

Under an arrangement entered into by the International Order and the M-G-M studios, a large percentage of the net proceeds of the picture will be turned over to the Order for their fire prevention work, and a portion will be kept for the sick benefits and pension funds of the local departments.

"While this production carries a powerful message in behalf of fire prevention, it is in no way a preachment but a big entertainment," declares Louis B. Mayer, vice-president in charge of production at the studio, in discussing "The Fire Brigade."

"The film was produced with the full cooperation of Chief Stevens and his associates, and in its distribution and public presentations we will have the assistance of every member of the International Order of Fire Chiefs as well as the Pacific Coast Fire Chief's Association. We feel that this production will be of no little assistance to the cause of fire prevention throughout the country, and can get over this important message more effectually through being a highly entertaining and thrilling picture."

True to its agreement with the fire chiefs, the Metro-Goldwyn-Mayer organization has made "The Fire Brigade" a picture to be classed with its greatest successes, "Ben Hur," "The Big Parade," and "The Merry Widow."

The picture was directed by William Nigh, under Stromberg's leadership, and tells the story of an average American fire fighter, his problems, his trials, and every day heroism.

## Lytell on Vaudeville Tour

BERT LYTELL'S popularity on stage and screen has been increased a hundred fold since his second successful attempt at materializing Loui Joeph Vance' crook hero Michael Lanyard, the Lone Wolf of the famous series of that name. His latest venture is in a playlet with which he has started a tour of the country by way of a short vacation from films, is the Lamb's Gambol playlet "The Valiant." He will return to Hollywood about the first of October in time to view the premier of his latest Columbia production "Obey the Law."

## Hubbard Returns From Vacation

Lucien Hubbard, Paramount feature producer, and William Wellman, director, are back at the Hollywood studio from San Antonio, Tex., where they went in search of suitable locations to be used in the mammoth battle sequence of "Wings," John Monk Saunder's story of the air service in the World War. The two men examined fully 5,000 square miles of land from an airplane. Failing in their search, they were forced to build a war area and now hundreds of men are at work devastating the location which is to be used in the battle of St. Mihiel.

Production on "Wings" is to start shortly with Charles Rogers, Clara Bow, Richard Arlen, El Brendel and Richard Tucker.

## Circuits Booking First National

A. W. Smith, Jr., division salesmanager for First National, announces that the Schine Circuit, operating a large chain in the Albany and Buffalo territory, has contracted for the entire Banner Group.

First National is already firmly entrenched in the South and the West, having closed with most of the key circuits in both territories. This last deal sees the big producing firm following suit in the East.

President Robert Lieber predicts that First National will celebrate a banner year, based on unprecedented gross billings in all territories.



## A Real Star

Clara Bow, long hailed as the reigning queen of the flappers, has grown up. She is now a full-fledged star. This is the announcement from Jesse L. Lasky, first vice-president of Famous Players-Lasky, who tore up her contract



as featured player and obtained the signature of the famous titian-haired beauty to a new document which carries her to the pinnacle of success in her own right. The picture that will mark her elevation to stardom will be Elinor Glyn's "It," scheduled to go into production October 1.

### "King of the Saddle"

Bill Cody's second Western for Associated Exhibitors is entitled "King of the Saddle." The cast for this picture includes Joan Meredith, Paul Panzer, Fontaine La Rue, William Franey and Jack Logan. William J. Craft directed the picture, produced under the personal supervision of Myron Selznick.

### "Better 'Ole" Premiere

"The Better 'Ole" will be seen on Broadway for the first time early in October at the Colony Theatre. It will have Vitaphone accompaniment with such stars as Al Jolson, George Jessel, Elsie Janis, the Howard Brothers and Reinald Werrenrath.

### "Mother Machree" Cast

Neil Hamilton and William Platt have been added to the cast of "Mother Machree," screen epic of Ireland, being made by Fox Films. John Ford is directing.

### Neill Directing

R. William Neill is directing "The City," Fox Films screen version of Clyde Fitch's play.

## DeMille-Metropolitan Studios Busy

Following a brief lull in production at the Metropolitan Studios, this great plant and the De Mille Studios are now in full swing.

The chief interest in these days lies in the De Mille studio, where "The King of Kings" is well under way, with Cecil B. De Mille personally directing the production. A mammoth stage has been erected for the housing of this picture, and some of the sets are of a size and magnificence rarely equalled. One of the most striking is the gorgeous home of Mary Magdalene, the set in which the first shots of the picture were made.

Mr. De Mille has a marvelous staff of advisers, the greatest ever assembled for a picture. Among his associates are the Rev. Dr. George Reid Andrews, chairman of the Film and Drama Committee of the Federated Churches of Christ in America, and Bruce Barton, author of "The Man Nobody Knows." There are three assistant directors on the set—Paul Iribi, Frank Urson and W. J. Cowen. In the cast are H. B. Warner, Joseph and Rudolph Schildkraut, Jacqueline Logan, Dorothy Cumming, Ernest Torrence, Victor Varconi and Robert Edeson.

Paul Sloane has completed the shooting of "Corporal Kate," starring Vera Reynolds, and is editing the picture in collaboration with C. Gardner Sullivan. This is a story of the women's side of the Great War. In the supporting cast are Kenneth Thompson, Julia Faye and Majel Coleman.

Rod La Rocque, with James Horne directing, is at work on "The Cruise of the Jasper B.," an adaptation of the Don Marquis story, the script being by Zelda Sears and Tay Garnett. Mildred Harris has the leading role opposite La Rocque.

Rupert Julian and "The Yankee Clipper" company have returned from a cruise of several weeks on the old clipper ships, the Bohemia and the Indiana, off Point Conception. William Boyd and Elinor Fair, featured in "The Volga Boatman," are again together in this picture, an original by Denison Clift.

Alan Hale and Frank Condon are at work on the treatment of "Rubber Tires," a picture that will bring the auto camps to the screen.

Leatrice Joy stars very soon on "Nobody's Widow," an adaptation of the Avery Hopwood farce. Clara Beranger is making the adaptation and William De Mille will direct.

Jetta Goufal's new starring picture, "A Fighting Love," due to go into production shortly, will mark the American debut of the celebrated Swedish director, Nils Olaf Chrisander. He was formerly with UFA. Mr. De Mille brought him to this country after seeing several of his pictures. Victor Varconi will be the leading man in this picture.

At the Metropolitan studios, Director George B. Seitz is shooting the final scenes of "Pals in Paradise," screen version of the Peter B. Kyne story of a modern gold rush, with John Bowers, Marguerite de la Motte, Rudolph Schildkraut, May Robson and Alan Brooks.

Marie Prevost has started work on "Man Bait," an original by Norman Houston. Donald Crisp is directing. The cast includes Edmund Burns, Douglas Fairbanks, Jr., Eddie Gribbon, Betty Francisco and Louis Natheaux.

Priscilla Dean's next starring picture will be "Jewels of Desire," from an original story by Agnes Parsons. Paul Powell will direct and Arnold Gray will be the leading man.

Director Scott Sidney is preparing "No Control," by Frank Condon. The featured players will be Harrison Ford and Phyllis Haver.

## Change in Gotham Schedule

A switch in releasing schedules of Gotham productions has been announced from the New York offices of that company. The change involves two pictures, both starring the veteran character actor, Ralph Lewis.

The original plans called for Mr. Lewis to be presented in "The Silent Power," as the second Gotham release of the new season. This has been changed and Mr. Lewis will first be seen in "The Block Signal," described as a thrilling railroad melodrama.

Both of the productions have been completed and the re-arrangement will make no difference in the Gotham program other than a change of position for each picture. "The Silent Power" will be released later in the place originally scheduled for "The Block Signal."

## Added to "The King of Kings" Cast

Recent additions to the cast of "The King of Kings," made by Cecil B. De Mille, who is personally directing this great film spectacle, include Theodore Kosloff, Alan Brooks, Lionel Belmore, Bryant Washburn, Josephine Norman and Baby Muriel MacCormac.

Mr. Kosloff will play Malchus, the tool of the scheming high priest, Caiaphas, and one of the most sinister figures in the story. Mr. Brooks, recently taken from vaudeville by Mr. De Mille, will have the mysterious characterization of a wealthy stranger in Jerusalem who is prominently connected with the story of Jesus.

Mr. Belmore, one of the veterans of the stage and screen, will be seen as a portly Roman noble, one of the frequent guests at the home of Mary Magdalene. Bryant Washburn has the colorful role of a young Roman officer, one of Mary Magdalene's admirers.

Miss Norman has been cast as Mary of Bethany, while Baby Muriel MacCormac will play the Blind Girl, one of the biggest "bits" in the production.

## "Mama Kiss Papa"—Warner Bros. Picture

Warner Bros. have decided upon a title of box-office appeal for their production now under way under the direction of Herman Raymaker. It is now known as "Mama Kiss Papa." The story by Raymond L. Shrock, associate production chief at the studio, was suggested by the very popular E. Phillips Oppenheim book, "The Inevitable Millionaires."

"Mama Kiss Papa" will bring together Louise Fazenda, George Sydney and Vera Gordon.

### Jap in "King of Kings"

Sojin, the famous Japanese actor, has been engaged by Cecil B. De Mille for the role of a Persian prince in "The King of Kings."

## Columbia Pictures presents

## Betty Compson in The BELLE of BROADWAY



HERE'S the answer to a showman's prayer.

It's the second of the twenty-four Columbia box-office wallops.

Film Mercury says: "It's miles ahead of at least nine-tenths of the program pictures of Paramount, Fox, Universal and First National."

BOOK  
24



BOOK  
24



## Principals in "Dancing Days"



The Newest Preferred Picture Presented by J. G. Bachmann  
Top Row: Lillian Rich, Gloria Gordon. Center: Helene Chadwick. Bottom Row: Forrest Stanley, Robert Agnew.

## Ginsberg Aids Independent Buyers

HENRY GINSBERG, president, and George E. Kann, vice president, of Sterling Pictures Distributing Corporation, are continually expanding and building up the activities of their organization. Starting out last year as a releasing organization only, the Henry Ginsberg Distributing Corporation went into the producing field last February when George E. Kahn became a partner of Mr. Ginsberg's and the firm name was changed to the Ginsberg-Kahn Distributing Corporation.

The partners then began the production of the Sterling brand of pictures for the season of 1926-27 to be handled in conjunction with six new Banner Productions. The firm name was then changed to Sterling Pictures Distributing Corporation.

"We have found that continuous selling and re-selling by independent exchanges is very costly," said Mr. Ginsberg, "and believe that closer contact between our production-distribution activities and the exchanges handling our product will greatly reduce costs and assure better box-office pictures. Acting on this belief Mr. Kahn and myself have organized two Sterling Exchanges, in Cleveland and in Cincinnati, which are handling our twelve Sterling and six Banner productions for the new season, and are partners with I. E. Chadwick in the Chicago and Indianapolis branches of Premier Films, Inc. Other exchange deals are pending. This closer alliance with the distributing organizations throughout the country will permit of the co-ordination of ideas between the producer-distributor and the exchangemen, resulting in the type of product that the independent exchanges can market to the best advantage."

## "Flying Mail" Set For September 10

The "Flying Mail," the airplane thriller starring Al Wilson, dare-devil aviator, has been set for release September 10 by Associated Exhibitors. The picture was made by the Al Wilson Productions with a strong cast including Joseph J. Girard, Kathleen Myers, Harry Von Meter, Carmelita Geraghty, Eddie Gribbon and Frank Tomick. It is presented by A. Carlos; story written by Frank Howard Clark.

The "Flying Mail" is cramful of action, thrills, and whipping dramatic situations. It tells you of the adventures of a flyer in the United States Mail Service, who, thru the machinations of a gang of mail robbers, is unjustly accused of a million dollar mail robbery. In a series of fights, daring airplane chases and life-risking stunts, the hero, played by Al Wilson, brings the bandit gang to justice.

## "Lone Wolf" Has Box-Office Record

Columbia's "Lone Wolf Returns" playing the California San Francisco Theatre the week of August 14th, against the Gloria Swanson film "Fine Manners" at the Granada, Rudolph Valentino in "The Son of the Shiek" at the Imperial; "The Marriage Clause" at the St. Francis, and Corinne Griffith in "Into Her Kingdom" at the Warfield, hit a box office record of \$16,500.

This is the biggest week's return of an independent feature production in some time, breaking the California Theatre's weekly average of 10,000 for the past eleven months. The reports on this feature have been flattering from the word "go," and it looks as if "Lone Wolf" returns are to surpass the best expectations of the producers.

Bert Lytell, co-starring with Billie Dove in this picture, is one of the greatest players of crook roles in the country. He has done all kinds of them, the aristocratic and clever Jimmie Valentine to the ordinary variety. In none of the roles he has played has he won greater popularity than in Louis Joseph Vance's Michael Lanyard, known as the Lone Wolf.

## "Belle of Broadway" Pleases

THE first print of "The Belle of Broadway," Columbia's second release of the season, has arrived at the home office, and after the first showing at the company's projection room, Joe Brandt and other officials pronounced it just as big a box office proposition and as full of real values as "The Lone Wolf Returns," which has received country-wide recognition and almost one hundred per cent. booking.

Betty Compson, the star, is said to have done some of the best work of her screen career in this production.

The cast includes Herbert Rawlinson, Tom Ricketts, Edith Yorke, Edward Kipling, Edward Warren, Auguste Tollaie, Wilfrid North, Albert Roccardi and Armand Kaliz.

## Radio Heralds "Sweet Rosie O'Grady"

WESTERN radio fans get the first of a series of "Sweet Rosie O'Grady" nights when station KFQZ of Hollywood put the famous old song on the air in a variety of ways, assisted by officials, actors and actresses from Columbia studio where the song has been translated into a film romance, under the direction of Frank R. Strayer.

It was a great occasion. The special guests of honor were Shirley Mason who is to be starred in the production, Cullen Landis, her leading man, and Harry Cohn general manager of productions at the Columbia studio.

Dave Ward the announcer at the station, introduced the guests, after explaining to the listeners the remarkable history of the song, its great popularity wherever songs are sung, and the various ways it is played and sung in different countries. Then the orchestra played by way of illustration. Incidentally Ward and the guests told the fans something about the picture.



Johnny Hines and Mary Brian, backed up by a dozen beauties who surround Ann Pennington in her sensational "Black Bottom" number in George White's "Scandals," perform some dancing feats for the comedian's forthcoming First National Picture, "Stepping Along."



# Short Feature Magazine

*A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch*

*Edited by Charles Edward Hastings*



**HENRY MURDOCK**

Here is a mighty fine character actor whose work as the tramp in the Educational Juvenile Comedy, "My Kid," help "Big Boy," the star, most effectually.

## Ruggles to Direct

### "The Collegians"

Wesley Ruggles, is hurrying to Universal City from New York to direct the fourth of "The Collegians" series, starring George Lewis. Ruggles directed "The Plastic Age," "The Age of Innocence," "A Broadway Lady" and other successes. He will start work immediately on his arrival. Dorothy Gulliver is playing the feminine lead in this series written by Carl Laemmle, Jr. Others in the cast are Hayden Stevenson, Charles Crockett, Eddie Phillips and Sammy Gervon.

### "Bud" Is in Again!

"Bud" Duncan, familiar to all old-time motion picture fans, who remember him as "Bud" on the team of "Ham and Bud," is appearing in Educational-Cameo Comedies. It will be recalled that he and Lloyd Hamilton formed one of the first comedy teams in pictures. His first picture will be directed by Nate Watt. Hamilton is producing his series of Hamilton Comedies at the same studio.

### New Gump Comedy

Production on a new two-reeler of the "Andy Gump" comedy series has started at Universal, with Francis Corby directing, and the Gump family, as usual, consisting of Joe Murphy Fay Tinner and Jackie Morgan.

## "House Without a Key," Pathe Serial

"The House Without a Key," a mystery story of Hawaii, written by Earl Derr Biggers, will be the next Patheserial to be placed in production according to an announcement from this distributing organization famed for its serials since the days of Pearl White's episode plays.

Allene Ray and Walter Miller, well-known for their co-starring efforts in such serial successes as "The Green Archer" and "Snowed In," head the cast. Miss Ray has been vacationing since completing the last-named serial and Miller has just completed a prominent role in support of Gene Tunney in "The Fighting Marine," a Patheserial due for release on September 12th.

Frank Lackteen, who has earned a "mean reputation" as a villain in Patheserials again will cross the path of the hero and heroine. Harry Semels, last seen in "Into the Net" returns to the Pathe banner. Three players who appeared prominently in "Snowed In," Charles West, John Dillon and Natalie Warfield have been re-signed for the new production.

Frank Leon Smith adapted Earl Derr Biggers' story, which appeared in the Saturday Evening Post, and Spencer Bennet will direct.



**ETHLYNE CLAIR**

Stern Bros.' newest beauty is playing the role of Mrs. Newlywed in "The Newlyweds and Their Baby" comedies made by the Sterns for 1926-27 release by Universal.

## Educational's "Life" Contest

Though the full-page advertisement in the September 2 issue of "Life" appeared only last week telling of the Life Cartoon Comedies scenario writing contest, in three days' time the scenario editor of Life had received four hundred inquiries regarding the writing contest from prospective contestants. It usually takes twenty days or more to receive the peak of the responses to a contest, "Life" editors claim, and R. E. Sherwood, motion picture editor of this national humorous publication, is quoted as saying that he expects nearly 10,000 to enter the contest.

Publication of this advertisement brought this interesting contest to the attention of some 2,000,000 readers of Life and called to notice the new Life series of animated cartoons released by Educational Film Exchanges, Inc.

The scenario writing program has been arranged to obtain the most novel, bright and original, mirth-provoking ideas possible for use in the animated Life Cartoon Comedies. It is explained that ideas employed in these cartoons are obtained from Life magazine, and readers of this publication are asked to collaborate in suggesting new ideas for future Life Cartoon Comedies. Mike, the hero, Myrtle, the heroine and High-hat Harold, the villain, are the principal characters in the Life series.

## Fox Short Releases For September

A "Married Life of Helen and Warren" comedy, an O. Henry comedy, two Imperial comedies and two of the Varieties, scenic pictures, comprise the Fox Films short subject release schedule for September.

On Sept. 5 "The Complete Life," the first of the new season's O. Henry series of eight two-reelers, will be screened. It has Ethel Sykes and Frank Butler featured. On this date also, "The Steeplechase," an Imperial, with Lige Conley and Gladys McConnell, will be shown.

On Sept. 12 comes "Easy Payments," featuring Kathryn Perry and Allan Forrest, the first of the "Helen and Warren" new season releases. This marks the debut of Mr. Forrest as "Warren."

"Non-Stop Bride," will go to the screen on Sept. 19, with Reata Hoyt and Gene Cameron having the leading roles.

The Varieties are "Riches of the Earth," scheduled for Sept. 5 release, and "Around the World in Ten Minutes," booked for Sept. 19.

## Mabel Normand Starts Third for Roach

Mabel Normand is at it again. She has started upon her third comedy for Hal Roach, and in this one is a hard working girl, a "nickel hopper," if you know what we mean. "A nickel hopper" is the percentage girl in a public dancehall, who splits the dime with the proprietor. Hal Yeates is directing Mabel, under the personal supervision of F. Richard Jones, vice-president and director general of the Hal Roach Studios. Jones, incidentally, was Mabel's director when she made so many of her outstanding successes, such as "Mickey," "Molly-O," "Suzanna," etc.

"One Hour Married," Mabel's recently completed war comedy, is now being titled by H. M. Walker, and will soon be released by Pathe.

### Rayart-Radiant Comedies

Morris R. Schlank, producer of the Rayart-Radiant comedies, this week completed two of the series, one "On the Jump," starring Al Alt, the other "My Baby," starring Bobby Ray. Both have passed the Rayart reviewing staff with hearty approval.



## "The Vision" at N. Y. Mecca Premiere

"This is a complete vindication of my long standing belief that all audiences, high-brow or low-brow, are just as quick to respond to quality in Short. Featured as they are to that in features of longer length," said David J. Lustig, Managing Director of the New Mecca Theatre, 14th Street and Avenue A, New York City, following the screening of Educational's Romance Production "The Vision" at the gala opening of this new photo-play house, one of the most pretentious on the East Side, on Friday night, August 27.

"In spite of the fact that the long feature was exceptionally good and its surrounding program unusually strong, 'The Vision' was the applause hit of my entire bill," Mr. Lustig declared. It was the recipient of more prolonged and more spontaneous applause than anything else on the program, and this, in face of no little concern on my part that the subject might prove somewhat beyond the grasp of East Side patronage, makes me more enthusiastic than ever over the importance of Short Features as patronage builders.

"We took special care with the musical arrangement for this natural color subject, and Michael Hoffman, under whose direction my orchestra had been assembled, prepared the score from cue sheets supplied by Educational and spent several hours in rehearsing his musicians for the proper presentation of this Short Feature alone. I consider the music an important detail which contributed to the fine reception accorded 'The Vision' by our opening night audience.

"For any type of house, I cannot recommend too strongly the booking of 'The Vision', if something unusually artistic and pleasing is desired. The remarks of my patrons have convinced me that the screening of this subject will do more towards strengthening belief in my advertised phrase, 'The Mecca's Policy is the Best', than anything else I could have shown."

The Mecca Theatre's marquee display, as well as that in the lobby, showed a liberal amount of Short Feature advertising. The marquee's most prominent space carried "The Vision" in illuminated letters. One sheet on this subject were on display in the lobby, as well as an especially attractive hand lettered one-sheet card. One large lobby display frame carried the beautiful set of eight colored 11x14 Lobby Cards supplied as accessories by all Educational Exchanges, and in the center of this was a hand lettered cut-out in which was inserted a large colored reproduction of the painting by Sir John Everett Millais, which inspired "The Vision," known as "Speak! Speak!" All lobby and program copy focused attention to the fact the "The Vision" was the "Most Beautiful Short Feature Ever Made."

With the exception of the long feature all the pictures on the Mecca Theatre's premiere program were Educational Short Features. The new Hamilton Comedy "Jolly Tars" and the first of the Life Cartoons, "Red Hot Rails," shared laugh honors of the bill and both of these subjects came in for their share of special lobby and program mention. Russiana, a whirling, dance revelry of Russian terspichore, devised and staged by Colby Harriman, was the presentation that preceded the feature length picture.

## First "Newlyweds" Comedy Release

The first official release of "The Newlyweds and Their Baby" series, a group of thirteen two-reel comedies being adapted by the Stern Brothers from the celebrated newspaper cartoons by George McManus, occurred this week when prints of "The Newlyweds' Neighbors," the first of the series, were distributed for showing through all Universal exchanges. The series reaches the screen as one of the most heralded groups of short features ever offered, its pre-release showings having definitely established its popularity and box office drawing power.

Various pictures of "The Newlyweds and Their Baby" series have been shown in Broadway houses, including the Capitol, the Warner and the Colony, as well as in the Brooklyn Strand. "The Newlyweds' Neighbors" was widely praised during its Capitol run. As a result of the excellent showing these two-reelers made on Broadway, it has been arranged for them to play in all Keith-Albee, Moss and Proctor houses, "The Newlyweds Build," now being the featured comedy in the N. Y. Hippodrome, Broadway's newest first-run picture house, and "Snookums' Tooth," now playing over the remainder of the U. B. O. circuit.

The release of "The Newlyweds' Neighbors" this week means its appearance in first-run houses all over the country, including many of the big circuits, among them the Publix houses in the South, the Saenger Circuit, the Dent-Musselman circuit, the A. H. Blank circuit, the Kunsky circuit, the Balaban & Katz circuit, the Finkelstein and Rubin circuit, the Cooney Brothers circuit, the Stanley circuit, the T. & D. Jr. circuit in San Francisco, the Griffith circuit of Oklahoma, the John Ganz circuit in Seattle and scores of smaller groups of theatres throughout the United States and Canada.

The comedies in this series are being directed by Gus Meins. The characters are played by Jed Dooley, Ethlyne Clair, and a remarkable baby, as the principals, Mr. and Mrs. Newlywed and the baby, Snookums.

The baby is said to be the screen find of the year, and was located by Julius Stern, president of the Stern Film Corporation, as the result of a radio announcement. The child is about two years old, of Scotch-Irish parentage, and takes to moving picture work like a veteran.

In all, seven of "The Newlyweds and Their Baby" comedies have been completed and are in the Universal exchanges. Included among the number are "Snookums' Tooth," "The Newlyweds Quarantined," "Snookums' Buggy Ride," "Snookums' Outing," "Snookums' Paymate," and "The Newlyweds Build." They will be released one every four weeks.

## Bray Pictures In 28 Exchanges

That good short subjects will find a ready market among exhibitors during the 1926-1927 season, is the belief held by J. A. Jacobs, Director of Sales of Bray Studios, Inc.

Jacobs, well-known in motion picture circles as an exhibitor, and also as an independent producer and distributor, recently joined forces with J. R. Eray, President of Bray Studios, Inc., in the building and marketing of quality short subjects for the independent market for the 1926-1927 season.

Twenty-eight independent exchanges throughout the country have contracted for the Bray output to date, representing practically 100 per cent of the country. Twenty of these were closed by Jacobs in a four weeks' selling period.

"I have found as a result of my investigations that the exhibitor wants good short product," said Jacobs. "This applies to second and third runs, as well as to important first runs. The product must be good, and made in large quantities and released often, to offset the increased cost of distribution which a limited number of releases involves. The success of the Educational and Pathe companies is proof of the efficacy of this policy.

"The Bray Studios, Inc., will produce eighty-eight short subjects for the new season, representing a diversity of product which includes a series of twelve slapstick comedies, twelve kid comedies, and twelve fast-action comedies. The balance of the product will consist of twenty-six Bray cartoons, thirteen Nature Specials, and thirteen Magazines.

"The production of these releases will all have Mr. Bray's personal supervision, and the reputation he has enjoyed for more than fifteen years as a producer of consistently good product is back of every picture bearing the Bray trademark."

## Red Seal September Releases

Red Seal Pictures Corporation has an unusually diversified program of novelties for September release. The regular products of the company are materially enhanced by the several new subjects made ready recently for September release, as announced by Harry Bernstein, General Sales Manager.

The most important of the group is the first of the new two-reel comedy series, "Carrie of the Chorus," produced by Max Fleischer for Red Seal. Dave Fleischer directed this series of thirteen, with Peggy Shaw in the starring role, supported by Flora Flinch, Joe Burke and others. This series, with the release of "Morning Judge," marks Max Fleischer's entrance into the two-reel comedy group.

Issue A of "Churchyards of Old America," is also down for September. This unique series has had its share of favorable press notices following a series of pre-release showings.

Issue A of the much heralded "Film Reporter," is ready, and measures up to expectations. Herb Fogel, editor, has a new idea, and it is that he is making the most of it in the way of entertainment qualities.

The first of the "Keeping 'Em Guessing" series (six in all) is also on schedule. Issue A and Issue B have played the Loew theatres with more than usual success. Max Fleischer personally supervised the series, made from the material given by the Magicians' Club of America.

"At 3:25, an unusual three-reel novelty, made in France, is one of the most attractive specialties on the Red Seal program. Reviewed after pre-release showings in some of the representative New York theatres, it has received nothing but the most favorable comment. Special exploitation material and advertising accessories are being prepared for this offering.

A Ko-Ko Cartune; a Marvels of Motion; a Searchlight and Reel-view; a Bronto Human Interest story and a Marcus Hair Cartoon complete the list for September.

## Jack Cohn Discusses "Screen Snapshots"

"Screen Snapshots" has long since out-grown its swaddling clothes, and has become an important unit in Columbia production, asserted Jack Cohn, who, since his return to the Coast, is concentrating a large portion of his activities on seeing that it gets the attention its growth demands and is putting extra men on the production staff.

Mr. Cohn, when asked about the possibilities of Screen Snapshots, said: "Screen Snapshots is no longer an experimental proposition, nor anybody's hobby. It has developed into a valuable business proposition, not only to its producers, but to exchanges and exhibitors. We know that we have got something in Screen Snapshots. With new men added to the old production crew of Screen Snapshots, we have an organization of cameramen and directors on this unit, that boast of having access to the favor and attention of every big star on the West Coast."

A spontaneous result of Screen Snapshots is the question and answer man employed at Columbia, who takes care of the steady deluge of mail from screen fans who have seen and enjoyed Snapshots.



# Quick Reference Picture Chart

*Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films*

**Notice the Improvement in Arrangement!**

## ARTCLASS PICTURES CORP.

Kind of Picture	Review	Feet
On the Go (Buffalo Bill, Jr.).....Western	1925	4,825
Reckless Courage (Buddy Roosevelt).....Thrill western	May 2	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)Thrill drama	June 6	5,000
Tearin' Loose (Wally Wales).....Stunt western	June 13	5,000

## ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
Fifty-Fifty (Hampton-L. Barrymore).....Drama	1925	Aug. 1.. 5,531
Keep Smiling (Monty Banks).....Comedy	Aug. 1	5,400
Camille of Barbary Coast (O. Moore-Busch)Drama	Aug. 1	5,308
Never Weaken (Harold Lloyd).....Reissued comedy	Aug. 1	3,000
The Skyrocket (Peggy H. Joyce).....Drama	1926	Jan. 23.. 7,350
Counsel for the Defense (Compton).....Human Int. melo.	Feb. 13	6,622
Pinch Hitter (Glenn Hunter).....College baseball dr.	Feb. 20	6,250
Lovers' Island (Hampton-Kirkwood).....Romantic melodrama	Feb. 27	4,624
Hearts and Fists (John Bowers).....Logging camp melo.	Mar. 6	5,438
North Star (Strongheart).....Dog melodrama	Mar. 6	4,715
Shadow of the Law (Bow).....Crook melo.	Mar. 20	4,526
White Mice (Jacqueline Logan).....Romantic melo.	Mar. 27	5,412
Broadway Boob (G. Hunter).....Comedy drama	Apr. 3	5,683
Nut-Cracker (Horton-Busch).....Farce Comedy	April 17	5,786
Two Can Play (Clara Bow).....Drama	Apr. 24	5,465
The Highbinders (W. T. Tilden).....Drama	May 8	5,486
The Big Show (Lowell).....Circus drama	May 15	5,385
Galloping Cowboy (B. Cody).....Western	May 22	4,639
Earth Woman (Mary Alden).....Drama	May 29	5,830
Rawhide (Buffalo Bill Jr.).....Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt).....Western	July 31	4,472
Twisted Triggers (Wally Wales).....Action western	Aug. 7	4,470
Carnival Girl (Marion Mack).....Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....Western comedy-melo.	Aug. 21	4,460
Hidden Way (Mary Carr).....Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow).....Dog-melodrama	Sept. 11	3,965

## ASTOR DISTRIBUTING CORPORATION

Kind of Picture	Review	Feet
Business of Love (Horton).....Comedy-drama		6,038
The Shining Adventure (Marmont).....Drama		5,126
The Wrongoers (Barrymore).....Melodrama		6,424

## BANNER PRODUCTIONS

Kind of Picture	Review	Feet
The Man Without a Heart.....Novak-Harlan	Aug. 2	6,000
Those Who Judge.....All star	Aug. 2	5,700
Daughters Who Pay.....All star cast	1925	May 30.. 5,800
Wreckage (May Allison).....Drama	1925	Sep. 5.. 5,924

## C. C. BURR

Kind of Picture	Review	Feet
Crackerjack (Hines).....Typical comedy	May 23	6,700

## CHADWICK PICTURES CORP.

Kind of Picture	Review	Feet
The Bells (L. Barrymore).....Drama		
Blue Blood (G. Walsh).....Action romance		

## About That Buck for Accuracy—

**W**E'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

And, as you know, prints differ SOME in different places—BUT—just wise us up when they're REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

Kind of Picture	Review	Feet
Paint and Powder (E. Hammerstein).....Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray).....Rural comedy-drama	Dec. 26	6,500
Perfect Clown (Larry Semon).....Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh).....Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh).....Romantic drama	Feb. 27	6,400
Transcontinental Limited (all star).....Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick).....Mother-love drama	Aug. 28	6,900

## COLUMBIA PICTURES CORP.

Kind of Picture	Review	Feet
Lone Wolf Returns (Lytell-Dove).....Crook melodrama	July 31	5,750
Belle of Broadway (Compton-Rawlinson).....Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason).....Comedy drama		5,500
Fight to the Finish (W. Fairbanks).....Comedy drama	Aug. 21	4,603
Screen Snapshots.....Three issues	Aug. 28	1,000

## Waldorf

Kind of Picture	Review	Feet
Enemy of Men (Revier).....Drama		5,507
Price of Success (Lake-Glass).....Drama		5,567
Sealed Lips (Revier).....Drama		5,613
When Husbands Flirt (Revier).....Comedy drama		5,505
Fate of a Flirt (Revier).....Comedy drama		5,793

## Perfection

Kind of Picture	Review	Feet
Fighting Youth (W. Fairbanks).....Melodrama		4,781
Speed Mad (W. Fairbanks).....Racing melodrama		4,441
New Champion (W. Fairbanks).....Boxing melodrama		4,498
Great Sensation (W. Fairbanks).....Melodrama		4,470
Fight to the Finish (W. Fairbanks).....Fight melodrama		4,514
Handsome Brute (W. Fairbanks).....Police drama		4,779

## CRANFIELD & CLARKE, INC.

Kind of Picture	Review	Feet
Molly May Series (Violet Mersereau).....		2,000
International Twelve.....		1,008
Novelty Twelve.....		2,000
Famous Paintings.....De Luxe dramas.		2,000
Real Charleston.....Lesson novelty		2,000
The Angelus.....Drama de luxe.	May 15	2,000
Wooden Shoes....."International"	May 8	

## EDUCATIONAL FILM CORP.

Kind of Picture	Review	Feet
Cheap Skates (Conley).....Jack White prod.	Dec. 12	2,000
Bachelor's Babies.....Juvenile comedy	Dec. 12	2,008
What's Up (Bowes).....Cameo comedy	Dec. 12	1,000
Weak But Willing.....Walter Hires comedy	Dec. 19	2,000
Yes, Yes Babetta (Vernon).....Christie comedy	Dec. 19	2,000
Felix the Cat at Rainbow's End.....Cartoon	Dec. 26	1,000

Kind of Picture	Review	Feet
A Salty Sap (Dooley).....Christie comedy	Jan. 2	2,000
Live Cowards (St. John).....Mermaid comedy	Jan. 2	2,000
Hodge-Podge No. 40.....Howe scenic	Jan. 9	1,000
My Stars (Arthur).....Tuxedo comedy	Jan. 23	2,000
Felix the Cat Kept on Walking.....Sullivan cartoon	Jan. 23	1,000
Parisian Modes in Color.....Special	Jan. 30	1,000
Brotherly Love (Bowes).....Comedy	Jan. 30	1,000
For Sadie's Sake (Adams).....Comedy	Feb. 6	2,000
Be Careful, Dearie (Joe Moore).....Cameo comedy	Feb. 6	1,000
Careful, Please.....Sullivan cartoon	Jan. 30	1,008
Run Tin Can (Burns-Steadman).....Hamilton comedy	Feb. 13	2,000
Sea Scamps.....Christie comedy	Feb. 20	2,000
Page Me (Vernon).....Juvenile comedy	Feb. 20	2,000
Keep Trying (Bowes).....Comedy	Feb. 27	2,000
Hold Your Hat (St. John).....Cameo comedy	Mar. 6	1,000
Light Housekeeping (Conley).....J. White prod.	Mar. 13	2,000
Wireless Lizzie (Heirs).....J. White prod.	Mar. 20	2,000
Home Cured (Johnny Arthur).....Christie comedy	Mar. 20	2,000
Don't Stop (Bowes).....Comedy	Mar. 27	2,000
Who's Emma (Adams).....Cameo comedy	Mar. 27	1,000
Felix Fans the Flames.....Christie comedy	Mar. 27	2,000
Felix Laughs It Off.....Sullivan cartoon	Mar. 27	1,000
Quick Service (Bowes).....Sullivan cartoon	Mar. 27	1,000
Fool's Luck (Lupino Lane).....Cameo comedy	Mar. 27	1,000
Dancing Daddy (Jack Duffy).....Comedy	Apr. 3	2,000
Congress of Celebrities.....Christie comedy	Apr. 10	2,000
Felix Weathers the Weather.....Hodge-Podge	Apr. 10	1,000
Nobody's Business (Hamilton).....Sullivan cartoon	Apr. 10	1,000
Tonight's the Night (Bowes).....Comedy	Apr. 24	2,000
Lest We Forget.....Cameo comedy	Apr. 24	1,000
Felix the Cat Uses His Head.....Free to exhibitors.	Apr. 24	1,000
Broken China (Vernon).....Sullivan cartoon	May 1	1,000
Felix Misses the Cue.....Christie comedy	May 8	2,000
The Vision.....Sullivan cartoon	May 8	1,000
Mr. Cinderella (Arthur).....Technicolor drama	May 15	2,000
Shore Sky (Dooley).....Tuxedo comedy	May 22	2,000
Somebody's Wrong (Bowes).....Christie comedy	May 22	2,000
Gimme Strength (Adams).....Cameo comedy	May 29	2,000
Neptune's Domain.....Hodge-Podge	June 5	1,000
Going Crazy (Conley).....Mermaid comedy	June 5	2,000
Felix Braves the Briny.....Sullivan cartoon	June 12	1,000
His Private Life.....Kind of Picture	Review	Feet
Tin Ghost (Conley).....Lupino Lane comedy	June 12	2,000
Hodge-Podge.....Mermaid comedy	June 12	2,000



# How Do You Like Separation Idea?

Who's Boss? (G. Davis)	Lyman Howe subject	June 19.. 1,000
Papa's Pest (Steadman-Burns)	Cameo comedy	June 19.. 1,000
Bear Cats	Christie comedy	June 19.. 2,000
Till We Eat Again (Vernon)	Juvenile comedy	June 26.. 2,000
Fresh Faced (Hiers)	Christie comedy	June 26.. 2,000
Nothing Matters (Hamilton)	Hiers' comedy	June 26.. 2,000
Creeps	Melodrama	June 26.. 2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26.. 1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3.. 1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3.. 2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3.. 1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3.. 1,000
Hodge Podge	Lyman Howe mag.	July 10.. 1,000
Chase Yourself (Adams)	Comedy	July 10.. 2,000
Who's My Wife	Jack White prod.	July 10.. 2,000
Felix Rings the Ringer	Sullivan cartoon	July 17.. 1,000
School Daze	Sullivan cartoon	July 24.. 1,000
Hanging Fires (Bowes)	Comedy	July 24.. 1,000
Honest Injun (Arthur)	Comedy	July 24.. 2,000
Who Hit Me? (St. John)	Comedy	July 24.. 2,000
Mister Wife (Burns)	Christie comedy	July 31.. 2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31.. 2,000
Solid Gold	Jack White comedy	Aug. 7.. 2,000
Squirrel Food (Bowes)	Comedy	Aug. 7.. 1,000
Move Along	Lloyd Hamilton Com.	Aug. 7.. 2,000
Curiosities	Sideshow folk	Aug. 14.. 1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14.. 2,000
Chips of the Old Block	Hodge-Podge	Aug. 14.. 1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28.. 1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28.. 2,000
Kiss Papa (Conley)	Melodrama	Aug. 28.. 2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28.. 2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4.. 2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4.. 2,000
The Blue Boy	Romance prod.	Sept. 4.. 2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11.. 2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11.. 2,000
Sons of the Surf	Bruce scenic	Sept. 11.. 1,000

## EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama	1925
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## FILM BOOKING OFFICES OF AMERICA

Short Subjects		
Peaceful Riot (Summerville)	Comedy	Dec. 26.. 2,000
Pike's Pique (Vaughn)	Adventure of Mazie	Dec. 26.. 2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26.. 2,000
Leopard's Spots	Bray unnatural history	Dec. 26.. 1,000
Features		
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2.. 4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6.. 6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13.. 5,129
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20.. 6,500
Traffic Cop (Flynn)	Policeman romance	Feb. 27.. 5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17.. 5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24.. 5,146
Fighting Boob (Bob Custer)	Western	May 1.. 4,549
Wild To Go (Tom Tyler)	Western	May 8.. 4,576
The Imposter (Brent)	Crook melodrama	May 15.. 5,457
Isle of Retribution (L. Rich-Frazier)	Melodrama	May 29.. 6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5.. 5,510
Hands Across the Border (Thomson)	Action western	June 12.. 5,367
Valley of Bravery (Custer)	War-western	June 19.. 5,021
Glennister of the Mounted (Flynn)	Mtd. Police melo.	June 26.. 5,486
Jade Cup (Brent)	Crook melodrama	July 3.. 3,656
Dead Line (Bob Custer)	Western	July 10.. 5,000
Masquerade Bandit (Tom Tyler)	Western	July 17.. 4,010
Bigger Than Barnum's (star cast)	Melodrama	July 24.. 5,391
Two-Gun Man (Fred Thomson)	Western	July 31.. 5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31.. 6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7.. 4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7.. 4,383
Flame of the Argentine (Brent)	Melodrama	Aug. 14.. 5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21.. 5,346
One Minute to Play	Red Grange special	Aug. 28.. 7,430
Laddie (John Bowers)	Romantic drama	Sept. 4.. 6,931

Short Subjects		
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13.. 2,000
In the Air	Fat men comedy	Feb. 20.. 2,000
Mummy Love (Neely Edwards)	Comedy	Feb. 27.. 2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10.. 2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10.. 2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10.. 2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10.. 2,000
Ostrich's Plumes	Bray cartoon	May 15.. 1,000
Wild West	Bray cartoon	May 22.. 1,000
Pelican's Bill	Bray cartoon	May 29.. 1,000
Smouldering Tires	Fighting Hearts	June 5.. 2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12.. 1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19.. 1,000
Lightning Slider	Fighting Hearts	June 26.. 2,000
Three of a Kind	Standard comedy	June 26.. 2,000
Cat's Whiskers	Bray cartoon	June 26.. 2,000
Big Charade	Fighting Hearts	June 26.. 2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10.. 1,000
Black and Blue Eyes	Comedy	July 17.. 2,000
Up and Wooping	Fighting Hearts	July 24.. 2,000
When Sally's Irish Rose	Fighting Hearts	July 24.. 2,000
Magician	Bray Dinky-Doodle	July 31.. 1,000
Mule's Disposition	Bray Unnatural Hist.	July 31.. 1,000
Wedding Daze (Alexander)	Comedy	Aug. 7.. 2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7.. 2,000
All's Well That Ends Well	Fighting Hearts	Aug. 14.. 2,000
Back Fire (Fat trio)	Comedy	Aug. 21.. 2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28.. 2,000
The Army	Bray cartoon	Sept. 11.. 1,000

## FIRST NATIONAL

	Kind of Picture	Review	Feet
1925			
Chickie (Mackail)	Drama	May 9.. 7,767	
Soul Fire (Barthelness)	Emotional drama	May 16.. 8,262	
The Talker (Nilsson-Stone)	Human Interest drama	May 23.. 7,861	
Necessary Evil (Lyon-Dana)	Drama	May 23.. 6,303	
Just a Woman (Windsor-Tearle)	Drama	June 6.. 6,263	
Desert Flower (C. Moore)	Comedy drama	June 13.. 6,837	
White Monkey (La Marr)	Society drama	June 13.. 6,121	
Making of O'Malley (Sills)	Police romance	July 4.. 7,571	
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18.. 7,111	
Marriage Whirl (Corinne-Griffith)	Drama	July 25.. 7,672	
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8.. 7,570	
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15.. 6,971	
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29.. 9,554	
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5.. 7,255	
Live Wire (Johnny Hines)	Comedy feature	Sep. 12.. 7,000	
Dark Angel (Vilma Banky)	Drama	Sep. 19.. 7,311	
Graustark (Norma Talmadge)	Sailor drama	Sep. 26.. 5,900	
Shore Leave (Barthelness)	Domestic drama	Oct. 3.. 7,349	
What Fools Men (Lewis Stone)	Prizefight drama	Oct. 10.. 7,450	
Knockout (Milton Sills)	Drama	Oct. 24.. 6,911	
Pace That Thrills (Lyon-Astor)	Sea melodrama	Oct. 31.. 6,570	
Why Women Love (Blanche Sweet)	Romantic drama	Nov. 7.. 6,980	
New Commandment (Sweet-Lyon)	Melodrama	Nov. 14.. 6,468	
Beautiful City (Barthelness)	Newspaper comedy drama	Nov. 14.. 6,927	
Classified (C. Griffith)	Drama	Nov. 21.. 6,886	
Scarlet Saint (Astor-Hughes)	Emotional romance	Dec. 5.. 6,613	
Unquarred Hour (Sills-Kenyon)	Typical of star	Dec. 12.. 6,609	
We Moderns (Colleen Moore)	Pirate travesty	Dec. 12.. 8,000	
Clothes Make the Pirate (Erroll)	Gold rush drama	Dec. 19.. 7,646	
Splendid Road (A. Q. Nilsson)	Newspaper drama	Dec. 26.. 7,900	
Joanna (Dorothy Mackail)			

1926		
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.. 7,774
Infatuation (C. Griffith)	Drama	Jan. 9.. 5,794
Just Suppose (Barthelness)	Romance	Jan. 30.. 6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30.. 7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6.. 6,825
Reckless Lady (Bennett-Moran)	Society drama	Feb. 13.. 7,336
Far Cry (Blanche Sweet)	Romantic comedy	Mar. 6.. 6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13.. 4,400
Jinx from Montmartre (LaMarr-Stone)	Drama	Mar. 20.. 6,200
Dancer of Paris (Tearle-Mackail)	Romantic Drama	Mar. 27.. 6,229
Gin (Norma Talmadge)	Comedy Drama	April 17.. 8,279
Old Loves and New (Stone-Bedford)	Drama	May 1.. 7,423
Mile Modiste (C. Griffith)	Victor Herbert opera	May 8.. 6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15.. 9,710
Wilderness Woman (Pringle)	Comedy	May 22.. 7,533
Ransom's Folly (Barthelness)	Romantic drama	May 29.. 7,322
Brown Derby (Johnny Hines)	Comedy	June 5.. 6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12.. 5,838
Wise Guy (Kirkwood-Astor-Compton)	Human Interest dr.	June 26.. 7,775
Ella Cinders (Colleen Moore)	Comedy	June 26.. 6,540
Puppets (Sills)	Drama	July 3.. 7,464
Senor Daredevil (Ken Maynard)	Western	July 10.. 6,326
Men of Steel (Sills)	Melodrama	July 24.. 9,141
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21.. 9,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28.. 5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4.. 6,447
Amateur Gentleman (Barthelness)	Romantic drama	Sept. 11.. 7,790

## FOX FILM CORP.

Features		
1925		
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5.. 7,264
Havoc (George O'Brien)	War drama	Sep. 12.. 9,283
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19.. 4,809
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26.. 6,978
Thunder Mountain (Bellamy)	Comedy drama	Oct. 3.. 6,900
Winding Stair (Rubens-Lowe)	Mountain drama	Oct. 10.. 7,500
Durand of the Bad Lands (Jones)	Romantic melo.	Oct. 17.. 6,038
Everlasting Whisper (Mix)	Action western	Oct. 24.. 5,841
Lazybones (Buck Jones)	Action-outdoor	Oct. 31.. 5,611
Fast Lynne (Rubens-Lowe)	Human interest drama	Oct. 31.. 7,634
When the Door Opened (star cast)	Famous play	Nov. 7.. 8,975
Wages for Wives (Jacqueline Logan)	Curwood Canadian	Nov. 28.. 6,515
Rest Bad Man (Tom Mix)	Golden stage hit	Dec. 5.. 6,600
Desert's Price (Buck Jones)	Action western	Dec. 12.. 4,893
		Dec. 19.. 5,709

Short Subjects		
The Wrestler	Van Bibber	Aug. 29.. 2,000
Sky Jumper	Van Bibber	Aug. 29.. 2,000
My Own Carolina	Varieties	Aug. 29.. 1,000
The West Wind	Varieties	Aug. 29.. 1,000
Big Game Hunter	Van Bibber	Aug. 29.. 1,000
On the Go (Sid Smith)	Comedy	Sept. 5.. 2,000
With Pencil, Brush and Chisel	Varieties	Sept. 12.. 2,000
Cuba Steps Out	Varieties	Sept. 19.. 1,000
Love and Lions	Imperial comedy	Sept. 26.. 2,000
On the Go (Sid Smith)	Imperial comedy	Oct. 3.. 2,000
Cloudy Romance	Comedy	Oct. 10.. 2,000
The Sky Tribe	Magazine	Oct. 10.. 1,000
Toiling for Rest	Varieties	Oct. 10.. 796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17.. 2,000
Transients in Arcadia	O. Henry story	Oct. 31.. 2,000
All Aboard	Helen & Warren	Oct. 31.. 2,000
Peacemakers	Helen & Warren	Nov. 7.. 2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28.. 2,000
River Nile	Varieties	Nov. 28.. 1,000
Flying Fool (Sid Smith)	Helen & Warren	Dec. 5.. 2,000
Cupid a la Carte	Slapstick comedy	Dec. 5.. 2,000
Parisian Knight	O. Henry Series	Dec. 26.. 2,000
Iron Trail Around the World	Van Bibber series	Dec. 26.. 1,000

Features		
1926		
Gilded Butterfly (Rubens-Lyttell)	Drama	Jan. 16.. 6,200
Palace of Pleasure (Lowe-Compton)	Romantic drama	Jan. 23.. 5,467



# Short Subjects Apart From Features!

	Kind of Picture	Review	Feet
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30.	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6.	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13.	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13.	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20.	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13.	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10.	5,994
Sandy (Madge Bellamy)	Drama	April 17.	7,850
Siberia (Rubens-Lowe)	Melodrama	April 24.	6,950
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8.	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29.	5,912
A Man Four-Square (Buck Jones)	Western	June 5.	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12.	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26.	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3.	4,825
More Pay-Less Work (Mary Brian)	Comedy-drama	July 10.	6,027
Fog Leaves (O'Brien-Borden)	Comedy drama	July 17.	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31.	5,971
Midnight Kiss	Comedy drama	Aug. 7.	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14.	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28.	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4.	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11.	4,971

## Short Subjects

The Feud	Van Bibber series	Jan. 2.	2,000
Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Old Virginia	Variety	Jan. 23.	1,000
A Flaming Affair	Imperial comedy	Jan. 30.	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6.	2,000
Officer of the Day	Imperial Comedy	Feb. 13.	2,000
Egypt Today	Variety	Feb. 20.	707
Pawnshop Politics	Imperial comedy	Feb. 27.	2,000
Moving Day	Helen and Warren	Mar. 6.	2,000
Drops from Heaven	Varieties	Mar. 6.	1,000
Woman of Letters	Helen and Warren	Mar. 13.	2,000
From the Cabby's Seat	O. Henry comedy	April 10.	2,000
Two Lips in Holland (Marian)	Comedy	April 17.	2,000
A Polar Baron	Imperial comedy	April 24.	2,000
Too Many Relations	Helen and Warren	May 15.	1,965
Canary Island	Varieties	May 22.	927
Wild America	Varieties	May 29.	960
A Social Triangle	O. Henry series	June 5.	2,000
Eight Cylinder Bull	Comedy	June 12.	2,000
Belgium Today	Varieties	June 19.	735
Rahl! Rahl! Heidelberg	Van Bibber comedy	June 26.	2,000
Mountains of the Law	Varieties	June 26.	920
Noland—A Nation Reborn	Van Bibber	July 3.	2,000
Swimming Instructor	Kid and animals	July 3.	2,000
Jerry the Giant	Imperial comedy	July 3.	2,000
It's a Pipe (Georgie Harris)	O. Henry comedy	July 3.	2,000
Complete Life	Comedy	July 10.	2,000
A-I Society	Comedy	July 10.	2,000
Family Picnic	O. Henry series	July 24.	2,000
Lickenny Lover	Varieties	July 31.	743
Dancing Around the World	Imperial comedy	Aug. 7.	2,000
Hello Lafayette (Shields)	Varieties	Aug. 7.	749
Putting on Dog	Varieties	Aug. 14.	750
Lumber Jacks	Varieties	Sept. 11.	2,000
Steeplechaser (Conley)	Farce comedy	Sept. 11.	2,000

## GOTHAM PRODUCTIONS

Police Patrol (Kirkwood).....	Melodrama.....	6,100
Little Girl in a Big City.....	Noted play.....	6,040
His Master's Voice (Thunder, dog).....	Melodrama.....	5,975
Part Time Wife (Alice Calhoun).....	Domestic drama.....	5,950
Shadow on the Wall (Hale-Percey).....	Drama.....	6,010
One of the Bravest (Ralph Lewis).....	Fire Dept. drama.....	5,750
Phantom of the Forest (Thunder-dog).....	Drama.....	5,500
Speed limit (McKee-Shannon).....	Romantic com.....	5,860
Racing Blood.....	Racing Drama.....	6,000
Hearts and Spangles.....	Circus Romance.....	5,900
Sign of the Claw (Thunder, dog).....	Dog picture.....	6,000
Golden Web (Rich-Gordon).....	Melodrama.....	Sept. 11. 6,000

## METRO-GOLDWYN-MAYER

1925

Man and Maid (Lew Cody).....	Elinor Glyn prod. ....	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman).....	Romantic com. ....	Apr. 25.	5,770
Prairie Wife (Rawlinson-Devore).....	Domestic dr. ....	May 16.	6,487
Zander the Great (Marion Davies).....	Human interest ....	May 16.	6,844
Sporting Venus (Sweet).....	Romantic drama ....	May 23.	5,958
White Desert (Windsor-O'Malley).....	Snow-R. R. drama.....	July 18.	6,464
Pretty Ladies (Pitts-Moore-Pennington).....	Human int. dr. ....	July 25.	5,828
Slave of Fashion (Norma Shearer).....	Drama .....	Aug. 1.	5,906
Never the Twin Shall Meet (Stewart).....	South Sea com. ....	Aug. 8.	8,143
Unholy Three (Lon Chaney).....	Drama .....	Aug. 15.	6,948
Sun-Up (Starkie-Nagel).....	Mountain tragedy ....	Aug. 29.	5,819
Merry Widow (Murray-Gilbert).....	Romantic drama ....	Sept. 12.	6,147
Mystic (Pringle-Tearle).....	Fake spiritualism ....	Sept. 12.	6,147
The Circle (E. Boardman).....	Drawing room comedy ..	Oct. 3.	5,511
Great Divide (all star).....	Drama .....	Feb. 21.	7,811
Rag Man (Coogan).....	Comedy-dr. ....	Mar. 14.	5,908
Beauty Prize (Dana).....	Comedy-dr. ....	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer).....	Drama of pathos ....	Oct. 10.	6,849
Exchange of Wives (Boardman).....	Married life com. ....	Oct. 17.	6,300
Midshipman (Ramon Novarro).....	Naval com-drama ....	Oct. 31.	7,498
Go West (Buster Keaton).....	Burlesque western ....	Nov. 7.	6,256
Lights of Old Broadway (Davies).....	Old N. Y. drama ....	Nov. 14.	6,437
Old Clothes (Coogan).....	Typical feature ....	Nov. 21.	5,915
Bright Lights (Chas. Ray).....	Type com-drama ....	Nov. 28.	6,260
Only Thing (Boardman-Nagel).....	Glyn love drama ....	Dec. 5.	5,824
Masked Bride (Mae Murray).....	Paris underworld ....	Dec. 12.	5,690
Sally, Irene and Mary (Star cast).....	Musical comedy hit ....	Dec. 19.	5,564
Time, the Comedian (Busch-Cody).....	Unique drama .....	Dec. 26.	4,757
His Secretary (Shearer).....	Light comedy .....	Jan. 2.	6,433

		1926	
Ben-Hur (Ramon Novarro).....	Lew Wallace story .....	Jan. 16.	12,000
Soul Mates (Lowe-Pringle).....	Glyn story .....	Jan. 16.	6,073
Mike (Sally O'Neill).....	Human interest comedy.....	Jan. 23.	6,755
Dance Madness (Nagel-Windsor).....	Comedy drama .....	Feb. 6.	6,395
The Blackbird (Lon Chaney).....	Crook Drama .....	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.).....	Ibanez Novel .....	Feb. 27	
La Boheme (Gilbert-Gish).....	Famous opera .....	Mar. 13.	8,530
Auction Block (C. Ray-Boardman).....	Comedy-drama .....	Feb. 27.	6,239
Ibanez "Torrent" (Cortez).....	Drama .....	Mar. 20.	6,769
The Barrier (Norma Kerry).....	Alaskan melodrama .....	Apr. 3.	6,480
Devil's Circus (Norma Shearer).....	Drama .....	Apr. 10.	6,750
Beverly of Graustark (Marion Davies).....	Romantic Comedy .....	May 1.	6,710
Brown of Harvard (Pickford-Brian).....	College comedy-drama.....	May 15.	7,941
Money Talks (Moore-Windsor).....	Farce comedy .....	May 22.	5,139
Paris (Chas. Ray).....	Parisian drama .....	June 12.	5,580
Lovey Mary (Bessie Love).....	Drama .....	July 3.	6,167
Road to Mandalay (Chaney).....	Melodrama .....	July 10.	6,551
Waltz Dream.....	Romantic comedy .....	Aug. 7.	7,322
Scarlet Letter (Lillian Gish).....	Drama from novel.....	Aug. 21.	9,000
Battling Butler (Keaton).....	Farce comedy .....	Sept. 4.	6,970

## PARAMOUNT

			1925
Light of Western Stars (Holt).....	Vivid west dr.	July 4.	6,850
Paths to Paradise (R. Griffith).....	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor).....	Drama	July 11.	5,692
Lucky Devil (Richard Dix).....	Auto race comedy	July 18.	5,935
Night Life of New York (All-star).....	Comedy-drama	July 25.	6,908
Marry Me (Vidor).....	Small town idyl	July 25.	5,526
Street of Forgotten Men (all star).....	Bowery drama	Aug. 1.	6,366
Not So Long Ago (Betty Bronson).....	Drama	Aug. 8.	6,943
Rugged Water (Lois Wilson).....	Drama	Aug. 8.	6,015
Trouble With Wives (Vidor).....	Farce comedy	Aug. 15.	6,489
Wild, Wild Susan (Bebe Daniels).....	Farce comedy	Aug. 22.	5,774
Wild Horse Mesa (Jack Holt).....	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star).....	Prodigal son epic	Sep. 5.	8,173
Man Who Found Himself (Meighan).....	Crook drama	Sep. 5.	7,298
Coast of Folly (Swanson).....	Society drama	Sep. 12.	7,001
In the Name of Love (Cortez-Nissen).....	Comedy drama	Sep. 12.	5,904
Golden Princess (Betty Bronson).....	Bret Harte western	Sep. 19.	6,546
Pony Express (Cruze production).....	Epic of west	Sep. 26.	9,929
A Son of His Father (Bessie Love).....	Western drama	Oct. 10.	6,925
A Regular Fellow (R. Griffith).....	Typical comedy	Oct. 17.	5,027
Vanishing American (Dix-Wilson).....	Indian spectacular	Oct. 24.	10,063
Flower of the Night (Negri).....	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels).....	Farce-comedy	Oct. 31.	6,570
Best People (Star cast).....	Society comedy	Nov. 7.	5,700
King on Main Street (Menjou).....	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean).....	G. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love).....	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove).....	Lumber camp dr.	Nov. 21.	6,034
Lord Jim (Marmont).....	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson).....	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan).....	Melodrama	Dec. 5.	7,008
Cobra (Valentino).....	Drama	Dec. 19.	6,895
A Woman of the World (Negri).....	Comedy-drama	Dec. 26.	6,353

The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt)	Western	Jan. 9.	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 9.	6,326
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beers-Hatton)	War farce-com	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27.	6,314
Moana	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Mar. 27.	6,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27.	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	Apr. 17.	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	Apr. 17.	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1.	6,025
The Runaway (Clara Bow)	Melodrama	May 8.	6,218
Fascinating Youth (Juniors)	Drama	May 22.	6,882
Aloma of the South Seas (Gilda Gray)	Farce-comedy	May 29.	8,514
Wet Paint (Raymond Griffith)	Drama	June 5.	5,109
Rainmaker (Collier, Jr.)	Drama	June 12.	6,055
Say It Again (Dix)	Travesty-farce	June 12.	5,577
Volcano (Daniels)	Thrill melodrama	June 12.	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26.	5,303
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3.	6,918
Variety (Emil Jannings)	Drama	July 10.	5,283
Born to the West (Jack Holt)	Western	July 10.	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17.	6,889
Mantran (Torrence-Bow)	Drama	July 24.	6,077
You Never Know Women (Vidor)	Drama	Aug. 7.	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28.	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4.	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11.	6,196

## PATHE

		1925	
Soapuds Lady (Alice Day).....	Comedy	Nov. 21.	2,000
Great Open Spaces.....	Terry cartoon	Nov. 21.	2,000
Uneasy Three (Chase).....	Roach prod.	Nov. 21.	2,000
Take Your Time (Graves).....	Sennett comedy	Nov. 21.	2,000
More Mice Than Brains.....	Terry cartoon	Nov. 28.	2,000
Laughing Ladies (star cast).....	Comedy	Nov. 21.	1,000
A Day's Outing.....	Terry cartoon	Nov. 21.	2,000
Garden of Gethsemane.....	Pilgrimage of Palestine.....	Nov. 28.	1,000
Walloping Wonders.....	Sportlight	Nov. 28.	1,000



# Users Help Make This Chart More Useful

	Kind of Picture	Review	Feet
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5.	10 ep.
Bonehead Age	Terry cartoon	Nov. 28.	1,000
One Wild Ride	Our Gang Comedy	Dec. 5.	2,000
Hold Everything	Comedy	Dec. 5.	1,000
Starvation Blues	Hal Roach comedy	Dec. 5.	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12.	2,000
From Rags to Riches	Sennett travesty	Dec. 12.	2,000
Haunted House	Terry cartoon	Dec. 12.	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12.	1,000
English Channel Swim	Terry cartoon	Dec. 19.	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19.	1,000
Hotsty Totay	Sennett comedy	Dec. 26.	2,000
Wild Cats of Paris	Comedy	Dec. 26.	2,000
1926			
Gosh Darn Mortgage	Sennett comedy	Jan. 2.	2,000
Good Cheer	Our Gang	Jan. 9.	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9.	2,000
Between Heals	Roach comedy	Jan. 9.	1,000
All Astride	Sportlight	Jan. 9.	1,000
Gold Push	Terry cartoon	Jan. 9.	1,000
Three Blind Mice	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16.	2,000
Lighter Than Air	Terry cartoon	Jan. 16.	1,000
New Melody Series	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23.	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000
Little Brown Jug	Terry cartoon	Jan. 30.	1,000
Long Pants (Tryon)	Comedy	Jan. 30.	2,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising Generation	Sportlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Funnymonsters (Graves)	Comedy	Feb. 6.	2,000
Strenuous Life	Sportlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 6.	2,000
Casey of the Coast Guard	Action serial	Feb. 13.	10cp.
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000
Wicked City	Terry Cartoon	Feb. 20.	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27.	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 6.	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000
Spanish Love	Terry cartoon	Mar. 13.	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	MacSennett comedy	Mar. 13.	2,000
Leaps and Bounds	Sportlight	Mar. 20.	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20.	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27.	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000
Monkey Business	Our Gang comedy	Mar. 27.	2,000
'Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	2,000
Dixie Doodle	Sportlight	Mar. 27.	1,000
Seventh Bandit (Carey)	Western	Apr. 3.	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000
Fly Time	Terry cartoon	Apr. 3.	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3.	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds	Sportlight	Apr. 10.	1,000
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Phillips)	Western Serial	April 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Sportlight	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24.	2,000
A Big Hearted Fish	Terry cartoon	Apr. 24.	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7.	2,000
Baby Clothes	Our Gang	May 1.	2,000
Farm Hands	Terry cartoon	May 1.	1,000
Rough and Ready Romeo	Terry cartoon	May 1.	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1.	2,000
Fight Night (star cast)	Sennett comedy	May 8.	2,000
Mam's the Word (Chase)	Hal Roach comedy	May 8.	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8.	2,000
Nervous Moments	Sportlight	May 15.	1,000
Taylout Strawfoot (Bevan)	Sennett comedy	May 15.	1,000
Don Key (star cast)	Hal Roach comedy	May 22.	2,000
An Alpine Flapper	Terry cartoon	May 22.	2,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22.	2,000
Liquid Dynamite	Terry cartoon	May 22.	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29.	2,000
Bumper Crop	Terry cartoon	May 29.	1,000
Planting Season	Sportlight	May 29.	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5.	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5.	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12.	2,000
Golf Bug (Parrott)	Comedy	June 12.	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12.	2,000
Songs of Central Europe	Song series	June 12.	1,000
R. P. M.	Sportlight	June 12.	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19.	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19.	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26.	
Never too Old (Gillingwater)	Hal Roach comedy	June 26.	2,000
Big Retreat	Terry Cartoon	June 26.	1,000
Jacks-of-One-Trade	Sportlight	June 26.	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26.	2,000
Thundering Fleas	Our Gang	July 3.	2,000
Glory or Dollars	Sportlight	July 3.	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3.	1,000
Land Boom	Terry cartoon	July 3.	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10.	2,000
A Plumber's Life	Terry cartoon	July 10.	1,000
Keeping in Trim	Sportlight	July 10.	1,000
Mighty Like a Moose (Chase)	Comedy	July 17.	2,000
Pirates Bold	Terry cartoon	July 17.	1,000

	Kind of Picture	Review	Feet
Jungle Sports	Terry cartoon	July 17.	1,000
Chop Suey and Noodles	Terry cartoon	July 24.	1,000
Her Ben	Terry cartoon	July 24.	1,000
Smith's Baby	Sennett comedy	July 24.	2,000
Songs of Italy	Song series	July 24.	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31.	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31.	2,000
Venus of Venice	Terry cartoon	Aug. 7.	1,000
Alice Be Good (Day)	Comedy	Aug. 7.	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14.	2,000
Last Ha-Ha	Terry cartoon	Aug. 14.	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14.	2,000
Ball and Bat	Sportlight	Aug. 14.	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21.	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21.	2,000
Dough Boys	Terry cartoon	Aug. 21.	1,000
A Knight Out	Terry cartoon	Aug. 28.	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28.	2,000
Scrambled Eggs	Terry cartoon	Sept. 4.	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4.	1,000
A Buggy Ride	Terry cartoon	Sept. 11.	1,000
Fourth Alarm	Our Gang comedy	Sept. 11.	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11.	1,000
Features			
The High Hand (Leo Maloney)	Western	Sept. 11.	5,679

## PRODUCERS DISTRIBUTING CORP.

		1925	
Her Market Value (Ayres)	Drama	5,931	
Girl of Gold (Vidor)	Drama	4,969	
Beyond the Border (Carey)	Western	4,469	
Friedly Enemies (Weber & Fields)	Comedy drama	May 16.	6,298
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13.	4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20.	4,841
Stop Flirting (all star)	Light comedy	June 27.	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4.	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,917
Texas Trail (Carey)	Typical western	July 18.	4,917
Private Affairs (Hulette)	Character drama	Aug. 1.	6,182
Hell's Highway (Leatrice Joy)	Love drama	Sept. 12.	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12.	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19.	5,677
Off the Highway (W. V. Mong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien Rich)	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980
1926			
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2.	7,773
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRoque)	Underworld melodrama	May 1.	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8.	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15.	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8.	6,660
Bachelor Brides (La Roque)	Mystery drama	May 22.	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29.	6,738
Silence (H. B. Warner)	Self-sacrifice dr.	June 5.	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12.	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19.	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26.	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26.	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3.	5,963
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3.	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10.	6,761
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17.	5,994
Sneeding Venus (Priscilla Dean)	Melodrama	July 24.	5,940
Clinging Vine (Leatrice Joy)	Comedy	July 31.	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11.	6,858

## PREFERRED PICTURES

Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31.	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14.	6,147
Go Straight (Star cast)	Drama	May 9.	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27.	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,609
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,979
Plastic Age (Bow Keith)	College story	Oct. 10.	6,486
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 11.	6,000
Low Tyler's Wives (Frank Mayo)	Drama	July 10.	6,757
Romance of a Million Dollars	Melodrama	Aug. 7.	5,300

## RAYART

Snob Buster (Reed Howes)	Action melodr.	Aug. 22.	4,971
Cyclone Cavalier (Reed Howes)	Action-romance	Sept. 26.	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 7.	5,295

Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21.	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4.	5,303

## RED SEAL

1926			
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20.	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27.	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6.	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20.	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20.	1,000
Marvels of Motion	Magazine	Apr. 3.	650
Song Cartune	Fleischer novelty	Apr. 3.	580
Reelview (Scenes in Turkey)	Magazine	Apr. 10.	850
Hair Cartoon	Marcus cartoon	Apr. 10.	550



# We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon	Marcus cartoon	May 1.	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1.	750
Song Car-tune	"Trap, Boys are March'g"	May 8.	550
Sweet Adeline	Song Car-tune	June 5.	550
Hair Cartoon (Issue 8)	Marcus novelty	June 12.	850
When Do We Eat?	Novelty	July 10.	1,000
Old Black Joe	Song Car-tune	July 17.	500
Hair Cartoon	Marcus cartoon	July 17.	1,000
Tont! Tont! (Ko-Ko)	Fleischer cartoon	July 17.	1,000
Hair Cartoons	Marcus cartoon	July 31.	1,000
Reelview (Issue E)	Pictorial	July 31.	1,000
Searchlight (Issue H)	Pictorial	Aug. 7.	1,000
Song Car-tune	Song series	Aug. 7.	1,000
Marvels of Motion	Issue L	Sept. 4.	800
Morning Judge	Carnie of the Chorus	Sept. 4.	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.	1,000
Film Reporter	Series	Sept. 11.	1,000

## SAVA FILMS, INC.

Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

## SHORT FILMS SYNDICATE

		1925
Thirty Years Ago	Novelty	Aug. 15. 1,000
I Remember	Pastoral	Aug. 15. 1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17. 1,000
Invisible Revenge	Mutt & Jeff	Oct. 31. 1,000

## SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial	
Here He Comes (E. Douglas)	Comedy drama	5,000
Trapped (Elinor Faire)	Drama	5,000
Who's Your Husband? (Morante)	Comedy	2,000
Bedtime Stories Series	Animal Novelty	2,000
Eyes of the Desert (Richmond)	Western	5,000
Just Travelin' (Bob Burns)	Western	5,000

## STERLING PICTURES CORP.

		1926
Love Gamble (Lillian Rich)	Melodrama	July 24. 5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11. 4,894
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24. 5,800
Ten of the Night (Rawlinson)	Melodrama	July 24. 5,723

## TIFFANY PRODUCTIONS, INC.

		Release Date
That Model From Paris	Society comedy drama	Aug. 15
That At Sea	Romantic comedy drama	Sept. 1
Tools of Fashion	Sophisticated comedy drama	Sept. 15
College Days	College comedy drama	Oct. 1
The First Night	Farce comedy	Oct. 15
Headless Wife	Society drama	Nov. 1
Headless Preferred	Whimsical comedy drama	Nov. 15
in Cargo	Drama of the High Seas	Dec. 1
in Hour of Love	Emotional drama	Dec. 15
The Enchanted Island	Romantic drama	Jan. 1
laming Timber	Woodland drama	Jan. 15
quads Right	War farce comedy	Feb. 1
The Steeplechase	Racing society drama	Feb. 15
The Tiger	Modern drama	Mar. 1
the Song of Steel	Society-business drama	Mar. 15
usband Hunters	Domestic comedy drama	Apr. 1
inbound	Comedy drama of the North	Apr. 15
Wild Geese (Special)	Human drama	May 1
The Squared Ring	Society comedy drama	May 15
The Broken Gate	Emotional drama	Jun. 1

## UNITED ARTISTS

		1925
Don Q. Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27. 11,000
ally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15. 9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29. 8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29. 8,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31. 8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28. 6,754
stella Dallas (star cast)	Mother-love drama	Nov. 21. 10,157
		1926
umbleweeds (W. S. Hart)	Land rush drama	Jan. 2. 7,254
etters Again (Sidney Alex Carr)	Potash-Perlmutter	Feb. 27. 5,000
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20. 8,388
The Rat (all star)	Mystery drama	Mar. 27. 8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7. 6,685

## UNIVERSAL

Features		1926
aming Frontier (Gibson)	Epic drama	Apr. 17. 8,828
the Escape (Morrison)	Western-action	Apr. 24. 4,500
by Old Dutch (McAvoy-O'Malley)	Drama	May 1. 7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2. 8,767
ooking for Trouble (Hoxie)	Western	May 8. 4,462
outside the Law (Chaplin/Dean)	Crook melodrama	May 15. 8,000
olling Home (Dennv)	Farce comedy	May 22. 6,811
phantom Bullet (Hoot Gibson)	Western	May 28. 5,820
ustler's Ranch (Acord)	Western	June 5. 5,230
love Thief (Norman Kerry)	Romantic drama	June 12. 6,822
hasing Trouble (Morrison)	Action western	June 19. 4,104
neking the Truth (Morrison)	Drama	June 26. 4,305
Marriage Clause (Lois Weber)	Drama	July 3. 7,680
nder Western Skies (Norman Kerry)	Western	July 10. 6,352
he Terror (Art Acord)	Western	July 10. 4,862
an in the Saddle (Gibson)	Western	July 17. 5,492
Heer Faces (Horton-LaPlante)	Farce comedy	July 24. 7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14. 6,662
Wild Horse Stampede (Hoxie)	Western	July 31. 4,776
unaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28. 5,865
er Big Night (Laura LaPlante)	Farce comedy	Sept. 4. 7,603
ld Soak (Jean Hersholt)	Comedy drama	Sept. 11. 7,445

Short Subjects	Kind of Picture	Review.	Feet
Menace of the Alps	Special	Mar. 27.	1,000
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3.	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3.	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3.	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10.	1,000
Couple of Sakes (Edwards)	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10.	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10.	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10.	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10.	1,000
Radio Detective (Jack Daugherty)	Serial	Apr. 17.	2,000
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17.	1,000
Help Wanted (Puffy)	Comedy	Apr. 24.	1,000
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24.	2,000
In Quarantine (Snookums)	Newlyweds	June 5.	2,000
Snookums' Buggy Ride	Newlyweds	June 5.	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12.	2,000
Movie Madness (Edna Marian)	Comedy	June 12.	2,000
A Haunted Heiress (Marian)	Comedy	June 12.	2,000
Let George Do It	A series	June 19.	2,000
Why, George!	Let George Do It	June 19.	2,000
George's in Love	Let George Do It	June 19.	2,000
George the Winner	Let George Do It	June 19.	2,000
Buster's Narrow Escape	Buster Brown series	June 26.	2,000
Wise or Unwise (Puffy)	Comedy	June 26.	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26.	1,000
Let Loose	Mustang comedy	June 26.	2,000
Hearts for Ren' (Lake)	Bluebird comedy	June 26.	1,000
Tin Bronc (Cobb)	Western	June 26.	2,000
Four-Square Steve (Cobb)	Western	June 26.	2,000
Buster Watch Tige	Buster Brown	June 26.	2,000
Frame Up (Hume)	Western	June 26.	2,000
Love Deputy (E. Cobb)	Short western	July 3.	2,000
Trapped (Fred Humes)	Short western	July 3.	2,000
There She Goes (Wanda Wiley)	Comedy	July 10.	2,000
Buster's Girl Friend	Buster Brown series	July 10.	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10.	1,000
Buster's Heartbeats	Buster Brown	July 17.	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17.	2,000
Love's Labor Lost (Edwards)	Comedy	July 17.	1,000
Do or Bust (Edwards)	Comedy	July 17.	1,000
Motor Trouble (Chas. King)	Comedy	July 17.	2,000
Mixed Doubles (Puffy)	Comedy	July 17.	1,000
Fire Barrier	Short western	July 24.	2,000
Village Cut-Up (Lake)	Comedy	July 24.	1,000
Under Desert Skies	Short western	July 24.	2,000
Thirteenth Man (Puffy)	Comedy	July 24.	1,000
Op'ry House Tonight (Lake)	Comedy	July 31.	1,000
Who's Next? (Edwards)	Comedy	July 31.	1,000
Thrilling Romance (Wiley)	Comedy	July 31.	2,000
Little Warrior (Sedgwick)	Short western	July 31.	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7.	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7.	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14.	2,000
When East Meets West	Mustang comedy	Aug. 14.	2,000
Pen of the Lazy J (Cobb)	Short western	Aug. 14.	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14.	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21.	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21.	1,000
Shoot 'Em Up Kid (F. Gilman)	Com. dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21.	2,000
Don't Shoot (Mower)	Short western	Aug. 21.	2,000
Tiddy Winks (Lake)	Comedy	Aug. 28.	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28.	2,000
And George Did (Saylor)	Comedy	Sept. 4.	2,000
Jim Hean's Ghost (Sedgwick)	Short western	Sept. 4.	2,000
Buster Helps Dad	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4.	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11.	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11.	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11.	2,000

## VITAGRAPH

		1925
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8. 7,832
Love Hour (H. Gordon Fazenda)	Melodrama	Sept. 12. 7,036

## WARNER BROS.

		1925
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15. 6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12. 7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19. 6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26. 7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3. 6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10. 7,481
Compromise (I. Rich. C. & Brook)	Domestic drama	Nov. 7. 6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7. 6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14. 7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21. 7,500
Clash of the Wolves (Rin-Tin-Tin)	Curood dog drama	Nov. 28. 6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5. 6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12. 7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19. 6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26. 7,200
		1926
Sea Beast (John Barrymore)	Whaling epic	Jan. 30. 9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6. 6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13. 6,741
Bride of the Storm (D. Costello)	Drama	Apr. 10. 6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	Apr. 24. 6,300
Other Women's Husbands (Blue)	Comedy drama	May 8. 6,731
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15. 6,578
Little Irish Girl (D. Costello)	Crook drama	May 22. 6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29. 5,262
Silken Shackles (Irene Rich)	Drama	June 5. 6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26. 6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3. 7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21. 10,018



# The Theatre of To~Day

*Presentations ~ Prologues ~ Music*

*Edited by Colby Harriman*

## The Shrine of Youth and Romance

*A Moving Picture World Presentation Devised by Colby Harriman*

### ROUTINE

A singer or a narrator appears in front of the close in curtains and in a brief selection tells of the eternal shrine which lovers have erected where Romance and Youth live through the ages. The lyric may be written and set to the music of some popular melody ballad. If a lyricist is not available a character dressed in heavy robes resembling one of the ancient mystics may state the premise of the routine, in form as follows, which should have a soft orchestral accompaniment as he speaks—

"In the mystic realm which Love has built there is found a shrine. An altar upon which we lay our hearts desire. This shrine is as old as Time. It has outlived its worshippers, but the mystic charm which abounds in its sanctuary is as invulnerable as the Spirit itself. Within this garden of the shrine Romance casts its spell. Here, Youth and Beauty, and all their lovely train, live on and on as ages come and go. So come with me, let us draw aside the curtain of the mystic vale which hides this secret place and see the power of the Shrine of Hearts. Here are those who live on in Youth eternal because Romance has claimed their souls."

### THE ACTION

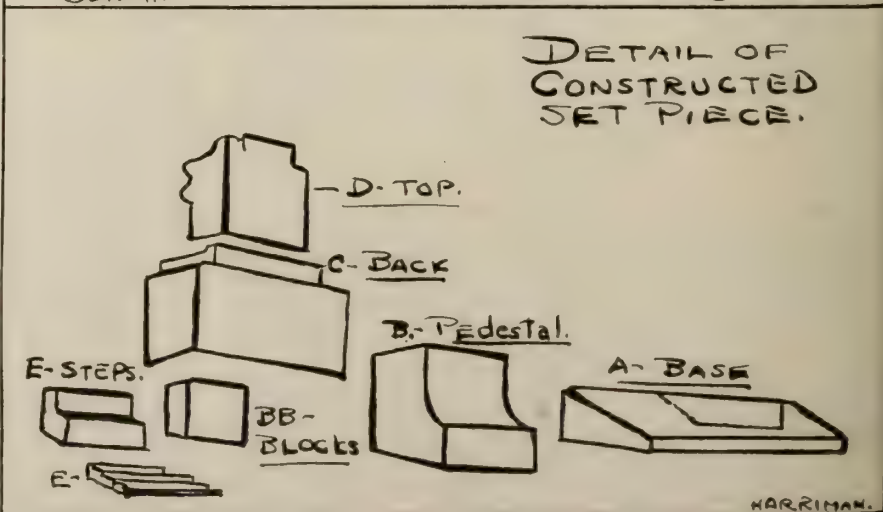
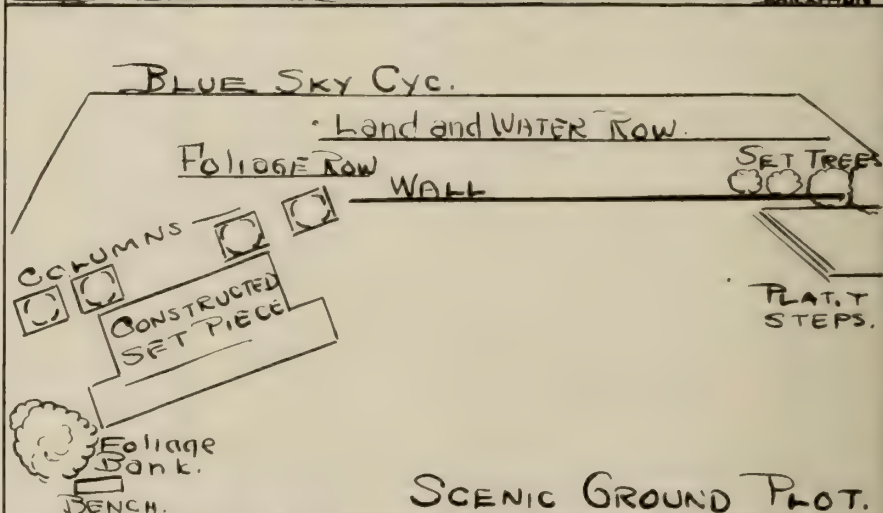
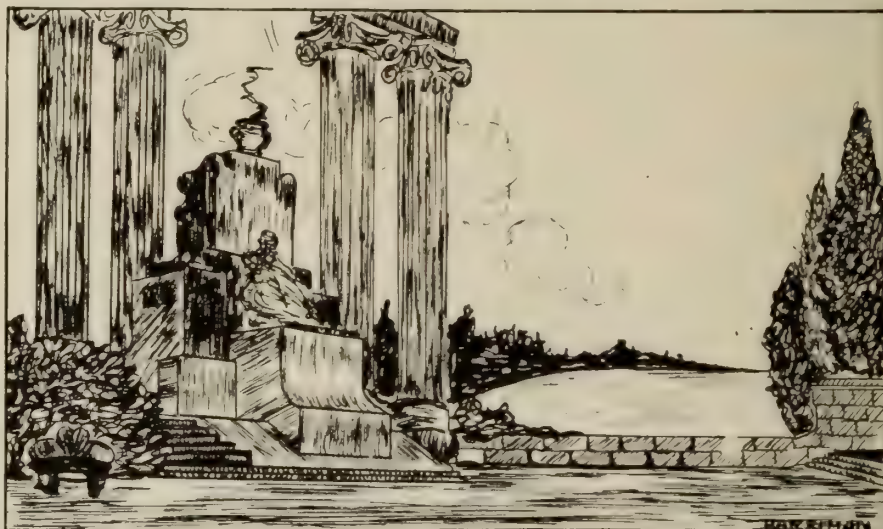
At the end of the narration the curtains are slowly drawn revealing the full stage setting. Two characters clothed in silver costumes pose on the pedestal of the shrine. They are posed in an amorous embrace. A group of dancers dressed in light diaphanous costumes of varied colors appear and open the routine with a brief number during which they weave garlands of roses around the shrine.

Another character, a young man dressed in white flowing robes appears and serves as a priest at the shrine. He intones the mystic spirit and asks to be given the continued blessings of a contented heart and a never ending love. An old man and woman enter from left. They approach the shrine and as the mantle of the priest is cast over them they emerge as two young people. They are awed with the wonderful charm of the shrine, then the priest reveals that they are blessed with the spirits of those whose love made them eternal youths. Various characters, young men and women, clad in costumes of all periods appear. The costumes all in white.

The routine may be divided into a pageant movement or may consist of individual numbers with two or three groups of the appearing characters in dance specialties.

For the finale, the two statues come to life as the entire ensemble sing out their allegiance and faith to Romance while the group of girls who previously entered take the garlands of roses and entwine them about the group of characters, as paper flowers fall from above and cover the characters and the shrine.

(Continued on opposite page)





# From One Broadway Stage to Another

## Mark Strand Theatre

Joseph Plunkett has arranged a very entertaining group of four units to comprise his current edition of the Frolics. There is a good balance, all of the numbers are well staged, and the flash finale is excellent. What more is needed?

This week Harry Langdon holds forth in "The Strong Man" a First National Picture, and aside from the overture selection, "Orpheus" by Offenbach, the Topical Review and a short travelogue, the stage attraction is as interesting and dominating as the featured film.

### "Idyll"

This is the title of the first unit. Two scenes comprise the number. The curtains slowly open on a dark stage. The lights on the cameo setting given John Quinlan, tenor, are brought up and reveal a narrow panelled cut drop with an upright oveled opening cut with scalloped edges. The opening is in proportion to the singer who stands in front of a rose covered wall piece. He presents an attractive picture as he strums a stringed instrument, his costume suggesting one of the legendary serenaders. The background, visible through a gauze curtain hung in folds over the opening, is toned green. An amber spot from right highlights the head and shoulders of the soloist and tips the edge of the flowered covered wall. Mr. Quinlan gives a very capable rendition of Herbert's "Dream Melody." At the conclusion of his number, the lights dim and the next scene is introduced.

A green flood is flashed on the foreground, revealing a green gauze cut arch drop hung in one with a green gauze drop hung up stage as a backing. The Mark Strand Ballet dressed in white ballet costumes rise from a courtesied posture as the blue and red foots are brought up toning the bottoms of the white costumes and contrasting with steel blues and ambers shot in from the sides. The ballet render Brahms' Valse as the ensemble number. Mlle. Klemova and M. Daks are introduced, Mlle. Klemova does the "Pizzicato" number by Delibes and the entire ballet are introduced for a very pretty finale.

### Request Unit

We were glad to see this number again and while it was a simple thing it has good value. The title given is that of the theme song used in the unit, "A Cup of Coffee, a Sandwich and You." The setting represents a lunch counter at which are seated four characters, the Mark Strand Male Quartette, dressed as a policeman, a street cleaner, a laborer and a hobo. John Quinlan in street dress, stands at the extreme right end of the counter and joins Pauline Miller, garbed as a counter-girl, in the song number. The quartette come in for the finale and as they turn their faces towards the audience, revealing the comedy make-ups, the laughs are loud and long.

The setting is extremely simple, a red silk drop hung in one and the lunch counter in front of it.

## Salvatore Scala

This artist is billed as "The Wizard of the Banjo." His routine of three numbers reveals no trick playing but work that is thoroughly satisfying. In that he is unique, as in these days the average solo musician tries his hand at acrobatics or hokum comedy and the result is that the music suffers.

Mr. Plunkett has provided a very attractive setting for the artist and we are particularly enthusiastic about it. The set was a painted drop hung in one. In the center a large banjo with a gilt edge was painted, the head of the banjo painted at the lower center section of the drop. A buff ground was given the balance of the drop. Various musical notes and characters were scattered promiscuously over the area. The drop was flooded an amber and with the blend of the red foots the drop had the color appearance of drum parchment. For the finale of the routine, the artist moved his chair to the right of the banjo painted on the drop, the lights dimmed, and the banjo head became a silhouette background which was toned red from the back and revealed the shadow of a dancer garbed in a Charleston costume doing a peppy little routine in silhouette while the artist tore through his music to an applause finish. This is real presentation stuff.

### "A Barnyard Fantasy"

This unit was the flash number of the Frolic. The setting occupied full stage. The scene grew or rather unfolded as the action progressed and each movement added to the beauty of the setting.

The first motif represented a large chicken coop in the corner of a white picket fence on which were entwined large poppies, daisies and other garden foliage. There were four leafy mounds placed in conventional formation right and left of the ends of the fence. A black plush drop was used as a backing and a black cut arch drop was hung in two to dress off the setting.

A dancer dressed in the feathery costume of a hen, a la Rostand, did much clucking and scratching as the curtains were opened, and then the members of the ballet, dressed in yellow costumes made to resemble chicks entered through the two doors of the coop up center. These dancers were programmed as "The Barnyard Flappers" and did a neat little ensemble number with the character of the hen.

Eddie Allen, came in and did a good eccentric dance following the exit of the ballet. He was costumed in red overalls and a white shirt.

Then the set began to grow. The four mounds covered with leaves were slowly drawn upward. From the base of the mounds long gold ribbons of lumnar material fell in a glittering mass. When the units had been drawn as high as the borders, four members of the Six English Tivoli Girls stepped from their shroud of ribbons and with the other two dancers forming their ensemble again earned the applause for a clever Tiller routine. The girls were attractively costumed in white silk wigs, and shell pink and gold trimmed dancing costumes.

For the finale, the ballet entered through

the flowered covered doorway up center which was suddenly revealed as the center portion of the chicken coop which opened, and folded back on either side in screen fashion. The background was a series of flowered garlands. Not being left open for any criticism, the producer devised that a huge fan shape garland, flowered festoons caught together at the base with a large tassel, should be let down and cover the black backing up center. This was a very pretty touch and the flower bedecked set proved a colorful thing for the entire company in a gay finale.

## Presentation Data

(Continued from page 189)

### THE SETTING

The scenic ground plot which is given herewith shows the placement of the various units of the set. The shrine is the largest unit in the scenic make-up. This unit is detailed in the sketch given below the scenic ground plot.

The constructed set piece or shrine may be constructed out of large packing boxes or a variety of small platforms, with beaver board cut out and attached to the faces to give a continuity of appearance. The detail gives the necessary parts of the shrine and as many accompanying units or blocks may be added as desired. The principle thing to secure is an impressive shrine and one that will not be out of proportion to the two characters who pose on the pedestal.

Four columns should be placed back of this set piece. These may be constructed out of fabrics, the lower portion being attached to a disk fastened to the floor and the top portion fastened to a similar piece and this attached with a line to the batten above.

A low stone wall should extend across the upper section of the stage and serve as a masking piece for the background. At the extreme left end of this wall a small platform should be placed with two or three steps leading to the stage. This to be used by the various characters who enter during the routine.

The background should consist of a blue sky cyclorama, a land and water row and a few foliage pieces. The set trees at left should be very conventional in cut and formal in placement.

A large urn with incense burning in it should be placed on the top of the shrine. A lovers bench placed down extreme right in front of a gaily colored foliage bank.

### LIGHTING TREATMENT

Use a lot of color in the lighting treatment. The shrine should be toned a rose and blue with spots, the two characters highlighted a canary. A steel blue spot should be focused on the top of the urn to accentuate the appearance of the incense smoke. An amber spot should be focused on the foreground before the shrine. The four columns should be highlighted on the upstage side with amber and a green blue on the down stage side. The background should be toned in a rich sunset color, with the reflection of a sun in the water. The sky toned a rich purple and green. The trees at left should be tipped with amber from the sides.



# Your Equipment

Service for You—Theatre Owner—Builder—Studio—  
Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

## Stanley Company to Build Fine Pittsburgh & Baltimore Houses

### Stanley Standard to be Maintained in Expansion

ONE of the finest theatres in America will be erected by the Stanley Company of America. Announcement to this effect was made yesterday at the Stanley Company offices. The estimated cost of the improvements is \$7,000,000 and the theatre and office building to be erected at the corner of Liberty street and Seventh avenue, Pittsburgh, will be one of the most imposing structures in the Western Pennsylvania city.

The main building will be 24 stories high and will be entirely distinct from the theatre building, which it will adjoin. In the theatre structure there will be stores, and similar arrangement has been made for the office building. The theatre itself will cost \$3,000,000 and the office building, \$4,000,000. The erection of this building is in line with the policy adopted by the Stanley Company since its recent expansion in various directions. The Stanley-Roland-Clark theatres—22 houses in all—are in the Pittsburgh district, and the Stanley's intention is to increase that holding by this new building which will be called "The Stanley Theatre." Excavation of the site had begun on September 1.

#### Stanley Type for Other Cities

This new Stanley Theatre will occupy a site 180 feet on Liberty street and 240 feet on Seventh avenue in one of the best sections of Pittsburgh. It will be the last word in theatre construction, utilizing the very latest type of frigid air ventilation and also a new heating system. The stage will be equipped to provide accommodations for any large travelling attraction.

Jules E. Mastbaum, president of the Stanley Company of America, who is now in Europe, has notified his associates that hereafter in the acquirement of properties outside of Philadelphia, the Stanley Company will arrange, when it may be thought necessary, to erect a Stanley theatre of the finest type in each such city. All theatres of this kind will be of the same general type as the Stanley Theatre in Philadelphia, providing for the elaborate presentation of motion picture spectacles as well as for all sorts of theatrical and musical entertainment.

#### Baltimore Too

Another announcement of quite as much interest as that in connection with the proposed Pittsburgh improvement is made by the Stanley Company, regarding the city of Baltimore. Some time ago, the Stanley-Crandall organization, holding Washington houses, acquired the famous old theatre in

Baltimore—the Academy of Music—from the Shubert interests. The property cost \$725,000. Since acquiring the building, the company has had the structure demolished and next Monday will begin erection on the site of another Stanley Theatre. The cost of the building will be \$2,500,000 and, as in the case of the Pittsburgh house, will seat 4,000 people and will be equipped in quite an elaborate way.

### Theatre Information

Building, Remodeling  
Plans Filed

#### Picture Theatres Planned

ALBANY, CALIF.—Albany Theatre, Inc., has plans by J. Van der Linden, 1241 Carrierson street, Berkeley, for two-story reinforced concrete theatre and store building, to be located on San Pablo avenue, to cost \$160,000.

JACKSONVILLE, FLA.—N. G. Wade Investment Company has plans by Roy A. Benjamin, 709 Bisbee Building, for four-story theatre and office building, to be located on Part street, near Post. Seating capacity of theatre, 1,500. Lessee, E. J. Sparks Enterprises.

CHICAGO, ILL.—Midwest Syndicate, 70 West Monroe street, has plans by Walter W. Ahlschlager, Inc., 65 East Huron street, for three-story reinforced concrete and terra-cotta front Midwest Theatre, store and apartment building, 225 by 125 feet, to be located at northeast corner Cicero and Belden avenues, to cost \$600,000.

PERU, ILL.—Mid-State Theatres, Inc., of Fairbury, Ill., owner and operators of chain of houses in Central Illinois, plans to erect three-story brick, stone and concrete Colonial design theatre, store and office building on Fourth street, having frontage of 125 feet, to cost about \$400,000. Seating capacity, 1,400.

NORWOOD, MASS.—T. Hayden, 10 Center street, has plans by W. G. Upham, Bigelow Block, for one-story brick and stone-trim theatre, to cost \$150,000.

ALBION, MICH.—George A. Bohn has plans by C. W. Brandt, 1114 Kresgo Building, Detroit, for one-story brick moving picture and vaudeville theatre, to include stores, 110

by 75 feet, to be located at Superior street and West Center avenue, to cost \$75,000.

ST. LOUIS, MO.—A. Blair Ridington, Fallerlton Building, is preparing plans for brick and reinforced concrete theatre, store and apartment building, to be located at 718-28 North Kingshighway Boulevard, to cost \$1,000,000.

BROOKLYN, N. Y.—Atlas Industrial Corporation, 44 Court street, has plans by Carl A. Sandblom, 145 West 45th street, New York, for two-story brick fireproof moving picture theatre, store and dance dance, 83 by 174 feet, to be located at 253-57 Prospect avenue, to cost \$200,000.

BROOKLYN, N. Y.—Marlboro Theatre Corporation, 2005 Eighth-sixth street, has plans by Carl A. Sandblom, 145 West Forty-fifth street, New York, for two-story brick fireproof moving picture theatre, store and office building, 100 by 200 feet, to be located at southeast corner Twenty-second avenue and West Nineteenth street, to cost \$250,000.

CORONA, N. Y.—Abraham Chopack has plans by Vitolo & Schlusing, 56 West Forty-fifth street, New York, for one and two-story brick and terra-cotta moving picture theatre and store building, 100 by 100 feet, to be located at Haynes avenue and Forty-sixth street.

\*MEMPHIS, TENN.—J. B. Sturgis, 224 Maplewood street, has contract for brick and concrete theatre, to be erected at 279-81 North Main street, for A. J. Suzere, 753 North Dunlap street, to cost \$10,000.

MILWAUKEE, WIS.—T. Stark & Company, 130 Muskego avenue, has contract for one-story brick, terra-cotta and concrete theatre, 100 by 120 feet, for Badger Building Service, 445 Milwaukee street, to cost \$250,000.

HAVERSTRAW, N. Y.—Louis Osmansky and Morris Kweskin, Stamford, Conn., plan to erect moving picture theatre and store building, 75 by 140 feet, on site of old Majestic Theatre, which was destroyed by fire some time ago. Theatre will have seating capacity of 1,200, and cost about \$200,000.

MT. VERNON, N. Y.—J. V. Treisl, 28 South Eleventh street, has plans by J. W. Clyde, Proctor Building, for two-story brick moving picture theatre and store building, 75 by 136 feet, to be located at Mt. Vernon and West Lincoln avenues, to cost \$100,000.

ROCHESTER, N. Y.—Tenth Ward Business Men's Association, 652 Flower City Park, has plans by Leander McCord, 528 Sibley Block, for three-story brick and stone-trim theatre, store and office building, 110 by 160 feet, to be located on Dewey avenue, near Ridgeway, to cost \$300,000.

McALLEN, TEXAS.—Louis Gerets has purchased site and plans to erect brick and reinforced concrete theatre, to cost \$20,000.

MILWAUKEE, WIS.—Milwaukee Investment Company, 425 East Water street, has plans by Dick & Bauer, 811 State street, for two-story brick and concrete moving picture theatre, 160 by 240 feet, to be located on Farwell, between Ivanhoe and Kennilworth streets, to cost \$500,000.

RACINE, WIS.—Buhler & Buhler, 1418 Washington avenue, has plans by E. A. Meyer, 2703 Lisbon avenue, Milwaukee, for two-story brick, terra-cotta and reinforced concrete theatre and business building, 71 by 184 feet, to be located on Washington avenue, to cost \$165,000.

#### Improving Theatres

ST. JOSEPH, MO.—Sam Hotchkiss, Eighth and Penn streets, has contract for alterations to Electric (moving picture) Theatre at 712 Edmund street, for St. Joseph Electric Amusement Company, to cost \$100,000.



## Novel Stage Design Is Part of Big DeMille Studio Expansion

**I**T IS SELDOM that a great motion picture producer and director takes the time and the pains personally to supervise construction on a studio stage, but Cecil B. DeMille did, and the newly-completed structure at his Culver City plant is, he considers, well worth his trouble.

For this stage is an unlike others located in the film capital as the old-fashioned system of lighting is to the new. It is a stage whose first boast is mammoth strength, and it is so complete that it can serve every possible requirement of the next ten years.

The building is 282 feet long by 155 feet wide and 55 high, and cost approximately \$100,000 to build. It is one of the largest in area, and the strongest of its type, because it is capable of sustaining a floor load of 75 pounds per square foot over its entire surface, more than double the weight of the average stage floor.

In doubling the strength of the stage, De Mille had in mind the severe demands he would place on the floor structure by the gigantic sets required by him in the making of "The King of Kings." Also he wanted to be prepared for the future when new discoveries and inventions in the industry would require more and perhaps heavier lighting equipment.

Every foot of space under and over the studio was designed for some particular mission. The roof alone is so stoutly constructed that it can be used for the erection of big sets, for the taking of outdoor "shots," and perhaps for scenes requiring a sky backing. The roof alone can support a surface strain comparable to the floor. Also, two 300 kilowatt power units have been installed.

### Plenty of Light Assured

These units, the most powerful and compact of their kind, are capable of supplying a total current strength in excess of 5500 amperes, enough juice, by the way, completely to light the city of Los Angeles, which has a population in excess of one million.

Each of the units, although occupying much smaller space, is capable of developing double the energy of the ordinary generators used in the production of current for studio purposes.

## Ten Reading Theatres Now in Franklin Company Chain

**F**OUR more in Reading, Penna., brings the chain of the fast-growing Franklin Theatre Company up to ten.

Acquisition of these theatres in residential sections of the city, is good news for community theatregoers, who are sure to appreciate the high-class policy which will be affective when the theatres reopen under the new management.

The Franklin Theatre Company acquired the operating rights of the Royal Theatre, at Church and Spring Streets; The Rivoli, 540-542 Laurel Street; The Savoy, Tenth and Greenwich Streets, and The Victoria, 1645 Moss Street.

These theatres will be closed at midnight on August 14th, for complete renovation and repairs, after which they will reopen under the same policy, now prevailing at all other theatres under the Franklin management.

The executive offices of the Franklin Theatre Company will remain at the Arcadia Theatre. Ben Amsterdam and Louis Korson, chief executives of the theatrical enterprise, will be represented in this city by John H. Cook, general manager of the Franklin chain.

## Improving Theatres

**TULARE, CALIF.**—Salih Brothers, Detwiler Building, Los Angeles, have contract for two-story reinforced concrete theatre, store and office building, 150 by 150 feet, to cost \$155,000.

**LAKE LAND, FLA.**—George E. Hoffman, local manager Publix Theatre Corporation, reports contract let for theatre and office building, to cost \$750,000.

**ALBANY, GA.**—Parkas Estate has awarded contract to A. E. Ittner Company, for theatre, with seating capacity of 1,750, to include arcade and two foyers, to cost \$250,000.

**CHICAGO, ILL.**—James J. Redding Company, 10 North Clark street, has contract for three-story brick and terra-cotta trim theatre, store and office building, to be erected at Ogden and Twenty-second streets for syndicate, to cost \$750,000.

**INDIANAPOLIS, IND.**—B. A. Braunsen, American Central Life Building, has contract for brick theatre to be erected at 3432 North Illinois street for Oscar Markum, 4020 East New York street, to cost \$150,000.

**SOUTH BEND, IND.**—Work is progressing rapidly on Linden Theatre, a new moving picture house, 33 by 111 feet, being constructed by Smogor Construction Company at cost of \$35,000. Seating capacity, 450 in main auditorium and 150 in balcony. A \$15,000 pipe organ will be installed.

**KANSAS CITY, MO.**—Fogel Construction Company, Reliance Building, has contract for two-story brick and stucco theatre, store and office building, 50 by 130 feet, to be erected at 3113-15 Main street, for Kansas City Theatre Association, Inc., Altman Building, to cost \$90,000.

**COLUMBUS, NEB.**—Columbus Theatre Company has awarded contract to Leo

Woerth for one-story brick moving picture and vaudeville theatre, to include stores, 50 by 132 feet, to be erected on Thirteenth street, near Thurston Hotel, to cost \$50,000.

**PROVIDENCE, R. I.**—Mahoney & Ticker, 72 Weybossett street, have contract for one and two-story brick theatre and office building, to be erected for J. Conn, 104 Broad street, to cost \$150,600.

**GOSHEN, IND.**—O. F. Hansen, manager of Jefferson Theatre, who recently leased the Lincoln at Fifth and Lincoln streets, contemplates installing new picture appa-

ratus and possibly reopen house in fall, showing feature pictures.

**SAN BENITO, TEXAS.**—Edward Brady and Brown White have awarded contract to W. J. Hansen & Son, Brownsville, Texas, for two-story brick, stone and reinforced concrete theatre, to cost \$33,211.

**DANVILLE, VA.**—Angle & Blackford, Greensboro, N. C., have contract for ten-story reinforced concrete theatre and hotel building for C. B. Clements, to cost \$304,000.

**MOUNDSVILLE, W. VA.**—Ferris Brothers have started work on moving picture theatre, to cost \$50,000.

**TARENTUM, PA.**—Good Construction Company, 290 East street, Pittsburgh, Pa., has contract to remodel three-story brick theatre on Corbett street for Harris Amusement Company, 534 Smithfield street, Pittsburgh, Pa., to cost \$100,000.

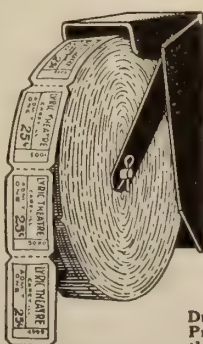
**CHATTANOOGA, TENN.**—American Theatre, 247 East Main street, plans to expend \$25,000 for remodeling and redecorating. Address manager.

**GALVESTON, TEXAS.**—A. Martini, 2114 J street, has leased Liberty Theatre on Twenty-fifth street. Will renovate and remodel.

**WAUSAU, WIS.**—William Aders, 313 1/2 Third street, Milwaukee, has contract for remodeling Stuart Theatre for Saxe Amusement Enterprises, 530 Grand avenue, Milwaukee.

**FLINT, MICH.**—Interior Palace Theatre will be redecored, new draperies hung, new carpets laid, exterior repainted and new roof to replace old one.

**SPRINGFIELD, O.**—Gus Sun Amusement Company, 125 South Limestone street, has plans by William F. Miller, 42 Kelley Building, for interior alterations to brick moving picture theatre at 24 West Main street.



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# Better Projection

*This Department Was founded in 1910 by its Present Editor—*

*F. H. Richardson*

## Better Projection Pays

### Mr. New York City Exhibitor

**A** FEW weeks ago I asked Local Union 306, and through it other locals, what it had done to make its members worthy of the wage advance it was asking. I knew the only possible answer. So did 306.

I'm going now to ask the exhibitor a question, of which I also know the answer, and so do you.

Please understand clearly that these questions are not asked merely to stir up controversy, to get any one's goat or for any reason under the sun except for the good of the service. I asked Local 306 the question because it ought to be asked. I asked it at the time I did not to hinder them in the securing of the proposed advance, but because that was the only time it was possible to ask it and get any sort of attention to the inquiry.

I ask you this question, Mr. Exhibitor, because it ought to be asked of you. I ask it because you have taken the wrong course in the matter the question deals with from start to finish. You have, in fact, taken a course directly against your own best interests all the way through.

And now here is my question to the New York City exhibitors, and through them to exhibitors all over this broad land, Canada and other countries.

What have you, Mr. Exhibitor, done to encourage your projectionist, or projectionists in general, to equip themselves with that skill and knowledge necessary to high-grade, and efficient work upon your screen?

Have you done anything at all, of any sort whatsoever? Have you ever volunteered one single cent above the flat level of the union scale—a wage intended for the poorest men in the union, by the way—for superior skill and careful, conscientious work? How many times have you called your projectionist down to your office, or went up to his domain and handed out a few words of kindly appreciation and praise when things have gone especially well in his department. I'm asking you, Mr. Exhibitor and theatre manager, do you ever do that little thing, and am answering my own question by saying that in nine cases out of ten the answer is that you have done no such thing, though quick enough to hand out sharp censure when something goes wrong.

And by that course of procedure you have worked great harm to your own business, and to the motion picture industry by discouraging the men, and making them, except for the comparatively few enthusiasts who cannot be discouraged, careless and indifferent. The mental reaction to such a course is just exactly this: If the boss don't care about, or show appreciation for high-grade work, why should I worry about it?

If he merely wants the "machine" run, why

### Bluebook School

**Question No. 524—What is the immediate effect of overloading a wire and name two reasons why a wire should never be worked above capacity? True, this is somewhat of a repetition of the dope in the answer to Question 523, but the matter is important and should be thoroughly understood.**

**Question No. 525—This one is proposed by Brother Harry Dobson, Toronto. Really, I can't seem to see where there would be any difference in that and any ordinary ground test. Anyhow, here is the question: "I have a 75-75 Transverter, Type S Simplex. How can I test for a ground in the lamps?"**

I'll run it, and that's that. If he can't or won't show visible appreciation for reduction in current bills, and cost of maintenance, and the consistently high-grade results upon the screen which may only be had by watchful care, hard work and study, then why in heck should I study and work my fool head off to do something I don't even get a kind word for, and certainly not a red cent in money beyond what the union forces him to pay.

Now don't get me wrong. I'm not defending that attitude on the part of the men. I'm only telling you what happens and will continue to happen just so long as exhibitors and theatre managers continue to show no tangible appreciation of high-grade efficiency.

Now friend exhibitor (and I am your friend when I talk to you this way) suppose you retire into the depths of your office, light a cigar, cock your feet up on your

desk, think over what you have just read and see if you are not obliged to admit that it is pretty nearly right. You think the union demands all the men are worth, and in many cases that is true. I will even go further, and say that many union men are getting more than they are worth, but the fact remains that it is largely your own fault that they are not worth more, because you have placed absolutely no premium of any sort on excellence and efficiency, and you are the goat on that proposition in the end, because you are the looser. The whole tone of your "show" is lowered by inefficiency in your projection room and you waste in both electric power and high equipment maintenance.

### Gosh! New Model Film Splice Appears!!

**G**OSH! After fifteen and a half years as editor of this department I sometimes think there is nothing new under the heavens above or the ground beneath that any one can possibly spring in the way of film abuse. And just about the time I think that think, some one bobs serenely up with a stunt no one ever thought of before. Here is the latest bulletin in the matter of film splices. It is supplied by Brother E. T. Gleim, projectionist, Ryan's theatre, Fresno, California, who hands us four samples of film "splices" found in his show April 10th. Unfortunately he did not name the exchange whose "inspection" ( ? ) let them get by and be sent out to a theatre.

#### Capital Punishment

Gleim says: 'The man who made those "splices" should be shot at sunrise, or earlier if he can be found.' With which idea I thoroughly agree, except as to the "man" end of it. I think some enterprising female lady must have mistook the film for a pair of her son's pants that needed patching, or have thought it was a bed cover she was quilting.

Here is how it is done. If the film is torn half across, as in one of the "splices submitted," lay a piece of leader or trailer four inches long on top of it, and baste the two together with thread, about No. 40—stitches about a quarter of an inch long. Or you might, if you wish to improve on the sample submitted, work the sprocket holes with a button hole stitch.

However, that last would be considerable work and the other seems to be real classy. Of course if it is tinted film you should use thread to match. The sprocket holes probably won't match very well—they don't in the samples—but what is a mere mismatched sprocket hole between friends?

There were only four samples sent, so presumably that was all there were in that particular feature.

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## Bluebook School Answers 514 and 515

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

**Question No. 514—Should it be made mandatory by law that a toilet flushed by water, where pressure water is available, or where pressure water is not available then a chemical toilet be installed, either in or immediately adjacent to the projection room of all theatres?**

There were a very large number of answers to this, all affirmative—evidence of the interest of the thousands of men who have suffered from lack of so obvious a necessity.

Here is one of many answers of almost equal excellence. It is by Allan Gengenbeck, New Orleans, La. It reads: "There is nothing more precious to humanity, or more necessary to human happiness than health. There is nothing more reprehensible than risking injury to the health of one man by another man, merely because the establishment of healthful conditions will cost a relatively small sum of money—relative when compared with the total investment, I mean.

"Past experience proves that we cannot place dependence upon the voluntary act of the exhibitor to install this vitally necessary projection room equipment, therefore, those who are so unfair as to require compulsion in such matters should be compelled by law to install such a toilet as the question indicates."

A good answer and a good argument. True, it is not, as Brother Gengenbeck says, pleasant to print such details, but also, as he says, it is very far from pleasant to have such conditions exist at all.

**Question No. 515—Name the reasons why a stool or chair at the projectors represents good practice.**

W. C. Budge, Springfield Gardens, N. Y.; Harry T. Dobson, Toronto, Ontario; C. H. Hanover, Burlington, Iowa; Lester Van Buskirk, Midland, Mich.; F. H. Moore, Taunton, Mass.; Allan Gengenbeck, New Orleans, La.; G. L. Doe, John Doe and "Bill" Doe, all of Chicago; Charles C. Colby, Sante Fe, New Mexico; George R. Dunn, St. Louis, Mo.; N. L. Carson, Galveston, Texas; T. R. Guimond, Mobile, Ala.; Frank C. Hunt, Joliet, Ill.; H. T. Gregison, Portland, Oregon; Tom Allby, Mexico City, Mo.; G. T. Hammandue, Boston, Mass., and Leroy Jameson, Memphis, Tenn., all expressed the opinion that there should be a chair at the projector. I can only select the reply which presents what to me seems the best argument as to the reasons for the chair or chairs. It is given by Brother Allby, as follows:

"There ought to be a chair or stool at each projector, and the chairs or stools should be bolted down so they cannot be moved, with the understanding that tampering with their fastening will be cause for discipline.

"My reasons for this, I believe, go the Bluebook—which has, by the way, been worth a hundred times its price to me—one better. They are as follows: I have said there should be a stool or chair—preferably the latter—at each projector. I should have added—and no other seats of any kind permitted in the projection room. My idea is this (and it's a good one if you ask me. F. H. R.): The projectionist should be at his projector when it is in operation. He should not be anywhere else. If he is anywhere else, the screen is likely to suffer more or less through his absence from HIS POST OF DUTY.

"And, as our Editor says, there you are. Most men like to sit down if there is a reasonably comfortable seat available. (I've noticed that myself, Ed.) If there is a comfortable seat at the projector, and no seat anywhere else in the room, IS IT NOT LIKELY THAT THE PROJECTIONIST WILL STAY PUT BESIDE THE PROJECTOR. WHERE HE BELONGS, at least a great deal more than he will under any other condition?"

That is Brother Allby's answer, and you may accept it from me that it is a good one. It is the idea set forth on page 321 of the Bluebook, amplified and extended a bit. The omission of any other seat of any sort in the projection room is a corking good idea, and the fastening down of the chairs at the projector is another. True, they might be a bit in the way at times, but that disadvantage would, I think, be far more than outweighed by the decided advantage of inducing the man to stay beside the projector, where, as Allby says, HE BELONGS.

Were I an official in charge of such matters in any city or state I would make a strenuous endeavor to make it legally a very serious matter for a projector to be in operation, with an audience present, without a projectionist right there beside it.

"Want to chain you there?" Well, call it

what you will. We've had that argument before, gentle reader, and you ought to know my position.

The projectionist is NOT employed to attend a pink tea. He is hired to do his duty in projecting motion pictures, with an exceedingly hot shaft of light concentrated on a highly inflammable substance, with men, women and children by the hundreds or thousands in the building. Aside from that, the element of eye strain enters, which I venture will be recognized as an increasingly important factor as time goes on. THE PLACE FOR THE PROJECTIONIST IS BESIDE THE PROJECTOR WHEN IT IS WORKING, AND I AM WILLING HE SHOULD BE MADE TO STAY RIGHT SMACK THERE, IF HE WON'T DO IT VOLUNTARILY. I did for four years. I was the projector motor and if I left the show stopped. Projection was WORK in those days, but the motor came and the work diminished by two-thirds, so the projectionist, or a goodly proportion of him, proceeded to let the motor do it all, while he built a radio set at the bench at the rear of the room.

There, if that last doesn't hit you, you've no squawk coming. If it does—well, I'm real glad your toes got stepped on, brother.

## Good Work But Some Carelessness

F. H. MOORE, Taunton, Mass., recently visited the Editor at his summer home and then went on to New York City. He traveled by motor and on the way back visited the Capitol Theatre, Danbury, Conn., concerning which he says: "The feature was the 'Road to Mandalay.' The projection was very good, but there is heavy distortion due to projection room location at back of balcony."

He then continues: "We visited Poli's Capitol Theatre, Hartford, Conn. Feature was 'Why Girls Go Back Home.' Projection very good, but end of each reel looked as though it had been through the world war. Plenty and then some, of nice, large punch holes. Vaudeville was good and spot well handled. At Springfield, Mass., we visited the Broadway. There were two features, a comedy and news reel. Projection very good and excellent screen illumination. (That is a part and parcel of good projection. Ed.) Orchestra lights were real well taken care of and there were no glare spots from them.

"Did not visit any of the projection rooms as don't like to bother the men when they are working."

The reports of good projection are gratifying, only the projection of the punch marks to the screen is just plain inexcusable carelessness. That part is what we would call "not so good." Much obliged to Brother Moore for his trouble in making the report.

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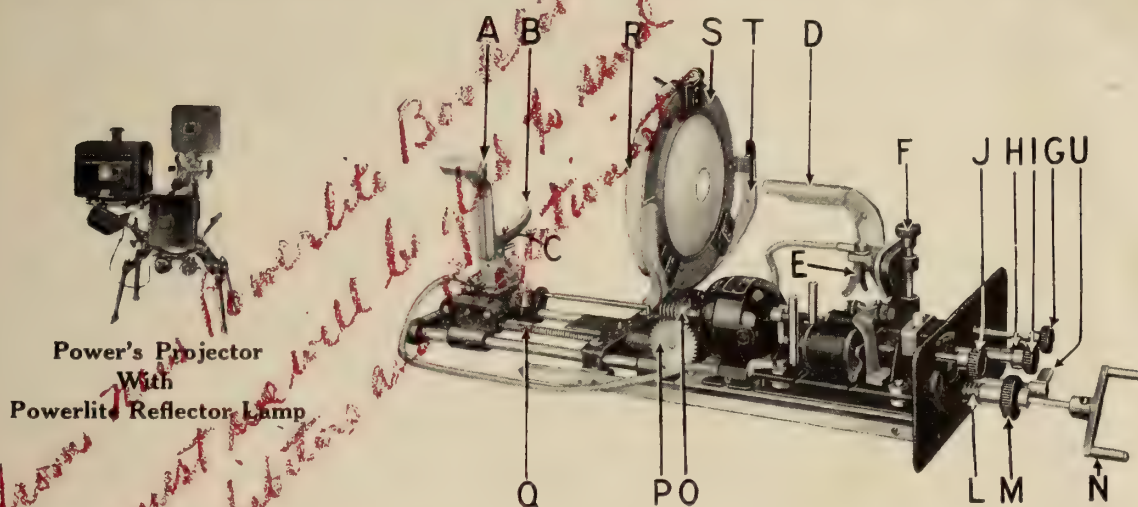
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**F—Vertical Adjustment for Negative Carbon.** By this adjustment it is possible to accurately line up the negative carbon with the positive crater and obtain a crater absolutely parallel with the mirror.

**G—Lateral Mirror Adjustment Knob.**

**H—Lateral Adjustment for Positive Carbon.** This adjustment moves the positive carbon squarely across the face of the mirror so that the positive crater always squarely faces the mirror. It does not swing the carbon at an angle as is common practice in many low intensity lamps. Adjustment F and H are based only when the lamp installation is first made, and are provided in order that different diameter carbons may be properly aligned with respect to the center of the reflector.

**I—Vertical Mirror Adjusting Knob.** This adjustment together with adjustment G is used to properly center the spot on the aperture plate of the projector mechanism.

**J—Relay Adjusting Knob.** The operation of this adjustment is explained in the description of Powerlite Relay.

**L and M—Backward and Forward Adjusting Screw.** By means of this adjustment the proper diameter spot is obtained at the aperture plate of the projector mechanism.

**N—Manual Feed Crank.** Unlike other low intensity lamps it is unnecessary to disconnect the motor drive mechanism before striking the arc by hand. The motor drive mechanism is connected to the lamp through a slip clutch which allows the operation of the manual feed shaft instantaneously without interfering with any other adjustment. The advantage in this construction is obvious as it prevents the possibility of the projectionist forgetting to lock the manual feed shaft with the motor drive apparatus after striking the arc.

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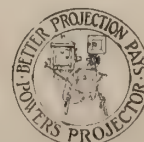
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Eddie Diamond,  
Pantages Theatre,  
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Three Bad Men opened at Majestic yesterday. I am of opinion that Three Bad Men in equal if not greater than The Iron Horse. Audience enthusiastic in praise of picture. Their comments one hundred per cent. Stood them in line all day yesterday and all day again today. Newspaper critics gave picture wonderful reviews. I predict longer run and bigger business on Three Bad Men than we did on Iron Horse.

J. J. Parker,  
Majestic Theatre,  
Portland, Ore.

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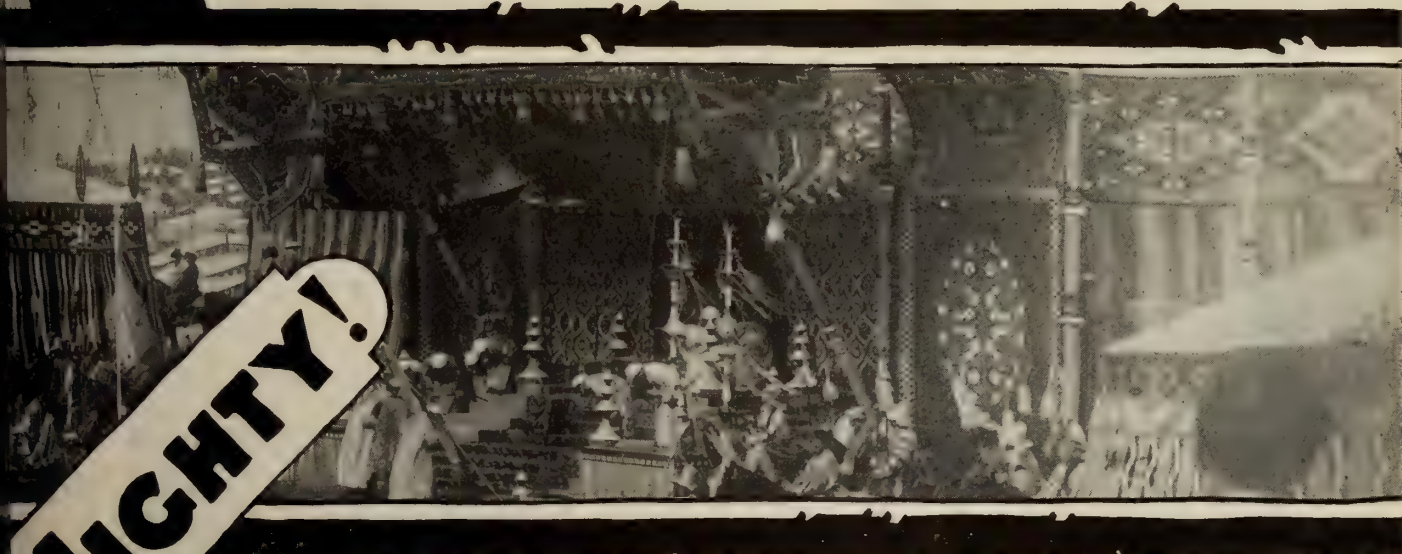
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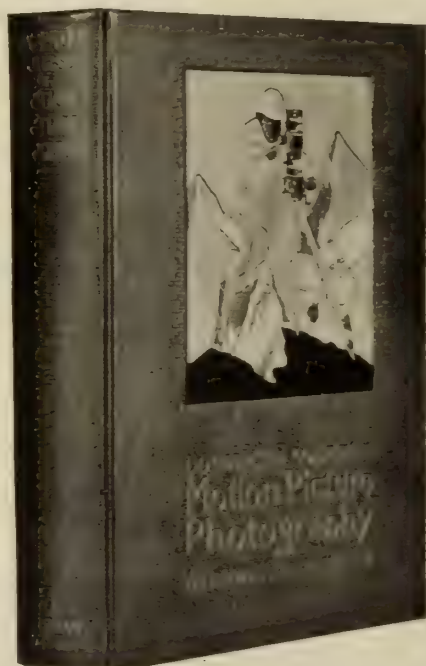
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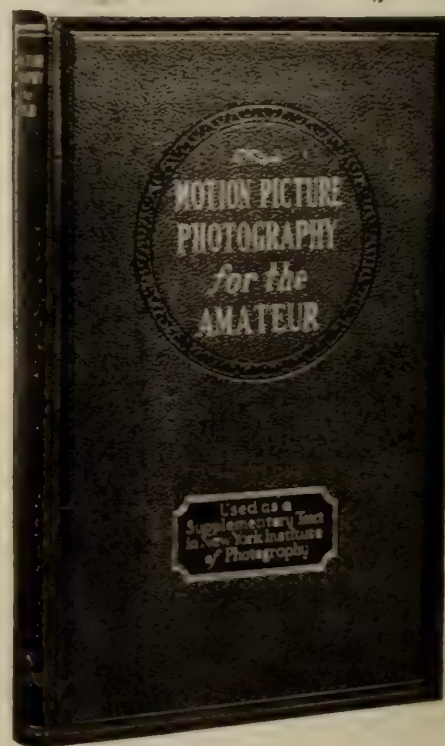
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Production

**First  
National  
Pictures**

# A First National Picture



# IMMIGRATION NOTE

Tom Wiley, stalwart AMPA, shipped safely by the Ellis Island authorities on the Caronia last Sunday. While in London he addressed the British AMPAS for 35 minutes in their own language.

# MOVING PICTURE WORLD

# NO BATHING ALLOWED

Some Hoffbrau lunchers on Thursday expressed disappointment that the ten Atlantic City Beauty Contest winners, guests of the AMPA, did not wear their bathing suits. What do they want for a dollar?

Vol. 82

New York, September 25, 1926

No. 4

## Labor Troubles All Ironed Out Except in Texas

## Compromises in San Francisco and in Chicago

(Special to MOVING PICTURE WORLD)  
Most of the musicians' and projectionists' troubles have been ironed out for another season. The high lights of the various settlements follow:

**CHICAGO.**—The strike of the 3,000 musicians in 400 of the movie and vaudeville theatres of Chicago came to an end on September 10 after an all-night session held at the Hotel Sherman. Both sides agreed to an increase of \$4.50 a week for the first two years of the new contract and another \$3 increase for the third year of the agreement, the exhibitors winning out on the demand for a three-year contract when the union men only wanted to sign up for a year.

The question whether the 23 smaller houses that have four-piece orchestras should be allowed to lay them off and use only organ music was left to arbitration.

The minimum wage for the Chicago theatre musician will be \$85 a week under the new scale, making them the highest paid in the country.

**SAN FRANCISCO.**—A two-year agreement grants a six-day week, except for feature leaders of orchestras in three San Francisco and two Oakland theatres. The issue of a day off for these will be arbitrated.

Featured players may take one day off each week, or three days the first of every three weeks, substitutes to be paid by the musicians.

A feature of the controversy  
(Continued on page 2)

## LONDON CABLE

W. E. ALLISON-BOOTH  
Moving Picture World  
Bureau, London,  
September 14.

British censors have insisted on the alteration of the Mary Pickford film "Human Sparrows." In the original the figure of Christ appears and carries off the soul of a child. "Made-moiselle from Armentieres" was shown privately last night. Apart from the official battle scenes this film was very ordinary.

## Late Chicago News

The Belmont Theatre of Lubliner & Trinz opened with elaborate ceremonies. Huge crowds were on hand for the event. The Harding Theatre of the same circuit was robbed of the Sunday night receipts by two bandits who escaped in a motor car. S. L. Wake-man will have charge of the Wednesday opening of the McVickers Theatre for Warners. There is much interest in the trade about vitaphone.

## Plans Barnstorming Tour of M-G-M Productions

A traveling movie palace with all the accessories and colorful aspects of a road circus is the unusual idea hit upon by F. W. Moredock, theatre manager, to show half a dozen of the latest Metro-Goldwyn-Mayer film releases throughout the South.

Six trucks, a tender seating more than 600, and an equipment that comprises 110-volt motors with speed control, three power projectors, and a number of special lenses have been recruited for the photoplay barnstorming tour.

## Vidor-Boardman

King Vidor, director, and Eleanor Boardman, featured player in many of his pictures, were married last week at the home of Marion Davies in Beverly Hills, Cal. Irving G. Thalberg, M-G-M studio executive, was best man and Marion Davies gave the bride away.

## Ideal to Distribute F. B. O. Productions

Joseph P. Kennedy, president of Film Booking Offices of America, in a cablegram from London to his associates in New York sent word that he has concluded negotiations whereby all F. B. O. pictures will be distributed throughout the United Kingdom by Ideal Films, Ltd., of England, one of the oldest and most important distribution agencies in Great Britain.

Ideal Films, Ltd., has fifteen branches in England, Ireland, Scotland and Wales, and furnishes pictures to all the leading theatres in the United Kingdom. Film Booking Offices thus has a direct and permanent outlet for

## Exhibitors to Get Navy and Merchant Marine Films Free

## Distribution of 2 Single-Reel Pictures Begins October 24—Industry Indebted to Navy for Past Courtesies

Probably there is no more steady and persistent aid given the exploitation of the motion picture than is accorded by the recruiting service of the United States Navy. In every city where there is a station, the "A" boards are freely placed at the disposal of the theatre managers. Where the picture concerns any phase of Naval activity, loans of men and equipment are freely made, even to exhibitors some distance from the recruiting bases.

In acknowledgment of these many and combined courtesies, the Motion Picture Producers and Distributors of America is co-operating in the production of two films relating to the Navy and the Merchant Marine. These will be supplied theatres without cost. The Navy will supply the posters and co-operate in putting the picture over.

Moving Picture World, realizing keenly the immense importance of the aids given exhibitors, would most strongly urge the co-operation of every theatre in the United States.

We reprint the announcement sent out by the M. P. P. & D. We believe that Jerome Beatty, 469 Fifth avenue, New York, N. Y., will be glad to supply any additional information your exchanges may be unable to give you.

Let's say "Thanks" to the Navy with a 100 per cent collaboration.

"The industry is going to co-operate with the United States Navy to show the people of the United States what the Navy and the Merchant Marine are, and what they are doing for the country.

"Two single reel pictures—called 'Don't Give Up The Ship,' and 'It's the Navy Way'—each containing unusual shots of the United States Navy and the Merchant Marine, will be distributed free to theatres through Film

Boards of Trade beginning October 24.

"These pictures will be one of the big features of the Navy's celebration of Navy Day, which is Wednesday, October 27, the birthday of the late Theodore Roosevelt. The Navy's celebration and that of the Navy League will continue after that date and the Navy pictures will be available for theatres for many weeks thereafter.

"No charge will be made to theatres for these pictures, which have real entertainment value and which contain many shots never before shown.

"The producing and distributing companies belonging to the Film Board of Trade, the Motion Picture Producers and Distributors of America, Inc., and hundreds of theatre owners already have

(Continued on page 2)

its product in this widespread field.

The transaction also is a progressive step toward the establishment of more friendly relations between the motion picture industry in America and that in Great Britain.

Mr. Kennedy's successful conclusion of the negotiations was the result of long and well-planned dealings. About five weeks ago he sent Colvin W. Brown, vice-president in charge of distribution, to England to begin the conferences. Two weeks later Mr. Kennedy himself sailed for England, and, with Mr. Brown, took up the distribution matter.

## Makes His Bow

Samuel Goldwyn, Jr., was born at 4:15 a. m., September 7, at the Good Samaritan Hospital, Los Angeles. Mrs. Goldwyn, who was Frances Howard, stage star, prior to her marriage to the famous film producer, and the baby are "doing very well," according to Dr. Titian Coffey, who attended. Samuel, Jr., weighed 7½ pounds.



# MOVING PICTURE WORLD

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VOL. 32 NO. 4

## Joins United Artists

At the expiration of Constance Talmadge's present contract with First National, she will become a United Artists star. She will make two pictures a year for United Artists, sophisticated comedies of modern life. Her present contract with First National calls for two more pictures following "The Duchess of Buffalo."

## To Film at Nice

Rex Ingram will soon return to Nice, France, to prepare for the filming of "The Garden of Allah" for Metro-Goldwyn. Actual production will not be started until the end of October. Alice Terry has the leading feminine role.

## Await McCormick

John McCormick, general manager of West Coast production for First National Pictures, will leave about the middle of the present month for New York on a business trip.



Stamp of approval all ready to be put on John McCormick by Richard A. Rowland, vice-president of First National Pictures.

# To Preserve Films Of Historical Value

All films of historical value to posterity will be preserved by the United States Government if a plan suggested by Will H. Hays, president of the Motion Picture Producers and Distributors of America, is carried out.

The plan calls for space in the new Archives Building, to be erected in Washington, D. C., in which thousands of reels of important motion pictures made during the war, news events beginning with the inauguration of President McKinley and historical dramas, may be saved. Vault space to hold 50,000 reels is to be asked.

Mr. Hays has outlined the plan

to President Coolidge. President Harding before he died approved the idea of government storage of film.

Negatives of immense value to posterity are now scattered in various vaults all through the country. Some are being inspected regularly and saved in the event the vaults are procured.

With proper care and storage at even temperature negatives will last for years. Duplicates could be made from time to time, if necessary. Experts are now working on a process which will prolong the life of a negative indefinitely.

## Its Fourth Year

The Eastman Theatre, Rochester, N. Y., celebrated its fourth anniversary last week with Gloria Swanson and a festive surrounding bill as the attraction. According to General Manager Eric Clarke, the fourth year has been the most successful since the theatre opened its doors on September 4, 1922, more than 2,000,000 people attending during the past twelve months.

## Sails for Europe

Arthur W. Kelly, vice-president and treasurer of United Artists Corporation and personal representative of Charlie Chaplin, sailed for England on September 15. Mrs. Kelly accompanied him.

## Sills-Kenyon

Doris Kenyon at the First National Studios in Burbank, Cal., has confirmed the report that she and Milton Sills are to be married within a month in the East.

## Has Premiere

"Poker Faces," Universal's first Jewel release for the 1926-1927 season, had its New York premiere this week in the New York Hippodrome, the big Keith-Albee playhouse which recently was changed from a vaudeville-spectacle policy to a combination vaudeville and first-run picture program. It was praised.

## Miss Ralston Leaves

Esther Ralston, having completed work in Richard Dix's "The Quarterback," has left for Hollywood to commence a series of pictures in which she will be elevated to stardom.

## Miss Quirk Signs

Josephine Quirk, scenario writer, has been engaged by I. E. Chadwick, president of Chadwick Pictures Corp., to prepare the script of two new First Division Pictures.

# Most Labor Troubles Ironed Out

(Continued from page 1)

was the publication in the daily press of the names of members of the picture theatre orchestras, with the weekly salaries paid, together with the time they actually work. Members of the California Theatre orchestra work but four hours a day, it was set forth and the weekly salaries ranged from \$325 for Max Dolin, the leader, to a minimum of \$75. In the Coliseum Theatre, where musicians work but two and a half hours a day, actual time, Ben Black, the leader, gets \$225 a week, and the lowest paid of his men draw \$70 a week.

KANSAS CITY.—The strike of theatre musicians, projectionists and stage hands which was declared Saturday night in Kansas City in sympathy with the West Coast strike, was called off Sunday morning at 8 o'clock before it had affected any of the theatres.

The wage controversy between projectionists and exhibitors in Kansas City has been settled for two years. The former demanded an increase of approximately 33 per cent. The scale agreed upon this week consists of an increase of 6 per cent. the first year and an additional 4 per cent. increase the second year.

The agreement was reached at a conference of committees representing the M. P. T. O. Kansas-Missouri and the union. The

new scale: Class C houses: \$35 nights; \$5 for matinees; under 500 seats; Class D houses: \$36 nights; \$5 for matinees; 501 to 800 seats. Class E houses: \$42.50 nights; \$5.50 matinees; 801 to 1,200 seats. Class F houses: \$49 nights; \$6 matinees; more than 1,200 seats.

ST. LOUIS.—The threatened strike of some eighty musicians, stagehands and projectionists employed by the St. Louis, Grand Opera House and Orpheum Theatres, St. Louis, Mo., set for midnight on September 4, proved a mere gesture by the unions as all of the workers reported for the Sunday morning rehearsals as usual. They stated that the internationals had called off the strike.

HOUSTON.—Twelve picture houses closed at Houston, Texas, September 1, as a protest against the increased pay demands made by the projectionists. Pay increases totalling \$16.50 a week for the first and second string men were asked by the local union.

SAN ANTONIO.—Theatres in San Antonio, Texas, reopened September 2 after being closed a few hours while projectionists debated whether to strike or not. Theatre managers agreed to increase pay pending final adjustment. More stagehands are to be employed as a result of the readjustment.



Raising the Flag—A scene attending the formal opening of Fox Hills, 150-acre new outdoor and "location" studio of Fox Films. Thirty thousand visitors crowded through the Moorish portal of the \$300,000 Spanish wall which marks the entrance on Santa Monica boulevard.

## Free Navy Films

(Continued from page 1)

pledged full co-operation to the United States Navy.

"The Eastman Kodak Company has given 200,000 feet of film for the pictures and the Consolidated Film Industries, Inc., is making the prints at no cost to the Navy.

"The cost of the negative is being divided among the national distributing companies, who also are dividing the work necessary for the proper distribution.

"One exchange will be designated in each exchange city to handle the prints assigned to that territory. The Film Boards of Trade will co-operate in booking and handling the prints.

"The United States Navy will furnish posters free and in the 263 cities in which it has recruiting stations will place its recruiting forces at the disposal of exhibitors to help in exploiting the pictures. On Navy Day there will be U. S. ships in every harbor. Special ceremonies participated in by these ships can be linked with the exploitation of the pictures.

"Detachments of sailors, bands and display material will be available for theatres in many cities.

"These Navy pictures are in no way recruiting pictures. They contain no propaganda.

"M. H. Lewis, of Famous Players-Lasky Corporation and Jerome Beatty of the Motion Picture Producers and Distributors of America, Inc., comprise the committee appointed by the national distributing companies to handle the details."



Mrs. and Mrs. Monte Blue arrive in New York to see Dempsey and Tunney.



## Endorsement

At last a photoplay has enthused Alexander Pantages, owner of the big theatre circuit bearing that name, to the point of writing a letter to the producers. Never before has this celebrated showman, who is known as a "tough proposition" to any and all salesmen, done such a thing. "Fig Leaves," the initial release of Fox Films for the current season, broke all house records in his theatre in Los Angeles.

## Eberhardt is Chosen A. M. P. A. President

Walter Eberhardt was selected for the president of the A. M. P. A. at the election held at the Hofbrau House, New York. S. Charles Einfeld is vice-president, Mel Shauer is treasurer and Ed Finney is secretary. The vice-presidency was the only office contested. Lon Young was the other candidate.

On the board of directors are: Fred Eber, Charles Barrell, A. L. Selig and Julian M. Solomon. On the auditing committee are Henry Bate, George Harvey and Jacques Kopstein. Jerome Beatty is national counsellor to the U. S. Chamber of Commerce. Glendon Allvine is on the advisory committee, with A. M. Botsford trustee for a three-year term.

## Breaks Records

The Philadelphia engagement of Paramount's "Beau Geste" at the Aldine, has broken all records for that house for any opening. It has played to more than 19,000 in the first seven days of its engagement and more than 7,000 have been turned away via telephone at the box office. Jack Pegler is in charge.

## Miss Starke Here

Pauline Starke, engaged by Ray Rockett to play the leading feminine role in "Not Herbert," arrived in New York on September 8 from the West Coast. Al Rockett has left for the West.



Sam L. Warner gives Mary Lewis, grand opera star, a broadcasting lesson over the Warner portable station.

## New York Gives Warner Radio Great Welcome

### Feature of Parade That Launches Radio Fair

New York extended a rousing welcome to Warner Bros. portable radio broadcasting station, 6XBR, when it occupied the place of honor in the mile-long parade which ushered in the Radio World's Fair this week. In the enforced absence of Mayor Jimmy Walker, the 6XBR was welcomed at the City Hall by Joseph E. McKee, president of the Board of Aldermen, who complimented Warner Bros. on their enterprise in sending a portable radio station across the United States. The Board president received Jack L. Warner, Sam Warner and Monte Blue, Warner star, who were present at the ceremonies at the City Hall.

The 6XBR was stationed at the entrance of City Hall and broadcast a splendid program on a 107-meter wave length. The entire program was re-broadcast by station WFBH of the Hotel Majestic on 273 meters. The musical program was rendered by the B. A. Rolfe orchestra, while a large number of celebrities addressed the radio audience over the microphone.

Monte Blue was the principal speaker. He told of the meagre manner in which Warner Bros. started as a producing concern and how they had progressed into the foremost ranks of producers and distributors. Sam Warner and Jack L. Warner made only brief addresses, as did little Miss Betty Warner, after whom the 6XBR was named, and Lewis Warner. The two latter are the children of H. M. Warner.

The 6XBR left Hollywood on May 4 and arrived in New York the morning of the parade. In the interim it has visited practically all of the large cities of the country and broadcast local programs from the stages of picture houses.



"You're wearing 'em too short!" Ann Rork, daughter of Sam E. Rork, producer for First National, gets a "ticket" at Laguna, Cal.

## M.G.M. Week

Representatives of every industry in Southern California, Metro-Goldwyn-Mayer stars and directors, theatre managers and owners, city officials and members of the local press participated in launching Metro-Goldwyn-Mayer Week on September 10 in Los Angeles at a luncheon tendered to Louis B. Mayer, vice-president in charge of production for M.-G.-M., in the Biltmore Hotel ball room. Mayor George E. Cryer of Los Angeles officially launched M.-G.-M. Week.

## In 150 Theatres

With 150 of the leading theatres participating, Southern California plays a particularly important part in Metro-Goldwyn-Mayer Week, launched September 12 by theatre managers throughout the entire country.

## Name Drive Leaders

With contracts for First National's "Banner" Group still mounting sharply, the extensive Lieber Month Drive for gross billings has entered its second week. Results of the initial week more than exceed expectations, First National officials declared. Secretary-Treasurer Samuel Spring, head of the sales cabinet, disclosed that the leaders thus far in the drive are Cleveland, Milwaukee, New Jersey and Montreal.

## Ten More

Backed by powerful financial interests, William Smalley of Cooperstown, N. Y., already the owner of a chain of thirteen in central New York, will erect ten more houses in New York State, work on the first to get under way not later than October 15. They will be erected in villages of 6,000 and in the district served by the Albany exchanges. The company will be known as the Smalley Amusement Company and will be incorporated, and distinct from Mr. Smalley's other enterprises.

## Twenty Named Alike

Following his announcement that the first theatre of the United Artists Theatre Circuit would be erected in Philadelphia in association with the Stanley Company of America, Joseph M. Schenck, chairman of the Board of Directors of United Artists Theatre Circuit, states that plans are being considered for the New York, Boston, Detroit and Chicago United Artists theatres and that activity will begin immediately in the other cities of the chain. Each of the twenty pre-release houses will be called "United Artists Theatre."

## Sell Foreign Rights

The complete foreign rights, outside of the United States and Canada, to the eighty-eight releases which the Bray Studios will market and manufacture during the 1926-1927 season, have been acquired by the Simmons Pictures Corporation, according to J. R. Bray, president.

## Plan Reissue

Metro-Goldwyn has decided to reissue "The Four Horsemen of the Apocalypse," the Rex Ingram special adapted from Vicente Ibanez' novel in which Rudolph Valentino and Alice Terry made their first real bids for screen fame. The film was produced by the old Metro Company in 1919 at a cost of approximately \$1,000,000 and rapidly established itself as one of the most important and popular photoplays ever released.



# Our Stock Market . . . . . By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

## Daily High and Low—Per Share

1925 RANGE		1926 RANGE			PAR	Sept. 9		Sept. 10		Sept. 11		Sept. 13		Sept. 14		Sept. 15		Sales for Week
High	Low	High	Low			High	Low	High	Low	High	Low	High	Low	High	Low	High	Low	
83½	51½	76½	63½	(a) Balaban and Katz	25	64½	64½	65	65	64½	64½	64½	63½	64½	64½	64	64	921
118	104½	123	106½	Eastman Kodak	no par	116½	116½	123	120½	122½	120½	120½	120½	121½	120½	121½	120½	7,300
114½	90½	127½	103½	Famous Players Common	no par	114½	114	114½	113½	114	113½	114½	113½	116½	114½	114½	113½	29,400
120	103½	124	115	Preferred	100	119	119	119	119	121	119	121	119	121	119	120½	120½	300
11½	4½	7½	3½	(b) Film Inspection	no par	7	7½	6½	7	7	6½	6½	7½	6½	7½	7½	7½	600
110	100	107	96	First National Pictures, Pref.	100	103	103½	100	102½	100	102½	100	102½	102	102	99	101	300
85	68½	85	59½	Fox Film "A"	no par	72½	72	72½	72½	71½	71½	72	71½	78½	72½	79½	75	141,000
32	26	34½	19	(b) Fox Theatres "A"	no par	24½	24½	24½	24	23½	24	24	23½	26½	23½	27½	25½	31,500
14½	13	15½	9	(b) International Projector	no par	11½	14	11½	14	11½	14	11½	15	11½	14	11½	14	...
44½	22	43½	34½	Loews, Inc.	no par	42	41½	42	41½	42	41½	42	41½	43½	42	43½	41	35,000
24½	18	24½	22½	Metro Goldwyn, Pref.	27	23½	23½	23½	23½	24½	23½	24	23½	24	23½	23½	23½	300
20½	19½	23½	15½	Motion Picture Capital	no par	17½	17½	17½	17½	17½	17½	17½	17½	17½	17½	17½	17½	300
90½	70	83	45½	Pathe Exchange "A"	no par	54	53½	56	54½	55½	54½	54½	58	55	58½	55½	55½	17,400
(e) —	—	40	18½	(c) Roxy Theatre (Units)	—	27	27	27	27	28	28	28½	28½	28½	28½	28½	28½	(e)
—	—	12	2½	Roxy Theatre, Common	no par	6½	7½	7	6½	6½	6½	7	7	7½	7½	7½	7½	(e)
65	45	93½	45	(d) Stanley Co. of America	no par	90½	88½	91½	89½	89	88	89½	88	92	89½	93½	91½	42,349
13	5½	14	6½	(b) Trans-Lux D. P. Screen	no par	9½	9½	9½	9½	9½	9½	9½	9½	9½	9½	9½	9½	9,800
—	—	102½	88	Universal Chain Theatres	crf.	97½	102½	97½	102½	97½	102½	97½	102½	97½	102½	97½	102½	(e)
—	24	41	29½	(b) Universal Pictures	no par	32½	34	34	34	33½	34½	33½	33½	34½	33½	32	34	500
103½	94½	97½	80	1st Pref.	100	96	96½	96½	96½	95	97	95½	97	95½	96½	95	96½	100
22½	17½	69½	12	Warner Bros. "A"	10	60½	54½	67½	61½	66½	61	65½	61½	69½	63½	66½	61	391,200
19	13½	65	8	(b) Common	no par	53½	50	56½	52½	53½	53	60½	57½	65	59½	60	52½	164,100

(\*) Bid and asked; no sales these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.

(d) Philadelphia Stock Exchange

(e) Not available.

(f) Range of Old Stock

### Enterprise

W. P. Bernfield, who operates the Opera House in Waltham, Mass., has an enterprising projectionist. The other afternoon the man went down to the station and gathered up eleven reels of film, part of which belonged to an opposing theatre. Hour after hour that night the audience sat through reel after reel, commenting upon the "good measure" they were receiving for their admission. The next day the mistake was discovered.

### Opens UFA Palast

The UFA Palast in Berlin opens this week with Cecil B. De Mille's production of "The Volga Boatman." Other UFA key cities have booked it for showings.

### Lester in New York

Charles P. Lester, assistant manager of Universal's exchange in Jacksonville, Fla., arrived in New York recently for a conference and a vacation.

### Kohner Goes West

Paul Kohner, casting director at Universal City, who arrived in New York last week after a summer vacation in Europe, left New York several days ago for the West Coast.

### A New Record

More than 100,000 persons paid their way into the Colony Theatre during the first week of "Red" Grange's first starring picture, "One Minute to Play." This attendance broke all house records for the season of the year, just as "Red's" opening day broke by \$250 the single day's record for receipts which had long been held by Harold Lloyd. The picture got off to a flying start for its second week.

### Ziehm Producing

Arthur Ziehm has established a distributing organization in Germany, operating through seven branches, and entered production on a large scale. Three productions have been completed. He is engaged in producing a super-feature for which he has engaged Conrad Veidt, Harry Liedtke, Werner Krauss and Maly Delschaft.

### Off to Europe

Alice D. G. Miller, co-author with Director Dimitri Buchowetski of the screen play "Valencia," for Metro-Goldwyn-Mayer, left the West Coast last week for New York. On September 25 she leaves for a three months' vacation abroad.

### Lotta Woods Signs

Lotta Woods, former head of the Editorial Department of the Pickford-Fairbanks Studio, has been signed on a long-term contract as title writer by Metro-Goldwyn-Mayer.

### German Figures

The National Film organization of Germany is booking its first group of seven P. D. C. specials to be released this fall. A new record for American-made pictures was established by this company the last week in August when it placed on its books, with seven P. D. C. pictures, the sum of 99,000 marks—nearly \$25,000—for a single week's business.

### Two Promotions

R. S. Bell, heretofore manager of First National's Winnipeg exchange, has been appointed sales supervisor of Western Canada with headquarters at Winnipeg. He will aid W. A. Bach, Canadian district manager. M. J. Isman has been promoted to manager of the Winnipeg branch.

### Schuessler Casting

Fred Schuessler, formerly casting director for Universal at Universal City, has been appointed in a like capacity at the Warner Bros. Studios in Hollywood, to replace Fred Beers, recently resigned.

### Name Bullwinkle

First National has appointed John Bullwinkle, New Haven exchange salesman, to succeed A. J. Herman, retiring manager of the Albany exchange.

### Back to Coast

Arthur Edeson, one of the best known cinematographers, has left New York for Hollywood.

### A Novel Plan

Pittsfield, Mass., theatres have avoided a Sunday battle by an ingenious arrangement. The six theatres alternate in opening on Sundays at 2 p. m., only one house playing each Sunday. Thus each gets an equal cut of the rich Sunday business. Incidentally, the city seems over-seated. The population is 47,000 and the six theatres seat 8,000 people.

### British Premiere

Arrangements have been completed by the European Motion Picture Company of London, distributors of Universal pictures in Great Britain and Ireland, for an early premiere of "Michael Strogoff," the big Universal Film de France production. The presentation will be in the famous Albert Hall, London, which seats 10,000.

### Mack Touring

W. A. V. Mack, Mid-West Division sales manager of Pathe Exchange, Inc., has left the home office on an extensive tour of the branch headquarters in his territory.

### Joins Paramount

Ted Shane, motion picture critic, has signed a contract to join the writing staff of the Famous Players-Lasky.





Does the Tsar still retain jurisdiction over these two well-known picture players?

## Vitaphone May Curb Musician Demands

**I**N most sections of the country the annual labor flurry is over for another season. In most instances the men did not get much as they demanded, but probably as much as they expected.

In the case of the projectionists—if they really are projectionists and not F. H. Richardson's highly despised "operators"—our sympathies are with the men behind the projection machine. A first class man is worth what he generally gets, and often more. If more money will give better projection, the investment is well made.

But it would appear that the musicians are gradually bringing about a condition that eventually will eliminate them from consideration. An annual raise will presently make a large orchestra cost more than it is worth.

The situation isn't unlike that prevailing in the vaudeville field before the formation of the Booking Office. A program costing \$3,000 this year would cost \$3,500 the next and \$4,000 the third. A house averaging \$2,000 profit on the \$3,000 basis would be out of business in four years.

It is getting that way with the big orchestras. Presently they will take even more of the profits than they now consume and will no longer be profitable.

From several sources it has been suggested that the Vitaphone will presently be in a position to supply the musical program, not only to the houses now using large orchestras, but to many theatres unable to afford the full instrumentation.

At present Vitaphone and the Warners are developing along the lines of pictures with dialogue rather

than specializing in the distribution of orchestral music, but if there is a demand it is reasonable to presume that the Warners will endeavor to supply the requirement.

In its present stage of development the Vitaphone does not give tonal results fully equal to the original tones of a full orchestra but already it has come so close; has made so vast an improvement over all other recording and reproducing devices, that it is safe to assume that with proper encouragement the invention can be brought to still further perfection.

With a library of standard overtures and selections, done by the foremost musical organizations in this country even the smaller houses would be in a position to offer musical treats now far beyond even the larger houses.

And several thousand musicians would be out of well-paid jobs.

We don't blame the musicians for trying to get all they can, but if they get something they will not want, they will have only themselves to blame.

Of course the Vitaphone can't play the vaudeville acts or production numbers, but it can very effectively replace the large orchestra and a good organist can care for the rest.

With the smoke of battle cleared away for the time being, it is a good time to sit down and figure out just how conditions lie. The unions can be mighty helpful to Vitaphone, but we do not believe that Vitaphone will be helpful to unions. It might be a good idea for the next couple of years for orchestras not to encourage the production of canned music.



## By the Way

**R** EPORTS of the ill-advised attack made upon J. D. Williams in the London "Morning Post" by Oswald Stoll, well-known British producer, on the ground that the contract made by British National to release its product through Famous Players-Lasky was "another evidence of the world-wide control of films that is falling into American hands," make one wonder whether Mr. Stoll is really serious or just "talking through his hat."

**I** T may be less charitable to infer, that in an unguarded and, it seems to us, spiteful moment, Mr. Stoll so forgot himself as quite to disregard the facts to air his personal prejudice and pique in the public press.

**I** F so, it was surely not as sportsmanlike a proceeding as we have been led to look for from our English cousins, in and out of the film business, for the spirit it shows seems to be more the grouch of the "bad loser," rather than the fine game-ness we have been accustomed to expect from Britons the world over, when the battle or the game happens to go against them for a time.

**T** O American film men Mr. Stoll's accusations are so supremely ridiculous as to seem the veriest piffle, and so obviously strained and out of line with the facts as to be an insult to ordinary intelligence.

**A** ND we cannot help feeling that the sound common sense of the great majority of British showmen will have a similar reaction to Mr. Stoll's remarks.

**J** AYDEE, who is a showman with a knowledge of international production values [which we are regretfully compelled to express as our opinion, that Mr. Stoll is *not*, having ourselves seen some of his best pictures in the past], sums up the whole situation in a nutshell, when he states in his reply, also published in the "Morning Post," that he has only *succeeded* in doing what British producers, including Mr. Stoll's own company, have been trying *unsuccessfully* to do for years.

**E** VERYBODY knows, who knows anything at all about it, that this is true, and that J. D. Williams' success in introducing British-made films into this market, by establishing the fact that money can be made with British films, has to a great extent overcome the American theatre owner's sales resistance against the traditionally poor box office attraction quality of British product, thus opening the way to American screens for all producers in England who can make good pictures.

**J** AYDEE has won a mighty tough fight against the insular prejudices and precedents that have hitherto kept back British film production, to say nothing of the personal jealousies encountered, and he has won a great victory for the film men of the country of his adoption in spite of their shortsighted efforts to handicap him.

**F** ROM now on his sole problem will be mainly one of production alone, just as it is that of other British companies, and we predict that the coming year is going to see quite a number of British-made features in American theatres and not all of them, by any means, from Jaydee's British National either, if our information is correct.

**O** UR suggestion to Mr. Stoll is to spend less time in "shooting" at Jaydee (a pastime which others have indulged in during times past with scant profit to themselves) and more time in learning some of the things Jaydee *knows* about making attraction pictures.

**T** HIS ought to be far more helpful to the British film trade, which Mr. Stoll would like to "save," and probably much more profitable for Mr. Stoll himself.

**W** ILL H. HAYS, who must be slowly getting accustomed to hearing encomiums about himself, had a handful of bouquets showered upon him at the meeting of the Association of Conventions Bureau in New York last week, by Jackson E. Elwood, assistant general manager of the Associated Press.

**U** SUALLY, the General gets credit for improving the films, but this time it was for improving the press matter sent out about 'em and the progress made in legitimatizing the picture and player information for newspaper purposes.

**S** AID Mr. Elwood: "General Hays did the best job of housecleaning we have ever known by eliminating the 'fake' story. . . . Moving picture activities now rank high as news."

**A** FINE tribute, among the many that the General has deservedly received, but we feel sure that in this case he will be more than willing to divide the honors for bringing about this highly desirable state of the motion picture's relations with the national press, with the Associated Motion Picture Advertisers.

**S** INCE its formation over ten years ago, the A. M. P. A. has consistently and with increasing efficiency opposed all forms of "fake" or misleading news stories or advertisements and if there have been times when some of its members have offended, the great majority have always severely criticized the offenders.

**I** T seems to us that there has been too little recognition by the industry in general of the good work the A. M. P. A. has done and is doing, and we are the more glad to have the opportunity to record it here.

**N** OT that the A. M. P. A. needs either praise or comment—its results speak for themselves.

**A** ND the pages of the trade and national press are the best testimony the A. M. P. A. can have of work well done.

*Merritt Crawford*

### Arkansas Firms Merge; Lightman is President Of New Combine

(Special to MOVING PICTURE WORLD)  
St. Louis, Sept. 13.

Dispatches from El Dorado, Ark., announce the consolidation of the Malco Amusement Company, controlled by M. S. McCord, with the Clark-McWilliams-McDonald Company of El Dorado. The new company will be known as the Arkansas Amusement Enterprises, Inc., and will have \$500,000 capital, of which \$300,000 has been paid up.

The newly elected officers of Arkansas Amusement Enterprises are M. A. Lightman, Nashville, Tenn., president; W. F. McWilliams, El Dorado, vice-president; E. J. Clark, El Dorado, secretary and treasurer, and M. S. McCord of Camden, Ark., and M. J. Pruniski, North Little Rock, Ark., directors.

### N. Y. Incorporates Only Five Film Firms First Week in Sept.

Only five picture companies incorporated in New York State during the first week in September. The companies, with the incorporators and capitalization, follow: Sterni Film and Theatrical Co., Inc., \$100,000, Giuseppe Sterni, Paul Cremonesi, Alfred Rosi, New York City; Dorall Amusement Corporation, \$5,000, Louis and Anna Chazen, Isaac M. Sachs, New York City; Colos-ter Amusement Corporation, \$20,000, Michael Fruhling, New York City; Isaac Steinhaus, Brooklyn; Pauline Rosenblatt, Bronx; the two companies following not stating the amount of capitalization: Peggy Company, Inc., with Meyer M. Brown, David Scheinkler and Samuel R. Kurzman, New York City; Per-off Pictures, Inc., with Orson Kilborn, Robert T. Woodruff, Leighton T. Wade, New York City.



# AT THE WORLD'S CROSSROADS



By Phil M. Roe



**Arthur W. Kelly**—make a note of that name for future reference—accompanied by Mrs. Kelly, is off to Europe, via the Aquitania, for a quick jaunt around the foreign offices of United Artists. He's a young man whose future progress in the industry will be well worth watching, for though still only in his early thirties, he's already the personal representative of Charlie Chaplin, with plenary powers, and the vice president and treasurer of United Artists in charge of the foreign offices of that company. He'll be gone four of five weeks and hopes to get a brief vacation on the steamer, going and coming.

**Bert Ennis**, p. a. for Artelass and right bower of Louis Weiss, in putting over Winnie Winkle and Hairbreadth Harry as screen comedians, is receiving the felicitations of his friends as a regular author. In the current (Oct.) issue of *Motion Picture Classic*, under the title, "They were the Happy Days," Bert broadcasts a lot of interesting chatter of pioneer days in the movies, before they became the highly specialized industry that they are today. There will be six articles in all and the period covered will be from 1910 when Bert went to work for the old Vitagraph company, as assistant to dear old Sam Spedon until 1915, which marks the ending of the old regime in pictures and the beginning of the new.

**J. J. McCarthy**, road show wizard extraordinary, is said to be responsible for this one, though it may probably belong to "The" Mitchell: Lee Duncan was working Rintintin in one of the popular canine star's forthcoming attractions, the while a number of other dogs of high and low degree, who were needed in later scenes in the picture lolled idly by. An efficiency expert, newly arrived at the studio, wandered on the set and watched the dog star go through his paces for some time. Then, with a pained look at the other animals, he asked: "Why aren't these other dogs working—we're paying for 'em, aren't we?" "Sure," replied Duncan, "but these other mutts aren't actors—they're just 'yes' men for the star." Now you tell one!

**Roy Clement**, former president of the West Coast Motion Picture Directors' Association, arrived from Hollywood early last week and is making his headquarters at the Lambs. It is said he is negotiating for releasing arrangements for a series of feature length comedy dramas, which he will produce on his return to the Coast.

**Charlie Steiner**, having just opened his Apollo Theatre, No. 126-128 Clinton Street, the sixth and latest of a string of up-to-date houses which Charlie and his associates have opened on New York's East Side, is sitting on top of the world right now. The Apollo seats 2,050, with a roof capacity for summer shows of 1,200, and will play Famous, M-G-M and Fox first runs.

**J. S. Dickerson**, associate editor of *Motion Picture News*, who has been laid up for some weeks with pneumonia, returned to his office

for a few hours only to be told that if he tried to open his desk before October 1st or do a lick of work the staff from Bill Johnston down would go on strike. "Dick" ought to rest up, for he has been overdoing it for three or four years past, in the opinion

quite a reputation as a popular writer for the kiddies, having previously published two other books for youngsters, "The Circus Comes to Town," and "Bobby in Search of a Birthday." The screen rights on all of them are still open.

## Just Imagine!

**WE had hoped to print here the inaugural address of President Walter F. Eberhardt, recently swept into office as the Deus ex Machina of the A. M. P. A. for the coming year, but as Walter is a friend of ours we will save space and represent it by**  
 \* \* \* \* \* Suffice it to say that when a maiden president of the A. M. P. A. makes his maiden presidential speech to that august organization environed by ten or a dozen of the national beauty contest winners from Atlantic City, it is just as well to leave it to the imagination. The scene, as it were, fairly beggared description. Just picture our modest and shyly shrinking Walter in the combined embrace of these lustrous loreleis of peerless pulchritude, think what you would have said and done yourself in the same circumstances, and let it go at that!

of his friends, who fear that a too early convalescence may not be safe. At the same time "Dick" is such a persistent "cuss," it's doubtful if they can make him believe it.

**Vic Shapiro**, of United Artists, is still being swamped with the newspaper clippings on Rudolph Valentino. According to Associated Press officials, the number of telegraphic press despatches sent over the World's wires regarding the late star, far exceed in volume and in number of words those sent out for any person or event in the A. P.'s history, not excepting the deaths of presidents and kings or even world disasters.

**P. D. Cochrane**, who stars with his brother "R. H." the distinction of doing more and saying less than any one of like importance in the industry, with characteristic shyness, so quietly slipped away for the much needed vacation from which he returned this week, that none of the trade press knew of it. He has come back fine and fit as a fiddle and looking as though he had put on several pounds in the three weeks he has been absent from his desk.

**Lebbeus H. Mitchell**, otherwise "Mitch," who p. a. for Sterling Pictures and Henry Ginsberg's independent activities, has just had another book published by the Century Company, which brought out his dog story, "Here, Tricks, Here!" last year. The new book is called "One Boy Too Many," and is written for children of from seven to twelve years of age. "Mitch" has won

**Col. W. F. Clarke**, head of Cranfield and Clarke, a firm who to date have specialized in short subjects and featurettes, from now on, occasionally may handle a feature length production, if it is of exceptional box office quality. Col. Clarke is now waiting for a print of "The Third Round of Bulldog Drummond," a seven reeler starring Jack Buchanan, of *Charlot's Revue* fame, which is now on the way from England, where the picture has made a decided hit. Col. Clarke saw the feature on his recent trip to London and arranged to handle it through the C. & C. exchanges in this country and Canada.

**Ben Burbridge's** wild life film, "The Gorilla Hunt," which has just been titled by Harry Chandler and Herbert K. Cruikshank, will probably have a national release.

**John Pelzer**, pioneer film man, who has been missing from Broadway for the past nine weeks, would like to hear from some of his friends at the Fordham Hospital, where he has been slowly recovering from the effects of an operation for gall stones. In the old Edison days, John was one of the stalwarts on the personal staff of the great Thomas A. Recently he has been looking after the interests of Carlona pictures, in association with John Carlton.

**Frank Pope** has a new cheer, which he says is going to become more and more popular. It's "Hip—Hip—Hippodrome!" George Harvey, chief of Pro-Dis-Co's advertising department, will be one of the cheer leaders.

**Harry M. Buxbaum**, the Beau Brummel manager of the New York Fox exchange, wears a smile these days that won't come off. Even when he is asked to "throw in" "What Price Glory?" or "Seventh Heaven," for good will by some hopeful exhibitor optimist, who has booked a couple of Fox comedies. Nor do lunch checks of gargantuan proportions feaze him or mar his soul's contentment. For Harry is the winner of the annual President's Cup Tournament of the Lawrence Country Club, which is another way of saying that Harry is the best little "goffer" of said club. **Thomas McWinney**, president of the club presented the cup Wednesday, at the regular weekly meeting of the Fox Film spellbinders of the New York district. Harry's score was 71.

**George H. Davis**, president of Banner Productions, got some idea of the place he occupies in the affections of his business friends and acquaintances, when he came back to the Banner offices in the Loew State Building last week, after an absence of several months. The rooms of the suite were banked with flowers, and a light collation was served to the guests, who numbered more than a hundred. But what really counted was that there were tears, real tears, in the eyes of many a hardboiled film man and a huskiness or voice in his welcome to the guest of honor that betokened the feelings underlying the occasion. It surely was good to see "Daddy" (as they used to call G. H. in the old Frisco days) once more sitting at the old desk, with his old-time genial smile, and looking—for all the terrible ordeal through which he has passed—even younger than he did half a dozen years ago. Bless your heart, "Daddy," we are glad to have you with us again! Long may you flourish!

**Frank G. ("Conk") Conklin** is planning to produce a series of feature length comedies starring Wally B. Van, the "Cutie" of the old Vitagraph days. They will be produced in the East and a national release is said to be already arranged for.

"Alaskan Adventures" with **Art Young**, the famous bow and arrow expert, which Pathe will release, is one of the best screen novelties we have seen thus far this season. With no weapons, save a bow and arrow, either to protect himself or provide food for his party, Young spent the better part of a year and a half in the far north, and many are the thrills, which his camera provides. To see Young bring down a chargink Kodiak bear, the most dangerous beast in America, with a well-placed arrow, when the animal is almost upon him, alone is worth the price of admission. There are many beautiful and awe-inspiring shots of Alaskan glaciers, the spring break-up of the frozen Tanana river, a sight never before shown on the screen and views of the "Valley of Ten Thousand Smokes," which will tickle the spines of the most hardboiled audience. "Alaskan Adventures," although an entirely different type of picture, except in its novelty, ought to prove another "Nanook" for exhibitors.



# On the West Coast

**Hal Roach to Stop Producing Westerns**

**Viola Dana Begins Work for F. B. O.**

**First National Signs Vola D'Avril**

*From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.*

*Tel.: Gladstone 0308*

**Larry Urbach, Manager**



**LAURA LA PLANTE**  
Appears in Carl Laemmle's  
Universal production, "Poker  
Faces."

## **Miss Miller on Vacation to N. Y.**

Born and raised in St. Louis, Patsy Ruth Miller and the rest of the Miller family have completed plans for a three-weeks' trip to New York and St. Louis—Object, World Series baseball games. Accompanied by her mother and father, Mr. and Mrs. Oscar W. Miller, and her brother, Winston, she will leave for New York to see the final St. Louis-New York games and the first three games of the World's Series with the Yankees. Then all four Millers will go to St. Louis for further World Series' games and then back to Hollywood.

\* \* \*

## **Rork Production On Schedule Time**

Sam Rork's almost proverbial luck is proved again in the filming of "The Blonde Saint." Production work is not a single, solitary day behind schedule, and it is not unlikely that the last scenes will be taken several days ahead of time.

\* \* \*

## **To See Fight**

Mr. and Mrs. Jesse L. Lasky left Hollywood for New York on Saturday last to see the Dempsey-Tunney fight.

## **Roach Discontinues Westerns**

Hal Roach has decided to discontinue the making of Western feature productions for release by Metro-Goldwyn-Mayer, according to Warren Doane, general manager of the Hal Roach Studios.

This decision comes merely because it has been found, during the experimental trial, that the time and attention which must be devoted to such a series must be taken from the ambitious comedy program undertaken by the Roach organization for the current and coming year.

The first picture, "The Valley of Hell," has been finished. The second, "The Desert's Toll," is now nearing completion. Both will be distributed by M-G-M. Then Roach will feel free to turn out entire and undivided attention to the making of high-class comedy subjects—his greatest ambition!

\* \* \*

## **F. B. O. Stars Viola Dana**

For the coming twelve months the address of Viola Dana will be the F. B. O. Studios on Gower Street.

The fascinating star arrived at the studio Wednesday of last week ready to start on the first production under her new starring contract with F. B. O., and found difficulty in getting into her new apartment dressing room, for the place was filled with flowers and her dressing table lined with wires and expressions of good wishes.

One hour after she arrived at the studio she was on her way to Wilmington to make the first scenes in her picture, "They're Off!" which Eddie Dillon is directing and which has a hand picked cast including James Mason, Jed Prouty, Roy Laidlaw and Josephine Crowell.

\* \* \*

## **Vola D'Avril Signed by F. N.**

Vola D'Avril, whom no less an authority than Jean Patou called the most graceful girl in France, has been signed on a long-term contract for First National, according to the announcement of John McCormick, general manager of West Coast production. Born in Paris, Miss D'Avril went to one of the French schools and later became a professional dancer. She appeared in many of the European capitals and achieved considerable success, culminating in her motion picture debut in a Parisian production.

About a year ago, she came to this country and has been playing leads in comedies.

\* \* \*

## **Chase to Start Another Comedy**

Charley Chase is about to start another Hal Roach comedy, as yet untitled, but boasting an unusually notable supporting cast. In this, which is a domestic comedy to be directed by James Parrot, Eugenia Gilbert, Eugene Pallette, Anita Garvin, Bull Montana and Amber Normand will appear.

## **Lincoln Stedman In Columbia Film**

Lincoln Stedman has been signed for his fourth football part in the past few months. Columbia Pictures selected the Campus fun-maker for a featured part in "The Better Way," Dorothy Howell's story now in production under the direction of David Selman.



**EDITH ROBERTS**  
Playing the lead in J. G. Bachmann's new Preferred picture, "Shameful Behavior."

## **Rigby to Adapt "Auctioneer"**

L. G. Rigby, the Fox scenarist, has been handed one of the biggest dramatic plums of the year. Rigby recently finished the adaptation of "The Monkey Talks." Now Rigby has received another vote of confidence from Fox in the commission to write the screen version of "The Auctioneer." It is probable that he will travel east with Alfred E. Green and the company when they go to New York to film the exteriors.

\* \* \*

## **Wilson Handling Carewe Publicity**

Harry D. Wilson, that capable and well liked publicity director, formerly in charge of publicity at the First National Studio, is now publicizing the Edwin Carewe Production.

\* \* \*

## **Tellegen Directing**

Lou Tellegen is directing his first production for Fox Films, "My Wife's Honor," with Dolores Del Rio, Ben Bard and Don Alvarado in the principal roles. The story deals with continental life in its modern phase, socially, and scenes are laid principally at Biarritz, the noted seaside resort.





**MARION NIXON**  
Appearing with Edward  
Everett Hale in the Univer-  
sal-Jewel, "Taxi! Taxi!"

## Clark Remains With Warners

The option on the services of Edward Clark, playwright and scenarist, has been exercised by Warner Brothers and under the terms of his new contract, he will write exclusively for them hereafter.

The author of a score or more of successful plays, he began his screen writing last fall when, in collaboration with Raymond Schrock, he wrote "Silky Anne" for Constance Talmadge.

Following this at Warners with "Broken Hearts of Hollywood," and "Private Izzy Murphy," he has completed "Mama Kiss Papa," now in production, featuring George Sidney, Louise Fazenda and Vera Gordon and directed by Herman Raymaker.

\* \* \*

## Miss Bennett Added to Cast

Attractive Alma Bennett, popular with motion picture fans throughout the country for her splendid work in several successes, has joined the cast of "Men of the Dawn," the First National feature in which Milton Sills will appear as the star and which is now nearing completion at the big Burbank studio.

Miss Bennett, in this vehicle, assumes the role of a Parisian who so fascinates the young Count Pierre Tornai, played by Sills, that he barter his honor to indulge her extravagances.

\* \* \*

## Manning Joins Famous Players

Roger Manning, formerly production manager at F. B. O., has signed a contract as a unit business manager with Paramount, according to an announcement from B. P. Schulberg, associate producer in charge of the West Coast studio.

Manning has been associated with the production end of motion pictures for years. His first work under the Paramount banner will be with "Wings" to which he has first been assigned by Production Manager Sam Jaffe.

\* \* \*

## "No Control" His Next

The combination of Scott Sidney, director, and Harrison Ford and Phyllis Haver, leading man and woman respectively, which featured "The Nervous Wreck," recently completed, is again to be together on the filming of "No Control," a Metropolitan comedy which will go into production following the completion of "The Wrong Mr. Wright," which Scott Sidney is now directing at Universal with Jean Hersholt starring.

\* \* \*

## Luis Usabal Exhibits Paintings

An exhibit of paintings by Luis Usabal was held on August 25 and September 26 at the Hollywood Branch of the Los Angeles Public Library.

Luis Usabal, of Valencia, Spain, is famous for his portraits of European celebrities. Recognizing his international reputation Usabal was commissioned by the William Fox Studios to make a series of paintings of the company's leading stars.

Portraits of the following Fox players were exhibited: Madge Bellamy, Olive Borden, Dolores Del Rio, Charles Farrell, Leslie Fenton, Janet Gaynor, Margaret Livingston, Edmund Lowe, J. Farrell MacDonald, Gladys McConnell, Victore McLaglen, Tom Mix, Barry Norton, George O'Brien, Kathryn Perry, Alma Rubens and Richard Walling.

## A. McArthur Weds Mildred Yorba

Arthur McArthur, producer of the Monty Banks features for Pathe, was married September 15 to Mildred Kendall Yorba at Placentia, Cal., the home of the bride's parents, Mr. and Mrs. Alonzo E. Yorba.

The Yorba name has frequently been connected with the history of early California and Miss Yorba's is the oldest Spanish family now in Southern California. Her forefathers came from Barcelona, Spain, with the Portola expedition in 1769. They were the original grantees of ranches which now make up the greater part of Orange, Riverside and Los Angeles counties.

As soon as Banks finished his current picture, "Wait and See," Mr. and Mrs. McArthur will take a trip to New York via the Panama Canal.



**LARS HANSON**

Metro - Goldwyn - Mayer brought him from Sweden to play in Lillian Gish's "The Scarlet Letter." His role created such favor that he will appear, in fact, is working now in, "The Flesh and the Devil."

## Douglas MacLean Back from Vacation

Douglas MacLean's vacation is over. The comedian recently returned from a cruise off the coast of California, which has been claiming all of his time since completing his latest comedy, "Hold That Lion," for Paramount. Accompanying MacLean on the last leg of his trip were George W. Weeks, manager of Paramount's sales department, and Mrs. Weeks; Bogart Rogers, general manager for MacLean, and Mrs. Rogers; Mrs. Douglas MacLean; and J. R. Crone, MacLean's production manager.

\* \* \*

## Fabia to Crank "Great Galeoto"

Max Fabian, who photographed "The Barrier" and other Metro-Goldwyn-Mayer successes, has been assigned to handle the photography in "The Great Galeoto," John M. Stahl's new Metro-Goldwyn-Mayer production with Ramon Novarro and Alice Terry. Sydney Algier, Stahl's assistant on practically all his past productions, will act as chief assistant, and an elaborate staff has been assembled for the new production.

\* \* \*

## "Wait and See" Monty Banks' Next

Monty Banks' next starring vehicle to be produced by Arthur McArthur for Pathe has been titled "Wait and See." Gil Pratt has been signed to direct Monty in his second of the series of twelve McArthur is producing. The first, "Attaboy," has received high praise from Pathe officials. Production on "Wait and See" starts this week.

## More Late News from the West Coast in Colored News Section

## Carewe at Ted-Art Studios

Edwin Carewe will direct "Resurrection" at the old Clune Studios, Hollywood. These studios have recently been re-named the Tec-Art Studios and are the home of Inspiration Pictures Corporation. "Resurrection" will be released through United Artists. Carewe, accompanied by Count and Countess Ilya Tolstoy, Louis Jerome, his business manager, and other members of his staff, arrived in Los Angeles last week.

\* \* \*

## Hill to Direct "Capt. Salvation"

"Captain Salvation," famous fiction story and one of the best sellers, is to be produced as a big Cosmopolitan production by Metro-Goldwyn-Mayer in the near future. George Hill, who has completed the direction of "Tell It to the Marines," starring Lon Chaney, which was produced with the co-operation of the government and the U. S. Marine Corps has been assigned to direct the new production.

\* \* \*

## Sidney Starts "Wrong Mr. Wright"

Director Scott Sidney spoke the word last week which marked the starting of production on "The Wrong Mr. Wright," Jean Hersholt starring vehicle for Universal in which Walter Hiers is to play a featured comedy role.

\* \* \*

## Gordon at Liberty

Completion of "The Sensation Seekers" at Universal leaves Huntley Gordon at liberty. He and Billie Dove, who are featured in this picture, made their only other appearance together in New York five years ago, where both were newcomers before the camera.



# Selling the Picture to the Public

*This Department Was Established September 23, 1911 by its Present Editor.*

*Epes Winthrop Sargent*

## *M. W. Larmour Holds Patrons Friends By Watching the Big Little Things*

SEVERAL weeks ago we mentioned a display made by M. W. Larmour and added a word of praise for the printer who carried out his ideas. Every week we comment upon from six to a dozen advertising displays and this was no different from the others.

But Mr. Larmour promptly took the item over to the Leader office to show the editor, who gave a four inch comment on the item and added the information that it was Ed Cox who had set the display.

A couple of days later one of the speakers at the Rotary luncheon mentioned the fact that Mr. Larmour was putting Graham, Texas, on the national map, while a number of persons mentioned the item to Mr. Larmour himself.

Originally it was a small matter, but Mr. Larmour used it to create good feeling and to make the people in town realize that the National was something more than the local picture house. He has made the National known to exhibitors all over the country. Some of this is reflected upon the town. You feel that a live wire would not come from a dead town, so you feel that Graham must be up and coming.

It's not a case of swelled head on Mr. Larmour's part. He naturally appreciates favorable comment. He wants his fellow townsmen to know what others think, because he wants 'em also to think well of him. He makes intelligent use of the clipping, and it is reflected at the box office.

Meanwhile it gets a well deserved mention of Ed Cox in the paper he works for, and Mr. Cox is an artist in his line, just as is Mr. Larmour and as worthy of praise.

### **Selling the Super**

From another angle Mr. Larmour writes that among his patrons were an old couple who patronized practically every change of show. Soon he realized that they stayed away only when the prices were advanced. More than once they would actually enter the lobby only to turn away when they saw the advanced price sign.

Mr. Larmour knew that it was not poverty, for they were comfortably circumstanced. It must be something else, and he wanted to know what it was. It took only a couple of days to find out where the man was to be found and another day or two to gain an introduction. He turned out to be a retired exhibitor.

In the course of conversation it developed that the old gentleman did not realize that working conditions had changed. He supposed that film rentals were the same as they were in his day, when he paid so much a week for his show. He supposed that Mr. Larmour was advancing prices on the better shows merely to gouge his public.

When he realized that pictures now rent on a sliding scale and that Mr. Larmour often made less money at advanced prices, he not only came regularly, but now Mr. Larmour has his invaluable aid in putting over the idea to the outsiders that good pictures cost more.

Getting down to the last analysis these two incidents are merely examples of creating and sustaining the goodwill of the patrons. The approach was entirely different, but the underlying idea was precisely the same.

Mr. Larmour wants to have the whole town his friends. He gained friendship through being known as a town booster. He made a friend by explaining away a misunderstanding. In a small town this intensive work often marks the difference between profit and failure.

## *Indians Put Over Vanishing Race*

Hal H. Carleton writes that Indians imported from California put over The Vanishing Race at the Prince Edward Theatre, for a bump. They literally crashed the doors the first Saturday and it looks as though the picture would do better in Australia than it has done here.

Carleton arranged to meet the Indians at the dock, parade them to the theatre and later camp them in a public park where the educational value of an Indian village was supposed to pay the rent.

The camp was visited by thousands, and between this and Carleton's adroit advertising campaign the picture was shot into a successful run.

Carleton modestly hands the credit to the Indians, but between his ads and general press campaign, plus his adroit handling of the Indians he should get the major share of the laurels.

## *Cow Calls Get Coin for Robey Theatres*

Clark Munson, publicity man for the Robey theatres, Spencer, W. Va., writes that Jack Goss' Hog Calling Contest gave him the idea of a Cow Calling Contest. His only complaint was that he could not take in half the money that was ready to be tendered because the house was packed to capacity with another overside audience milling around outside.

He knew that a lot of farmers were proud of their ability to call their cattle, and he got out 1,000 entry blanks, which he used as throwaways, and repeated the blank in his newspaper advertising. The paper gave him a daily write up before the contest and a column on the show itself. A farmer, 82 years of age, won the first prize of \$5, and one of 70 got the \$2.50 that was the other prize.

Each contestant was instructed to start calling a distant cow and to modulate his tones as the cow was supposed to draw near. He could use any call from "Co-boss" to his own special call, and the contest drew out a variety of calls. For a side feature a one-man cow was hired from a costumer and came at the call of one of the contestants. When this human cow walked on the stage one of the other men fell off the platform in his surprise. For a finish all called in unison.

The only drawback was that they are playing in a tent pending alterations to the theatre, and it was not possible to give a second show as the calling was audible to all outside the tent.

Even in the larger towns you can draw them in from the country and between hogs and cows you can cater to the native specialty.



**OUR GANG SHOULD KNOW A LOT ABOUT GETTING INTO HOT WATER**

An example of the general hook-up with Ruud heaters arranged by the Pathe Exchange for the Our Gang Comedies. This window is in the home office of the heater company, just off Fifth Avenue. It shows two sizes.



# Makes His Lobby Permanent Exhibition Hall

## Makes His Lobby Exhibition Hall

H. M. Addison, of the Binghamton Theatres Co., has announced that his lobby is available to local business men for commercial exhibits with an educational angle. The lobby is sufficiently spacious to give plenty of room for display without congestion, and he figures that there are many showings that will possess real interest for his patrons and at the same time give the merchants ideal display.

The stunt was inaugurated with the showing of *The Flaming Frontier* when the local library made a display of Indian relics from its collection, along with some of the entries in a poster contest worked by the theatre and a local paper.

There is at least one manager who turns his foyers over to church societies for sales and fairs, and another who stages an annual automobile show in his arcade lobby, but it is Mr. Addison's idea to have a succession of displays which will bring him the advertising the merchant naturally puts into such an exhibition.

## What's Yours?

Capitalizing the difficulty of pronouncing the name of the author, C. E. Tipton, of the Lyric Theatre, Huntingdon, W. Va., tied a newspaper to a prize offer of tickets for the correct pronunciation of Ibanez, in connection with his story, *The Torrent*.

It was working fine until it came time to make the awards. No two authorities were in agreement as to the correct pronunciation, so Mr. Tipton sent tickets to all who came reasonably close to any of the accepted forms.

As a matter of fact it is difficult to ex-

## Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The program that was put on with Douglas Fairbanks in *"The Black Pirate"* had three musical presentations and the Mark Strand Topical Review. This line-up made the show run an even two hours. Of this time the Fairbanks picture took 1 hour and 30 minutes. The musical numbers were given 22 minutes and the Review was unrehearsed for 8 minutes.



To start the show off was an overture "Maritana." The lights for this presentation were as follows: Silver metalline draw curtains closed over the small production stage and lighted by arch spots of green and magenta; x-ray foots and borders on the small stage green and magenta; bridge lamps flooding the side drapes with the same colors and Mestrum floods from the dome of green over the musicians and augmenting the colors on the drapes. Eight minutes for this number.

Chicco and his syncopated harp appeared "in one" on the small production stage backed up by the purple spangled draw curtains. Lights remained as for the overture with the exception of the floods from the dome, which were dimmed out. Chicco took up 4 minutes, opening with "Mighty Lak' A Rose," and then going into late pop-

ular selections. The artist wore a tuxedo.

After the Topical Review came an atmospheric prologue to the picture, *"The Black Pirate."* The setting included a back painted drop, which represented the interior of a cabin of an old pirate vessel. The windows were transparent and lighted from behind by green and magenta open box lamps. Properties included an old chest and various pirate articles used in the picture. Five characters and 6 pirate dancing girls were used in the number. The routine was as follows: at opening 4 pirates were seen center stage, while one, apparently the leader, was seated to the left. The four, a male quartette, sang "Sea Fever" (Andrews). Next was a pirate dance by the six girls who wore black trunks and white waists and carried a pirate knife in each hand. Then came the solo, "O'er the Billowy Sea," sung by the pirate leader, a bass-baritone. The finale of the presentation was "The Sailor's Chorus," by the Ensemble. On the concluding strains of this selection all stage lights dimmed off and the picture screen was lowered so that the opening shots of the picture were thrown on just as the music finished. This presentation took up 10 minutes.

Although performances at this house are usually at seven and nine in the evening, the schedule was changed for Fairbanks so that there was a performance every 2 hours starting at 12 o'clock noon.

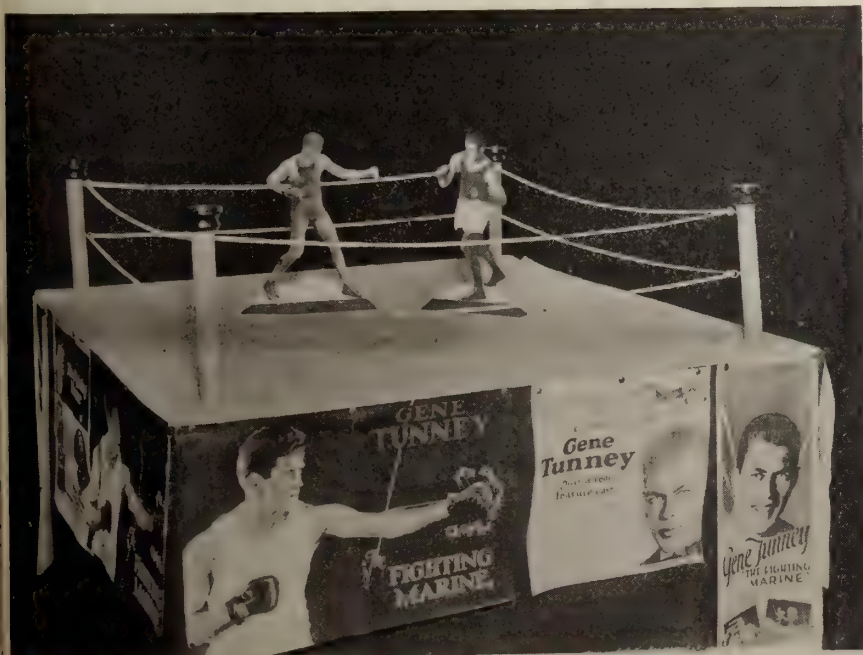
press the pronunciation in type since there is a slight lisp in Spanish pronunciation, but "Ibanyeths" comes reasonably close to it, if you can manage the lisp.

## Got Three Planes But Paid for Two

A. K. Hoel worked the aerial ticket for Keith's Theatre, Syracuse, N. Y., recently, or rather he worked the "This is not a free ticket" idea for Up In Mabel's Room with "you will have to Admit One thing" as a companion to the "Free Ticket."

There were two flying outfits in Syracuse, due to the fact that the fair was about due, and Hoel hired the two-plane outfit to throw out 20,000 cards, and went along to see that the job was done properly. It took three flights to cover the city and outskirts, and the cost was only \$15 because Hoel knew that the outfit needed some advertising and got a cut rate in return for the newspaper work he did for his stunt. The cards cost about \$30, so that the entire thing cost less than the usual price of the flights.

The other outfit was a one-plane affair with a rather curious pilot. When he saw the ads go fluttering down, he came up to look on and find out what it was all about, with the result that Hoel got credit for having all three planes up, where he had hired only the pair.



HERE'S AN IDEA YOU CAN COPY ON THE FIGHTING MARINE

This is an exchange advertisement from William Raynor, of the New York Pathe exchange, but you can duplicate this in your lobby, either in miniature or with full sized figures. The small size will be easier to make.

We Want Some Good One Column Ads. Got Any? Thanks!





#### METRO-GOLDWYN DISPLAYS THAT ARE HELPING TO COIN MONEY ON BROADWAY

The top line shows two displays for *The Big Parade*, at the Astor, with the lobby of the Criterion (centre) dressed for *Mare Nostrum*. The second line shows the outer and inner lobbies of the Embassy dressed for *Ben Hur*. Below are five shots of the decorations for *The Scarlet Letter* at the Central. With the exception of *Mare Nostrum* the features are still current. These displays were prepared under the supervision of Major Bowes of the Capitol Theatre, and while elaborate and compelling, they are in the best of taste. It is not necessary to overdo.







# Planck Makes a Pretty Display From Small Mats

## Gets Over a Title With Striking Cut

This Universal mat should sell a lot of extra tickets because it gets over the title so clearly with a circular design and big white letters. It is not the circle alone, but the circle plus strong lettering, and M. A. Malaney has framed this nicely for the Park and Mall, Cleveland.

**PARK LOEW'S MALL**

**BIGGER THAN BARNUM'S**

WITH  
**VIOLA DANA**  
**RALPH LEWIS**  
**GEORGE OHARA**  
**RALPH INCE**

A thrilling melodrama of the big tops, tingling with the romance of sawdust rings.

Real-life scenes with performers behind the canvas walls!

**PARK CONCERT ORCHESTRA**  
Overture: Excerpts from "Rosa Maria"  
MAURICE SPITALNOY, GUEST CONDUCTOR  
Vocal Duo—"The Indian Love Call"  
Marya Berne and Howard Branch.

### A STRIKING EFFECT

This is only about a two sevens, and it is fighting three other spaces in the same page, and yet if it took all the space given the other three it could work no better for the houses.

You do not have to use much talk with a story like that. Circus stuff is practically self-selling. Tell that it is a good story and you have done all that is required to supplement the title, though, of course, the featured players help.

Malaney has managed to get all this in with enough white space to suggest coolness, and the result should sell about all the tickets possible.

## Has an Ideal Cut For Summer Sales

For More Pay and Less Work the Fox office has supplied an ideal cut for a hot summer day. The airy window, the lounging attitudes and the ship under full sail all invite to rest and the New Theatre, Baltimore, has supplied a fine top line in "And, oh Boy! how you can laugh at this one in this super-cooled theatre!" If you can resist an argument like that you are probably the sort of man who goes right on working when the fire engines dash past the window. Most persons are not built

that way, however, and the sales appeal of this combination is strong.

**Well, Folks - ALWAYS NEW**

How Does This Strike You?  
**MORE PAY LESS WORK!**

Just the Kind of a Picture for the Hot Weather  
And, Oh Boy, How You Can Laugh at This One in This Super-Cooled Theatre!

**Peter B. Kynes' MORE PAY LESS WORK**

ON THE STAGE  
**HORTON SPURR**

**FINE FOR SUMMER**

There is another good sales angle in the panel just below the girl, and by and large we think that this is one of the best sales combinations the New has achieved in some time.

The New, you will notice, believes in getting right down to business. It seems to be featuring a jazzy approach right at the top of the space, as shown in this display. It sweeps the reader down to the main announcement already half framed to go. He just wants to know what he is going to see.

Instead of the iced letters the New is using an iced signature with the familiar plate set into icicles. This saves the value of the trade design and still carries, perhaps to an even larger degree, the suggestion of coolness. This would be a bit too full of type were it not for the airy cut.

## New Sells Pilsen On Its Old Record

Because The Prince of Pilsen originally belonged to an older generation, the New Theatre, Baltimore, makes capital of that fact instead of trying to conceal it. This is a much better plan than trying to offer it as something new. Get the benefit of its old fame and capitalize the newness of this Prodisco presentation.

The musical comedy had such a long life that not to take advantage of its record is to throw away half of what you have bought. There have been newer plays with much the same theme, but to an older generation there is only one Prince of Pilsen.

None of the advertisements so far seem to play up the Belasco angle very strongly, and yet the name of David Belasco is something to conjure with if your patrons are familiar with the stage. This is the best play-up so far, and this does not do much.

The cut is a bit too heavy to yield the best results. Lighter figures and less black

would be more in keeping with the tone of the production.

There should be a lot of money in Pilsen, but you won't get all that should be coming

FOR 20 YEARS  
America's Most Popular  
Musical Comedy Spectacle

**THE PRINCE of PILSEN**

STARRING  
**ANITA STEWART**  
and  
**GEORGE SIDNEY**

AT THE FAMOUS CIGARETTE BREWERY WHO  
SUDDENLY BECAME A PRINCE

**GOB MULCAT**

**SELLING IT PROPERLY**

### SELLING IT PROPERLY

your way unless you sell it to the old timers and let them resell it to the sheiks and flappers of today.

## Uses Small Mats in This Three Columns

George E. Planck, of the Sedalia (Mo.) Theatre, never thinks of ordering a three column mat for a three column space. He knows that a three column mat will pull the space down too far, but he can use white space and get more effect with a two or, at a pinch, a one column mat.

**LON HANEY**

**The Unholy Three**

Mermaid Comedy  
"Pleasure Bound"

**SEDALIA**

**MAKING SPACE COUNT**

### MAKING SPACE COUNT

This is about 6½ inches on three, and is made up of two one column mats; just enough to attract without hogging so much space that he cannot go ahead and sell the show with talk. The portrait is nicely balanced by his circular signature, and he puts the picture over at smaller cost to better results.



# Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

6,950  
Feet

## "Diplomacy"—Paramount

Sardou Play Has Been Made Strictly Modern  
with a Bolshevist as the Chief Antagonist

Drama

Reviewed by Epes W. Sargent

### CAST

Dora.....Blanche Sweet  
Julian Weymouth.....Neil Hamilton  
Countess Zicka.....Arlette Marchal  
Robert Lowry.....Matt Moore  
Baron Ballin.....Gustav Von Seffertitz  
Sir Henry Weymouth.....Earle Williams  
Count Orloff.....Arthur Edmund Carewe  
Marquise de Zares.....Julia Swayne Gordon  
Reggie Cowan.....David Hir  
Baron's Secretary.....Charles "Buddy" Post  
John Stramir.....Mario Carillo  
Chinese Diplomat.....So Jin

Based on play by Victorien Sardou.  
Scenario by Benjamin Glazier.  
Directed by Marshall Neilan.

**F**ORTY YEARS AGO Sardou's "Diplomacy" was regarded as a great play for a "heavy," and more than one noted player has added to her fame by her performance in the role of the Countess Zicka.

In the new version, produced for Paramount by Marshall Neilan, it is not Zicka who gets into the limelight, but the one-time unimportant role of Dora, the innocent young daughter of a decidedly un-innocent old mother. The plot still hangs around "the papers" as it did long ago, but today it is a Bolshevist who seeks to gain possession of the secret treaty, from which it may be gathered that the play has been modernized to an extent that brings it down to 1926.

Old-timers may hold up their hands in horror at the idea of modernizing the French master, but all others will admit that the changes make for a much more interesting modern-day offering. All the flavor of the old situations has been retained. Only the mustiness has been removed. It will not only make more money than an adherence

to the original would have brought in, but it gives greater entertainment values.

Mr. Nielan has treated his material with loving respect and has produced a fine dramatic offering with the aid of a number of important players. He has lost the tremendous passions of Zicka without gaining a compensatory value to the featured role, but from other angles he makes up this loss.

Miss Sweet is not the physical Dora, but she plays finely and looks well, but the acting honors go to Gustav von Seffertitz, as Ballin. With every chance to tear things up, he plays with admirable restraint. Another outstanding feature is Sojin.

Neil Hamilton is pleasing as Julian and Julia Swayne Gordon gives clean-cut portrait of the elderly adventuress. Matt Moore as a United States Secret Service man is part of the new edition.

Every player makes the most of the part assigned, and Mr. Nielan has added another feather to his already beplumed cap.

## "The Texas Streak"—Universal

Entertaining Mixture of Straight and Comedy  
Handling of Thrills in New Hoot Gibson Film

Reviewed by C. S. Sewell

### CAST:

Chad Pennington.....Hoot Gibson  
Amy Hollis.....Blanche Mehaffey  
Jefferson Powell.....Alan Roscoe  
Col. Hollis.....James Marcus  
Jiggs.....Jack Curtis  
Swede.....Slim Summerville  
Casey.....Lew Bates  
Jimmy Hollis.....Jack Murphy  
Logan.....W. H. Turner

Story, scenario and direction by Lynn Reynolds.

Length, 6,259 feet.

**Q**UITE DIFFERENT from any of his previous pictures in the treatment of the story, and for that matter departing from the accepted manner of handling themes of this type, but nevertheless offering excellent entertainment for a larger circle than the average western or even the Hoot Gibson fans is his newest Universal-Jewel "The Texas Streak."

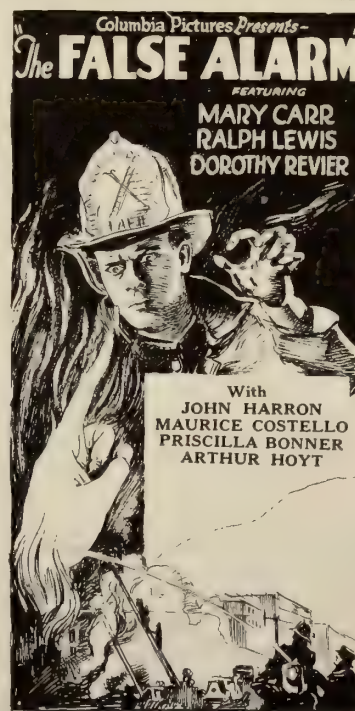
As author, scenarist and director, Lynn Reynolds has turned out a production which, while falling into the classification of a "Western" and having much of the familiar atmosphere, fighting, thrills and fine riding introduces a lot of amusement by treating with good natured levity some of the most cherished sure-fire thrill-producing situations. Then too, there is present the ever-fascinating suggestion of inside movie stuff.

Hoot with a couple of pals are extra men out on location with a picture company. Stranded, because they lose their stage tickets, and hard-up for work, Hoot stages a stunt to get a job as a guard for surveyors in a waterpower feud. One pal poses as the rip-roaring, shoot-'em-up tough guy, and with nothing but blanks but aided by another pal, he subdues the wild man, gives a crack shooting exhibition, wins the job on bluff and by the same means goes through with the job. The serious western element comes from the fact that Hoot falls in love with a girl, is framed with shooting her brother, exposes the villain, and eventually

captures the whole gang. A pleasing reversion to the previous treatment shows the property man thoroughly disgusted at having to hunt up Hoot and tell him the director wants to star him in westerns.

The manner in which Hoot and his pals stage their huge bluff, subduing the wild man, peppering a can pulled on a string and shooting soda crackers which his confederate crumbles, all done with blanks, is decidedly good comedy, even if it does take some of the glamour off of the tried and true stunts. There is novelty and a good laugh in the way Hoot "runs the line" of guards by hiding behind a cow and gently punching it to make it move along.

There is plenty of good western snap, action, thrills and Hoots' wonderful horsemanship in the climax where he rescues the girl and her father and captures the gang.



**T**HIS one has everything. A perfect box-office title, a thrilling and powerful dramatic story and a whole flock of stars.

Its quality can be measured in actual box-office receipts. It'll pull 'em in on a sunny day or a rainy night. It's another Columbia square deal picture. And there's 24 of them.

BOOK  
24



BOOK  
24



4,500  
Feet**"The Flying Mail"—Asso. Exhib.****Al Wilson, Stunt Aviator, Performs Several Thrilling Stunts in Up-to-date Crook Story****Melo-  
drama**

**A**S WITH PREVIOUS pictures in which he has been offered, aviation furnishes the keynote and aeroplane stunts supply the thrills in the Associated Exhibitors production "The Flying Mail," starring Al Wilson, the noted stunt flyer.

The story centers around the U. S. Air Mail service. Wilson appears as one of the pilots. Crooks detain him at home by means of a fake marriage certificate following a party with drugged lemonade, and steal his plane, rifling it of the registered valuables. Suspended, and turned down by his sweetheart, he tracks the gang and swinging from a motorcycle to a rope ladder, mounts a plane, transfers to the robber's plane and fights the leader on one of the wings of the

Reviewed by C. S. Sewell.

**CAST:**

Sherry Gillespie.....Al Wilson  
Martin Hardwick.....Joseph J. Girard  
Alice Hardwick.....Kathleen Myers  
Cleo Roberts.....Carmelita Geraghty  
Hart Sheldon.....Harry Von Meter  
"Bluefoot" Jones.....Eddie Gribbon  
Tom Corrigan.....Frank Tomlek

Story by Frank Howard Clark.  
Directed by Mason Noel.

machine. Both men fall to the earth, being saved by a parachute and the thug is subdued and Wilson vindicated in the eyes of his girl and his employer.

It will be seen that the story is a melo-

drama and by substituting aeroplane robberies for the more familiar types of hold-ups, the story is not only brought right up to the minute, but excellent chances for thrills are provided.

"The Flying Mail" moves along at a brisk pace, is plentifully supplied with action, and there is effective comedy relief supplied by Eddie Gribbon as a blundering amateur detective trailing Wilson. Coupled with the stunts and the satisfactory work of the cast, this makes a picture that furnishes good program entertainment.

The star is there with the goods in his aviation stunts, Kathleen Myers makes an attractive heroine, Carmelita Geraghty an excellent vamp.

6,727  
Feet**"Subway Sadie"—First National****Human Interest Comedy Drama of New York Life Proves Genuinely Entertaining Film****Comedy  
Drama**

**I**N transferring Mildred Cram's story to the screen for First National under the title "Subway Sadie," Director Al Santell has produced a genuinely entertaining human interest comedy drama of New York life, enlivened by amusing comedy, bright subtitles and excellent characterization.

"Subway Sadie" is well named, for Sadie is the type of girl whose numbers are legion, who travels by the sub from her Bronx home to the swell Fifth Avenue shop where she works, and furthermore the story concerns her romance with a subway guard. Sadie

Reviewed by C. S. Sewell

**CAST:**

Sadie Hermann.....Dorothy Mackall  
Herb McCarthy.....Jack Mulhall  
Taxi Driver.....Charles Murray  
Ethel.....Peggy Shaw  
Fred Perry.....Gaston Glass  
Brown.....Bernard Randall

Based on story by Mildred Cram.  
Directed by Alfred Santell.

cherishes an ambition to go to Paris. Herb, the subway guard wins her love but she

throws him over when she is made a Paris buyer. An accident to Herb on the day of her departure causes her to give up the trip and go flying to the arms of Herb who she finds out is the son of "the owner of the subway."

The story is light and not altogether convincing, and at times the plot advances rather slowly, this is more than balanced however by the interest aroused in the two leading players. Dorothy Mackall and Jack Mulhall are unusually real and convincing in

(Continued on page 223)

5,900  
Feet**"Dancing Days"—Preferred****Box-Office Cast in Interesting Story of Conflict Between Vamp and Faithful Wife****Domestic  
Drama**

**A** STORY OF MARRIED LIFE and the influence of jazz and the Charleston in luring away a hum-drum married man is unfolded in the Preferred picture

Reviewed by C. S. Sewell

"Dancing Days" filmed by a new director, Albert J. Kelly.

A childless couple, married for ten years, find life boring. A vamping blonde teaches the husband the newest dancing steps and before long he is infatuated with her. The wife eventually learns of this. While this situation is a familiar one, the wife adopts rather unusual tactics. Declining to give him a divorce for a year, they keep up appearances. The husband, past the first flush of youth and unable to keep up the mad pace, finally becomes ill and the wife forgetting all else nurses him back to convalescence and even invites the other woman to share their home. The vamp keeps up her jazz and noisy tactics and the husband awakes to his folly, and leaves home. The wife, believing she has lost, also leaves. Their autos collide and a reconciliation occurs.

The story is enacted by a thoroughly competent cast of well-known players, Helene Chadwick's work as the wife being especially fine and convincing. Lillian Rich makes an excellent vamp while Forrest Stanley is satisfactory as the husband. Gloria Gordon makes the minor role of a maid stand out

prominently. Robert Agnew is well cast as a younger brother.

Director Kelly has told his story in a straightforward manner that sustains the interest, although the plot leaves little opportunities for suspense. He makes sure his "points" are never in doubt and is inclined to overstress them at times. The comedy element is furnished largely by duplicating among the servants the situations which exist with their employers, and a number of smiles result. The automobile crash furnishes a thrill climax.

Altogether, "Dancing Days" should furnish pleasing entertainment for the majority of houses.

**CAST:**

Alice Hedman.....Helene Chadwick  
Lillian Loring.....Lillian Rich  
Ralph Hedman.....Forrest Stanley  
Gerald Hedman.....Robert Agnew  
Marie.....Gloria Gordon  
Katinka.....Sylvia Ashton  
Stubbins.....Thomas Ricketts

Based on novel by J. J. Bell.  
Scenario by Dorothy Arner and Paul Gangelin.  
Directed by Albert J. Kelly.

**The New  
RED SEAL  
Product**

Ready for Booking  
in 21 central  
Exchanges

**The  
Film Reporter**

A film magazine devoted  
to screen and  
sport celebrities.  
13 issues a year



6,200 Feet

# "The Blue Eagle"—Fox

## Warship and Waterfront Furnish Backgrounds for John Ford Production with George O'Brien

Drama

ADAPTED FROM "THE LORD'S REFEREE," announced as the last story written by the late Gerald Beaumont, William Fox is offering "The Blue Eagle" a story of the rivalry of the leaders of two neighborhood gangs, ashore and in the U. S. Navy during the world war. It is a John Ford production featuring George O'Brien with William Russell as the other gang leader.

Members of both gangs become stokers and water tenders on a battleship and O'Brien and Russell, rivals in politics, social affairs and loving the same girl, Rose, are held in check by discipline until their parish priest, Father Joe, the battleship chaplain, decides to let them fight it out in the ring. The fight is interrupted by a submarine attack which is repelled. After the war, their feud continues and a truce only occurs when dope smugglers on a submarine submerge,

Reviewed by C. S. Sewell

CAST:

George D'Arcy.....	George O'Brien
Rose Cooper.....	Janet Gaynor
Father Joe.....	Robert Edeson
Tim Ryan.....	William Russell
Nick.....	David Butler
Limp.....	Phillip Ford
Slats.....	Ralph Sipperly
Mary Rohan.....	Margaret Livingston
Baby Tom.....	Jerry Madden

Based on Story "The Lord's Referee."  
by Gerald Beaumont.  
Scenario by L. G. Rigby.  
Directed by John Ford.

killing George's brother while the drug peddlers shoot one of Russell's henchmen. Together they storm the hiding place and blow up the sub. Later, Father Joe stages a finish fight for the pair and O'Brien is victor.

The constant rivalry of the two leaders supplies dramatic conflict and there is an

abundance of melodramatic punches including the attack by enemy submarine and its destruction when about to fire a torpedo, an engine room fire with thrilling rescues, a thwarted gang attack, the blowing up of the drug-laden submarine and the finish fight in the ring. The last is exceedingly realistic, as O'Brien and Russell are well matched

The naval scenes are well handled and the spirit of Uncle Sam's fighters finely maintained, the atmosphere and activities on the water front of the city are convincingly portrayed.

O'Brien is excellent as the hero and Russell makes a fine foil for him. Robert Edeson handles the role of the priest in a satisfactory manner and Janet Gaynor is fascinating as the girl who tries to hold on to the two rivals.

Patrons generally will find "The Blue Eagle" good entertainment.

7,090 Feet

# "Paradise"—First National

## Milton Sills Voyages to the South Sea Isles with Betty Bronson, Chas. Murray and N. Beery

Melo-drama

IF YOU HAVE GROWN tired of the long succession of pictures which fade to a conclusion with the heroine tightly wrapped in the hero's arms, take a long look at "Paradise" in which the fade comes on a pair of dice, sevens up. Charlie Murray, as a craps shooting devotee, has just lost. In disgust he casts away the dice and, too late, they fall seven up, fading into "the end." It will give you one of the biggest kicks in the picture.

Another big kick is Betty Bronson as a cannibal queen. This is only a flashed vision, but the star in brown make-up photographs like the traditional million dollars.

Milton Sills is the star, so it is scarcely necessary to say that the picture winds up with a tremendous fist battle. This time it is with Noah Beery and they use about an acre of ground as their arena. Beery is the villainous overseer of an island plantations. Sills, the rightful owner, comes to take possession. Teddy Sherwood, a young English millionaire, who covets Sills' wife, hints that Beery might obtain permanent possession of the island by doing away with Sills. This leads to the fight, and the island is well worth fighting for.

The picture opens with some wonderful airplane shots with closeups of Sills as pilot. He sees his friend, Teddy, with Chrissie, a chorus girl, in the flying field. When Teddy, dismayed at his close flying, takes flight, Sills pursues the car and bumps into a cottage. For this he is given a jail sentence and his rich society father disinherits him, but relents on hearing of his marriage, to the extent of giving him a South Sea island. Teddy offers to provide transportation, intending to do away with his rival en route, but Sills catches the log line and climbs aboard again. With Sherwood a suicide from a mixture of drink and remorse, he settles down with Chrissie to enjoy his island kingdom.

Reviewed by Epes W. Sargent

CAST:

Tony.....	Milton Sills
Chrissie.....	Betty Bronson
Quex.....	Noah Beery
Teddy.....	Lloyd Whitlock
De Lancey.....	Charlie Murray
Mrs. De Lancey.....	Kate Price
Pollock.....	Claude King

Story by Cosmo Hamilton and John Russell.  
Directed by Irvin Willat

Miss Bronson is charming as the chorus girl and displays a rapidly ripening technique. Noah Beery, as the overseer, is effective in a slightly changed character make-up and sound comedy is contributed by Kate Price and Charles Murray as a pair of newly rich. Born Delaney, he has been rechristened De Lancey by his ambitious better half. Lloyd Whitlock makes an excellent heavy.

The scenes on the island are unusually beautiful with a fine airplane sequence at the opening and a fancy dress ball in between. The story is somewhat familiar and

fails to develop great suspense, the fight being looked to to hold up the climax, but it makes a good average picture though it suffers from contrast with "Men of Steel." It should give very general satisfaction to the Sills fans.

### "Subway Sadie"

(Continued from page 222)

these roles, and Al Santell has so skillfully directed this picture that you are at all times kept entertained by the development of their little romance and the thoroughly human little tiffs and quarrels.

Charles Murray, who can always be depended on, contributes some excellent comedy as a taxi driver, and furnishes a laugh for the final fadeout instead of the familiar romantic closeup which comes just before.

Any type of audience should find "Subway Sadie" genuinely amusing and entertaining.

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# *There's a Lot in a Name. For* **MACK SENNETT**

A name means more in this business than in any other on earth.

The difference between a high and a low week in the business of a big theatre may amount to \$25,000.

That large sum represents the difference in drawing power between a first class box-office name or title and those that are poor. One name or title will draw like an old fashioned fire place; another means nothing. The name with a draw is worth a lot more in rental when it will gross \$25,000 more in receipts.

Among the very biggest and best known names in this business is that of Mack Sennett.

Charlie Chaplin, Gloria Swanson, Mabel Normand and a host of well known picture personalities got their start with him. His studios have been a nursery for stars. He made the words "bathing beauties" household words all over the globe. People



instance—

say of any girl with face and figure far above the average that she is a "regular Sennett girl."

For fifteen years his name has meant comedies.

It is probable that the first comedy the present generation of picture goers ever saw was a Mack Sennett, and they've been laughing at them ever since.

Such a name and fame is absolutely coinable at the box-office. That isn't a guess but a certainty.

The exhibitor who fails to advertise a Mack Sennett is losing the profits that come to a great box-office name. He is neglecting the basic principle of this business.

You can't beat the combination of a great name with great product!

**ELMER PEARSON**

*Vice-President and General Manager,*  
**PATHE EXCHANGE, INC.**



# Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

## Albany Manager Finds Night Boat Chilly

Moving Picture World  
Bureau, Albany,  
September 14

**J**OE WALLACE, one of the best known theatrical men in Albany, manager of Proctor's Grand, went to New York one night last week in what might be termed a "well iced" condition. It appears that, in company with Uly S. Hill, managing director of the Mark Strand houses in Albany and Troy, Mr. Wallace took the night boat for New York. He sent a porter for a pitcher of cracked ice, but the porter never came back. The same thing happened with the second porter. Mr. Wallace was inclined to complain, so Mr. Hill helped him out by going around the boat until he ran into a porter. This porter was instructed to take a pitcher of cracked ice to Room 238. Another porter was told that a dollar bill awaited him if a pitcher of cracked ice was hurried to Room 238. Other porters were enlisted in the cause, with the result that when Mr. Hill later on inquired of Mr. Wallace if he had received the cracked ice, he received a chilly answer to the effect that no less than eight pitchers had reached him within an interval of ten minutes.

### CAN'T FORGET THEM

That boy Julius Berinstein is certainly on the jump these days. His Hudson Avenue Theatre in Albany is observing its anniversary with double features each day, while the Palace in Troy has reopened with a similar program. And as for the Colonial in Albany, signs across the entire front tell the world what is going on.

### RUSHING WORK

George Roberts, who will shortly open a new theatre in Albany to be known as the Eagle, isn't afraid to get down to his shirt sleeves and do his share of manual labor in hurrying things along. The organ has been installed and seats are now being placed and Mr. Roberts will probably be in shape

to welcome his patrons by the early part of October.

### FISCHER'S TROUBLES

Lew Fischer, with theatres in Fort Edward, Ticonderoga and elsewhere, certainly had his troubles last week in showing motion pictures at the Chatham Fair for four nights. Mr. Fischer made a new screen for the first night, and along came a rain that practically put it out of business. The result was another screen constructed for Tuesday night. Mr. Fischer has been installing a new heating apparatus at his Bradley in Fort Edward. At his own home, Mrs. Fischer, who fractured five bones in her ankle several weeks ago at the Albany Film Board of Trade outing, is able to get about in a wheel chair.

### CUTTING OVERHEAD

When it comes right down to work, there probably isn't a better trio in all Central New York than Harry, Jim and Bill Rose. When the King Theatre in Troy needed repainting, the brothers laid aside their coats and swung a brush like veterans. Harry Rose has always contended that the only profit in a small theatre is in keeping the overhead down, and apparently his brothers are of the same opinion.

### PLANS FASHION SHOW

Fashion shows always come along during the fall and spring, and Walter Roberts, manager of the Troy Theatre, believes in keeping right abreast of the time. Mr. Roberts has arranged for a fashion show at his theatre, running from September 21 to 24. If Mr. Roberts has the assistance of his wife, who is one of the best dressed women in Troy, the show will be as snappy as they can make them.

### HE MAKES GOOD

When Fred Mausert bought the theatre he now occupies in Glens Falls, more than one of his friends mournfully shook their heads. But Mr. Mausert knew what he was doing and he has made the theatre pay to the extent that this week finds him breaking ground for a new office building.

### AMATEURS WANTED

Al Bothner is now back at the old game of digging up amateurs for the Smalley circuit.

These amateur nights last winter panned out so well that they will be a feature in eight of the Smalley houses this fall.

### THE MALLORYS VISIT

Down to Film Row last week came two well-known residents of Corinth, Mr. and Mrs. A. T. Mallory, who do not hit Albany very often, but who are always as welcome as the flowers in May. It was their first visit to the new Film Exchange buildings and they were much impressed by the completeness of the various units.

### HERMAN NEW MANAGER

Alec Herman is the new manager of the local Pro-Dis-Co exchange. Following a vacation of a week or so at Rockaway, Mr. Herman has tackled his new duties with his characteristic "wim and wigor." Ralph Bishop has been transferred to the Cleveland office. Mr. Herman has been succeeded at the First National office by John Bullwinkle of New Haven, Conn. On the last day of Mr. Herman's connection with the First National exchange, he was presented by his employees with a handsome traveling bag fitted in ebony. Ed Lewin did the honors.

### SNUBBED!

One thing is certain and that is that Jake Rosenthal, owner of the Rose in Troy, does not intend to become mixed up in any family affairs. It seems that some little time ago Mr. Rosenthal received a letter from a married woman in a neighboring city, asking for an appearance on one of his amateur nights. He replied by sending her a postcard asking the usual questions relative to her act, etc. Then, lo and behold, in comes a letter from the woman's husband, informing Mr. Rosenthal that he need send his wife no more invitations of that sort.

### JAKE GOLDEN BACK

Jake Golden is once more back on the job as manager of the Griswold Theatre in Troy. That statement means much, because for many months it was a case of nip and tuck with Mr. Golden as he struggled back to health in a Boston hospital. Mr. Golden will not only look after the newspaper advertising of the Griswold but will also take on the Proctor Fourth Street house.

## United Amusements Adds Two Theatres

Moving Picture World  
Bureau, Ottawa,  
September 14

**G**EORGE NICHOLAS, managing director of United Amusements, Ltd., Montreal, operating a chain of high-class picture theatres in Montreal, has announced that his company has acquired control of two more houses, making ten now in actual operation, with an eleventh theatre in course of construction. The acquisitions are the new Amherst, at St. Catherine and Amherst streets, in which the Allens of Toronto have a part interest, and the Westmount Theater at Sherbrooke street west and Grey avenue. The Westmount was formerly controlled by the Allens. The new Rivoli, which is being built by the company at St. Denis and Belanger streets, will be opened early in October.

### FORMS CHILDREN'S CLUB

Manager H. E. Wilton of the Strand Theatre, Hamilton, Ontario, has organized the "Strand Speak Kindy Club" for children of the city under 12 years of age, the badge

being a small lapel button bearing the title of the club.

### GIVES RACING CUP

As special exploitation for "Black Pirate" at the Capitol Theatre, Montreal, Manager Harry Dahn co-operated with the Dorval Jockey Club in staging the "Douglas Fairbanks Black Pirate Handicap" as a regular race of the fall meet. Mrs. Dahn made the presentation of the handsome cup which was provided to the trainer of the winning horse, "Gavotte," owned by W. J. Salmon of New York.

### CHANGES PRESENTATIONS

A reorganization of the presentations of the Regent Theatre, Ottawa, Ontario, has been effected by Ray Tubman, who took over the management of the theatre last June. He has dispensed with the regular house orchestra for feature accompaniment, having adopted the plan of using the organ only during the screening of the film feature. He has engaged the Orville Johnston Orchestra, a well-known local band of 12 pieces, permanently to offer special music, including the overture, while light pieces will be played for the comedy and news weekly. The new arrangement became effective with the presentation of "Mare No-

strum" at the Regent, starting September 11. New equipment at the Regent includes two new Simplex projectors with Peerless Arc Reflectors.

### ADDS SONG ACTS

Manager James T. Moxley of the Imperial Theatre, Ottawa, Ontario, has been playing special acts along with picture programs quite successfully. A recent attraction for several weeks was "The Cooper Sisters" in "Songs of Yesterday and Today."

### WINTER POLICY BEGINS

Joseph M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, has returned to his winter policy of weekly programs. The Keith house celebrated its anniversary week during the week of September 6 with excellent box office results.

### REMODELED

A new front, lighting effects, projection equipment, decorations and an orchestra are among the new features of the Eden Theatre, Hull, Quebec, which was closed for the summer for the changes. The theatre is under the management of Harry O'Regan, who also manages the Francais Theatre, Ottawa.



# F. & R. Theatres Reach Total of 120

Moving Picture World  
Bureau, Minneapolis,  
September 13.

**P**URCHASE of the Oxford Theatre, St. Paul, has brought Finkelstein & Ruben's Northwest Theatres, Inc., to an even 120 houses located in Minnesota, Wisconsin and the Dakotas. The St. Paul house, one of the finest and most profitable in the Twin Cities, was bought from William Schaefer, giving F. & R. twelve St. Paul neighborhood houses and bringing their total in St. Paul to eighteen.

## IOWA INJUNCTIONS

Injunction proceedings are being used in Iowa to balk Sunday pictures. The Armory Theatre Company at Clarinda, Ia., faces a fight of this kind though the town voted for Sunday productions. At Tipton, Judge W. A. Moffitt refused an injunction but did not restrain Jacob Lewis of the Latona Theatre from using fortissimo music or displaying electric signs within sight of a church.

## FEW STRIKES IN NORTHWEST

The Palace in St. Paul and the Hennepin-Orpheum and the Seventh Street in Minneapolis were the only Twin City houses affected by the theatre strikes recently. Pantages' Minneapolis house is closed. The Crystal, Strand and Palace at Waterloo, Ia., were hit, the Crystal closing and the others using phonograph music and non-union men. The Twin City contracts still have a year to run. Orpheum houses were affected in Des Moines, Davenport, Cedar Rapids and Sioux City.

## CHANGES ARE VARIOUS

Changes of ownership, managers, policy, name and various other things affecting ten Northwest theatres are reported this week. Winona, Minn., neighborhood house, the Broadway, Finkelstein & Ruben's only opposition in that city, will add four acts of vaudeville two days weekly to its picture policy. H. A. Rolbieck is owner. Bird Island, Minn., will have movies six nights a week as the result of purchase of the Crystal Theatre from M. J. Huss by W. D. Putnam of Fargo. The theatre recently closed by Victor Tornquist at Mitchellville, Ia., will open soon under new management. Tornquist sold his equipment. The Hall Association has taken the house at Clearbrook, Minn. The Grand Theatre, Baudette, Minn., is now managed by Mrs. W. A. Firmenich, who succeeds Charlie Peterson, resigned. Sam Cornish, First National salesman here, has bought John Sholseth's Paramount-Princess at Sioux Falls, S. D. Leo Bertolero is the new manager of the Ford at Lead, S. D. R. R. Booth of J. J. Booth and Sons has taken the three houses at Nebraska City, Ia., owned by his firm and his brother, Wesley Booth, will handle the two at Belle Plaine, Ia. Amuse-U Theatre Company has added the Keck at Wapello, Ia., to its string of three theatres and named James Collodi, Muscatine, manager. A. M. Leith, who recently sold the Strand at Milford, Ia., to Jerkins Brothers, has taken the house back.

## NEW HOUSES FOR OLD

Paramount-Blank interests and another chain are said to be bidding for the Badger Building Company theatre planned for Water-

loo, Ia. West Racine, Wis., new \$300,000 theatre has been named the New Capitol. To operate theatres in Iowa the Lytton Opera House Company has been incorporated at Lytton. The Northern Lakes company at Phelps, Wis., is said to have begun construction on the new community theatre there. A new house at Park Falls, Wis., is being built for John Esterl of the Rex, according to J. E. Nason, of Northern Theatre Company, who announced plans.

## NEW LIGHTS BLAZE

Four openings and three reopenings in the Northwest territory have set lights blazing. The new Egyptian of Pay Enterprises at Sioux Falls made a society affair of it last Friday on its opening. All seats were reserved. King Tut treatment is found in the decorations. Des Moines, Ia., new Princess Theatre opened Sunday. Miller & Rindold have opened at Riverside, Ia. Roy Benson of the Crest at Creston, Ia., has opened a house at Diagonal. The Bijou at Kaukauna, Wis., has reopened with W. Van Dyke as manager. Council Bluffs' Liberty Theatre, managed by Ben Harding, has reopened with new decorations. The Empress has reopened at Albert City, Ia.

## EXHIBITOR PLAYS POLO

South Dakota's only polo playing exhibitor, Charles Lee Hyde of Pierre, is back at the Grand Theatre after leading his team to victory in the round robin at Fort Snelling during the recent tournament participated in by Snelling, Twin City, Chicago and Des Moines teams.

# "Orphan's Day" a Hit in Kansas City

Moving Picture World  
Bureau, Kansas City,  
September 13.

**W**HEN Bruce Fowler, managing director of the Newman Theatre, Kansas City, conceived an "orphans' day" at the Newman during the "Circus Week" performance of Publix at the Newman last week, he hit upon a plan which brought him a flood of free publicity and commendation from daily newspapers. Special street cars were chartered to take more than 600 orphan boys and girls of Kansas City's institutions to the theatre. Story after story was devoted by newspapers to the stunt and the Newman reaped a great benefit.

## GRAND TO GO

Kansas City's most historical and oldest theatre, the Grand, is to fall the victim of the steam shovel and other wrecking devices in a few days. The theatre has housed virtually every type of entertainment and performances.

## NEW COLUMBIA OUTLET

A deal was completed this week whereby the Pantages Theatre will be the Kansas City outlet for Columbia Pictures. The arrangements were made between Earl T. Cook of Pantages and E. C. Rhoden, manager of the Midwest Film Distributors, Inc. Twenty-four pictures were involved.

## COOK ON VACATION

After a year of hard work, C. E. ("Doc") Cook, business manager of the M. P. T. O. Kansas-Missouri, betook himself upon a well earned vacation this week. Maryville, Mo., was the principal point of the tour, he being interested in the Missouri Theatre there, which he and his father, J. R. Cook, opened this week. The house is said to be one of the most modern small houses in the territory.

## WEIGAND NAMED

J. G. Weigand, former manager of the Strand Theatre, Chillicothe, Mo., has succeeded Earl Hayes as manager of the Marshall and Wareham Theatres, Manhattan,

Kas., the latter having resigned. The theatres are a part of the Glenn W. Dickinson Circuit.

## VISITORS

Among the out-of-town exhibitors in the Kansas City territory this week were: G. E.

Schilkett, Rex, Joplin, Mo.; Lawrence Brunner, Lawrence Amusement Company, Topeka, Kas.; W. P. Bernfield, Opera House, Wathena, Kas.; T. S. Wilson, Byers Theatre, Excelsior Springs, Mo.; Herb Welch, Atchison, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.

## Columbia Pictures Presents



**A SPECTACULAR drama of great love and high courage. The story of a man who redeemed love and honor and wiped out his coward's brand. A fire picture—a thrill-o-drama! Another Columbia winner. There's 24 of them.**

BOOK 24



BOOK 24



# Pittsburgh Circuit Changes Managers

*Moving Picture World  
Bureau, Pittsburgh,  
September 15.*

**B**ECAUSE of the serious illness of John P. Donovan, manager of Rowland and Clark's Regent Theatre in East Liberty, since its opening more than a decade ago, a change of managers has been made necessary in three of the R. & C. houses. Thomas Gilbert has been appointed manager of the Regent, being transferred to the East Liberty district after having been in charge of the Strand in Oakland for four years. W. C. Dodds, former manager of the Pelmar in Homewood, has been transferred to the Oakland house, and David Aird, former assistant manager of the Regent, has been appointed manager of the Belmar.

## THEATRE SALES

Two local picture theatres have changed hands within a few days. These are the Colonial at Turtle Creek and the Oakland on Atwood street, Pittsburgh. The Turtle Creek house has been acquired by I. Golden, who formerly conducted the Rivoli in East Pittsburgh. "Bill" Littlestone was former owner of the Colonial. Morris Tauber has sold

his Oakland to Frank Donnelly, who announces that he will reopen the house within two weeks. The Oakland is now undergoing a thorough renovating and remodeling process. The White Theatre at Webster Springs, W. Va., has been sold to Bascom Herold by O. M. White.

## ELLIOTT SELLS OUT

The three theatres in Vandergrift, the Casino, Moon and Star, have been sold by Wister M. Elliott to the Indiana Theatre Corporation of Indiana and Blairsville. The officers of the corporation are: John O'Hare, president; W. M. Lipsie, vice-president and treasurer. The company now owns seven theatres located in Vandergrift, Blairsville and Indiana. Mr. Elliott has been very successful in Vandergrift. He located in the town seven years ago when he took over the Star Theatre. It was at that time, and probably still is, the smallest theatre in the local territory. At that time, Elliott had the Kiski and the Iris (now the Casino) for competition. The wisecracks predicted dire failure for the new owner of the Star, but it was not long before he made his presence felt and eventually became owner of every house in the town. Although he has not made known his future plans, local film and theatre folk hope that he will again soon connect up with the theatre business. Live-wire

men of his calibre are needed in the industry.

## GRAND REOPENS

The Grand Theatre at Morgantown, W. Va., was reopened on Labor Day, under the management of Frank Rogers, who leased the theatre from E. S. Evans. Mr. Rogers was formerly manager of the Arcade Theatre, but relinquished his control to become engaged in the lumber business in Pennsylvania. Prior to taking charge of the Arcade, he had been identified with the Strand.

## VISITORS

Among the out-of-town visitors to Film Row recently were: Walter Silverberg, Greenville; Mike Rosenbloom, Charleroi; Andrew Battiston, Yukon and Irwin; Manas Brothers, Wellsburg; Jack Maple, Pt. Marion; Harry Petz, Youngwood; V. F. Scott, Johnstown, and A. R. Miller, Waynesburg.

## CHARLES KATZ MARRIES

Charles Katz, assistant manager of Loew's Aldine Theatre, Pittsburgh, was married on September 2 to Miss Edna Robinson of Carrick. Congratulations!

## RICHMAN CONVALESCENT

Samuel Richman of the Century Family Theatre, Northside, is recovering in the St. Francis Hospital where he underwent an operation for appendicitis.

# Skouras Bros. Lease St. Louis Building

*Moving Picture World  
Bureau, St. Louis,  
September 13.*

**T**HE Skouras Brothers Enterprises has negotiated a ten-year lease of the three-story and basement brick building at 2317-19 Morgan street, St. Louis, Mo. The new building will provide quarters for three important departments of Skouras Brothers Enterprises and associated houses, including the St. Louis Amusement Company group. One floor will be used for a scenic studio. Another floor will be devoted to the art department in which seven high class artists are employed regularly. The remaining floor will be used for storage purposes.

## SERIOUSLY BURNED

F. E. Grider, manager of the Criterion Theatre, Poplar Bluff, Mo., was burned seriously the night of September 3 when film caught fire. Grider was in the projection room at the time. The damage to the theatre building and equipment was \$3,000.

## SOUTHAMPTON REOPENS

The Southampton Theatre, St. Louis, Mo., reopened on September 11, under the management of Charles Daniels, who also operates the Marshall Theatre in Maplewood. The house will operate on the double feature basis.

## THE KARZANS REJOICE

Mr. and Mrs. John Karzan have announced the arrival of a seven-pound boy at the Karzan home in University City on August 29. John has wired Jimmy Londos that he now has another rival for the world's wrestling championship. John, the "Daddy of All" of the St. Louis exhibitors, operates the Olympia, Lincoln, and Casino Theatres.

## CASH RESULTS

Lou Landau of the Washington Theatre, Granite City, Ill., cashed in big on a complete and practical campaign for the exploitation of "The Midnight Sun," which he put over with the aid of C. T. Charack of the Universal exploitation staff.

## SEES "DON JUAN"

"Nicky" Goldhammer, manager of the St. Louis office for Warner Brothers, went to

Chicago to attend the showing of "Don Juan," the Vitaphone special at the McVickers Theatre on September 15.

## A TESTIMONIAL WEEK

Charles Byrnes, manager of the Lyric Theatre, East St. Louis, Ill., was honored with a testimonial week, patrons of the house, managers of the various film exchanges and city officials uniting in paying their respects to the popular manager of the big house.

## JOTTINGS

Ross Denny has given up his house at Jerseyville, Ill., and will concentrate his efforts on the Bijou at Carrollton, Ill. S. E. Pertle of Jerseyville, Ill., is sporting a new Auburn Beauty 8 sedan. Ben Weinberger has taken over the management of the Bridge Theatre on Natural Bridge avenue near Euclid avenue. He has changed the name to the New Bridge Theatre. J. Kramer is the new owner of the Bond Theatre in East St. Louis, Ill. Chris Nortez is operating the Lang Family Theatre in Italian Heights, St. Louis. Chris Haldeman is the new owner-manager of the Globe Theatre, Wayland, Mo.

# Two Theatres Open in Detroit Territory

*Moving Picture World  
Bureau, Detroit,  
September 13.*

**T**WO openings in the Detroit territory occupied the attention of exhibitors, allied tradesmen and the public last week—the enlarged Strand Theatre in Pontiac and the new Irving Theatre in Brightmoor. The Strand in Pontiac is one of the A. J. Kleist string. It was closed during the summer to permit of extensive remodeling, including the addition of several hundred seats. The new Irving is a Henry S. Koppin theatre and gives him two houses in that suburb of Detroit. The Irving seats about 1,600, all on one floor, and it is very spacious and roomy. The policy in both of these houses will be pictures and vaudeville.

## SON BORN TO KENT

William O. Kent, state salesman for the

Warner Bros. exchange, is the proud father of a baby boy. The Kents are making their home in Grand Rapids, from which point Mr. Kent operates his selling circuit for Warners.

## GILLS TRANSFERRED

Al W. Gills, who for a year has been in charge of the Gladmer Theatre in Lansing, has been transferred to the Powers Theatre in Grand Rapids by the Butterfield organization. The Powers was recently opened for the long run of picture productions, starting with "The Big Parade."

## SENATE OPENS SOON

Arthur Baehr, manager of the Crystal Theatre and one of the builders of the beautiful new Senate Theatre on Michigan avenue, announces that the latter house will be ready for its opening on September 27. The house seats 2,000 and is the finest theatre on this main thoroughfare.

## NO. 1 IN POLO

Kenneth Fitzpatrick of Fitzpatrick & Mc-

Elroy, theatre operators with headquarters in Chicago, played polo in Detroit last week as a member of the Chicago Onwentsia Club, defeating the Detroit contenders in each game played. Fitzpatrick played No. 1 and received flattering notices for his work on the sport pages of local dailies.

## ADVERTISES CHAIN

Henry S. Koppin has started to advertise his chain of Detroit theatres in the daily newspapers in their entirety, using the caption "There's One in Your Community." The list includes more than a score of houses in every section of the city.

## BODY FOUND

The body of George Ackerman, 18-year-old son of Sam Ackerman, owner of the East Side Theatre, was found last week on the shores of Mackinac Island. Young Ackerman was one of the victims of a triple tragedy in Mackinac Straits on August 20 when a small motorboat upset in a heavy storm.



# Karzas Has New Chicago Headquarters

*Moving Picture World  
Bureau, Chicago,  
September 15.*

THE new headquarters of the Karzas circuit have been established on the nineteenth floor of the Masonic Building, as the Woodlawn Theatre Building is being torn down to make way for the new 5,000-seat de luxe movie house that Andrew Karzas will build on the site. Ernest W. Rapaldee, formerly of the Herald Examiner, has joined the staff as press representative under Al Sobler, publicity director. William Karzas has gone to Atlantic City with the winner of the Chicago contest for the bathing beauty tournament, and Andrew Karzas, head of the circuit, is spending ten days on an automobile tour.

## Omaha Manager Taken Ill

*Moving Picture World  
Bureau, Omaha,  
September 11.*

HARRY WATTS, manager of the Rialto Theatre here, has been ordered to the hospital for a rest following an attack of tonsillitis. His generally run-down condition caused doctors to order a complete rest. Nate Frudenberg, former manager of the Sun and Moon here and now connected with the A. H. Blank and Publix chain of theatres, is in Omaha helping Assistant Manager Russell Terhune at the Rialto.

### IOWA SECOND LARGEST

The Orpheum Building Corporation is to build a \$500,000 business block in Waterloo, Ia., which will include the theatre of course. The theatre is to be the second largest in Iowa.

## Bandits Active in Ohio

*Moving Picture World  
Bureau, Cincinnati,  
September 14.*

TWO men robbed the box office of the National Theatre, Cincinnati, Ohio, recently, compelling the cashier, Mrs. Emma Shakespeare, to give up \$170. The demand was enforced by a revolver aimed through the slot in the ticket window. At Hamilton, Ohio, Margaret Mitchell, cashier of the Eagle Theatre, owned by L. A. Snitzer, Cincinnati, was accosted by a trio of hi-jackers as she was leaving the box office for the day. She screamed when one of the bandits grabbed her purse, whereupon she was dealt a severe blow on the head with the bandit's gun. The trio escaped in a waiting

automobile, having obtained less than a dollar.

### SUN BUYS BUILDING

Gus Sun, head of the Gus Sun Circuit, Springfield, Ohio, has purchased a building in the downtown section of the city where, it is announced, he will erect a twelve-story structure with a movie house on the ground floor. The Loew Theatrical Enterprises are negotiating for a new house at Columbus, Ohio, the cost of which, it is said, will reach around a million dollars.

### RECORD RUNS

The Jefferson Theatre, Hamilton, Ohio, legitimate house, recently played a three-day run of "The Big Parade" to record business for a road-showed picture. "Padlocked" made attendance history during its original week's run at the Lyric Theatre, Cincinnati, and was held over for a second week.

## Stop San Francisco Opening

*Moving Picture World  
Bureau, San Francisco,  
September 10.*

THE strike of musicians and stagehands resulted in the postponement of the opening of "Ben Hur" at the Columbia Theatre, San Francisco, and in its stead "The Son of the Sheik" was shown for a few days. Previous to the necessary postponement of the opening, J. J. Gottlob of the Columbia Theatre announced that the advance sale of ticket was nearly double that of its nearest competitor, "The Covered Wagon."

### ORGANIZE THEATRE CO.

William E. Hooper, Victor C. Milliken and John R. Montgomery, Jr., have organized the New Lyda Theatre Company with headquarters at 315 North Cicero avenue, Cicero. The company will operate the New Lyda Theatre.

### OPPERMAN LOSES

Hal Opperman, owner of the Crescent and Bond Theatres at Pontiac, Ill., has arranged for leasing the houses to E. G. Zorn of Peoria for five years.

### BROMLEY MANAGER

George Bromley has joined the Sears Amusement Company as manager of the new Grand Theatre at Mobile.

### GREAT STATES NOTES

Emil Fields, formerly manager of the Lincoln at Sterling, Ill., has been appointed as-

sistant manager of the Great States Theatres at Elgin. Frank Goldquist has been named manager of the Lincoln to succeed him. The boys of the Great States circuit are extending congratulations to Bill Elson, chief of service of the circuit, on his recent marriage to Miss Alice Allen of the Orpheum circuit.

### IMPROVES THEATRE

Clarence E. Irvin of the Majestic Theatre, Bloomington, Ill., will improve the house, including a new organ, a cooling system and new scenery, to be ready for the reopening early this month.

### TWO ADDED

The Garden Theatre at Canton, Ill., has been added to the booking department of the American Theatre Corporation, also the Strand at Rockford, Ill.

### SCHREMPF MANAGER

Ray E. Schrempf has been named manager of the LeClaire Theatre at Moline, Ill., succeeding Ernest Lynch, resigned.

### CALUMET CLOSED

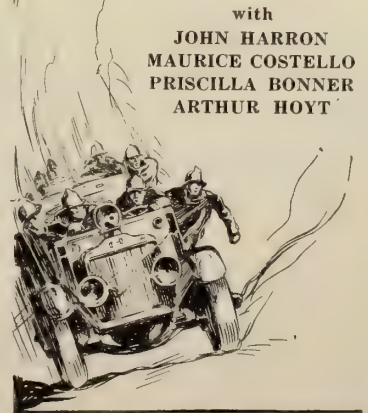
James Wingfield has closed the Calumet for repairs and will reopen in a few weeks.

### EMIG MANAGING DIRECTOR

Richard Emig of the Windsor Theatre of Lubliner & Trinz, has been named as managing director of the Pantheon, succeeding Eddie Trinz, who is now the head of the Chateau.



with  
JOHN HARRON  
MAURICE COSTELLO  
PRISCILLA BONNER  
ARTHUR HOYT



GOOD old reliable melodrama. It's catnip to picture patrons. The sort that keeps the box-office buzzing and fills empty seats. Thrills and thrall in every foot of it. Tangled romance, tingling drama and an entire cast of stars. The ideal showman's picture.

### NEW DIAMOND OPENS

The new Diamond Theatre of West Coast Theatres, Inc., and Louis Kaliski, on Fruitvale avenue, near Hopkins street, Oakland, Cal., has been formally opened. The design is a replica of Grauman's Hollywood Egyptian, being entirely on one floor, but somewhat smaller, the seating capacity being about 1,500. Speakers at the dedication ceremonies included Mayor John L. Davis of Oakland, M. Gore, president of West Coast Theatres, Inc., and J. A. Brehany, executive secretary, with headquarters at San Francisco. The new Diamond Theatre is third in the Oakland chain and is Oakland's forty-eighth show house. It is managed by H. Ceccarelli, formerly manager of the California Theatre, Berkeley.

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BOOK  
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# Straight from the Shoulder Reports

*Exhibition Information Direct from the Box-Office to You*  
*Edited by A. Van Buren Powell*

## F. B. O.

**TRAFFIC COP.** (5,193 feet). Star, Lefty Flynn. Played this with Paramount's "Grass" and think Flynn brought in what little business there was. Paper on this pretty good, (paper on "Grass" rotten). Good tone, fair appeal. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**TWO GUN MAN.** Star, Fred Thomson. When they make them better than this boy, why show them to me! When you find a better horse actor than Silver King, why show them to me. This picture had everything. Good tone and appeal. Yes for Sunday and as special. Draw working class, city 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

**WHEN LOVE GROWS COLD.** Star, Natacha Rambova. A very good picture but didn't get very many out to see it for some reason. Suppose the weather was too hot. Think they were well pleased who saw it. Didn't make expenses. Buy it and advertise, and you will get results. Good tone, appeal 90 per cent. Yet for Sunday, hardly a special. Draw general class, town 600. Admission 10-25, 15-30. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**WYOMING WILDCAT.** (5 reels). Star, Tom Tyler. This boy is stepping some; should not be surprised if it is his good fortune to get bigger and better stories and be a regular pull at the box office. Appeal 60 per cent. No for Sunday or special. A. E. Andrews, Opera House, Emporium, Pennsylvania.

## First National

**TOO MUCH MONEY.** (7,000 feet). Star, Lewis Stone. Slow moving comedy drama. Pleased about 60 per cent. of a small house. Tone O.K. Fair appeal. Sunday, yes, special, no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**TRAMP, TRAMP, TRAMP.** (5,830 feet). Star, Harry Langdon. A very good comedy. Good tone, appeal, 75 per cent. Sunday and special, yes. Draw town and farm class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

**WE MODERNS.** (6,500 feet). Star, Colleen Moore. Good, as hers always are. Good comments. Good tone, appeal, 80 per cent. No for Sunday or special. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

**WILDERNESS WOMAN.** (7,533 feet). Star, Aileen Pringle. Little town men, I'd say lay off this one: it's bum entertainment. Would make a fair two-reel comedy. Aileen Pringle's much press-sheeted beauty didn't make a hit here. Tone O.K. Appeal, none. Yes for Sunday, no as special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

## Fox

**BEST BAD MAN.** (4,802 feet). Star, Tom Mix. A fair program picture, that, due to high rental, was shown at special prices; consequently patronage fell, and those who did come were disappointed. Thank goodness, three more to play, then it's "good-bye, Tom." Tone O.K. Fair appeal. Sunday yes, special, no. Draw all sorts, town about 1,000. Admission 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

## OUR GANG.

**LAZYBONES.** (7,234 feet). Star cast. A splendid picture. Be sure to tell your patrons in your advertising that this is not a western and that Buck Jones is not in his customary role. We did this, and did not disappoint a single patron. Fine tone, strong appeal. Yes for Sunday, no as special. Draw all sorts, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**A MAN FOUR SQUARE.** Star, Buck Jones. It was liked mighty well. Had a good crowd. Good tone, appeal, 80 per cent. No for Sunday or special. Draw general class, town 2,000. Admission 10-25. A. F. Jenkins, Community Theatre (400 seats), David City, Nebraska.

**RUSTLING FOR CUPID.** Star, George O'Brien. Good picture of its kind, but when westerns are shown patrons expect action and not dramatics. Anita Stewart not much in this effort. Tone O.K. Weak appeal. Sunday, yes, special, no. Draw all sorts, town 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

## Metro-Goldwyn

**BLACKBIRD.** (6,686 feet). Star, Lon Chaney. Good entertainment of the crook variety, and he sure is clever in makeup. Fair tone, appeal, 60 per cent. Sunday or special, no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (400 seats), David City, Nebraska.

**DEVIL'S CIRCUS.** (6,750 feet). Star, Norma Shearer. Say, fellows, this is a real picture with a lovely star; has lots of excitement. Campfire Girls sponsored it, so it clicked a little. They all said a keen show. Good tone, appeal a hundred per cent. Sunday, no, almost special. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

**MIKE.** (6,739 feet). Stars, Charley Murray, Ford Sterling, Sally O'Neil. From the exhibitor standpoint, an exaggerated, over-advertised film. It was no better than a good program picture—a special never—and should be bought at that adjudication; if you exceed that your box office may tell you a sad tale. I watched this very carefully; and at the first show there wasn't a laugh for the first twenty minutes; a patron came to me and said the picture was "a distinct dis-

appointment." And there was no get-back, for he had hit the nail on the head. A lot of pressure was used in the sale of this picture, and I was oversold on the picture. Muchly so. It's not to be compared in the same breath with "Cohens and the Kellys," and in the small towns you've just got to buy this picture right or you take a fine loss. Patronage health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

## Paramount

**GOOSE HANGS HIGH.** (6,198 feet). A picture which pleased the majority. Draw mixed class, town 800. Admission 10-25. Jerry Werten, Winter Theatre (240 seats), Albany, Minnesota.

**GRAND DUCHESS AND THE WAITER.** (6,324 feet). Star, Adolphe Menjou. Did only a fair business on this picture. Somehow Menjou does not go over big for me. Personally, I think he is great. This picture seemed to please all and is better than "A Social Celebrity." Good tone and appeal. Sunday, yes, special, no. Draw rural class. Admission 25. Mitchell Conery, Concoat Projection Service, Menands, New York.

**IT'S THE OLD ARMY GAME.** (6,880 feet). Star, W. C. Fields. Personally, I got an awful kick out of this one—I believe it pleased real well, although it was a lemon at the box office. Tone O.K. Fair appeal. Yes for Sunday, no as special. Draw town and country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

**LUCKY LADY.** (7 reels). Star, Greta Nissen. The title is real good; the accessories are above the average. But my crowd thought the picture slow and draggy. However, it did a better than average business for a picture of this price. Tone O.K. Appeal, fair. No for special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**NEW KLONDIKE.** (7,445 feet). Star, Thomas Meighan. Poor old Tom—looks like he has about played out. He was once my most popular star. But still, there is nothing wrong with Tom! It is the rotten pictures he has appeared in for the last few years. My bunch have just about forgotten that he is a star, although someone does mention "The Miracle Man" or "Male and Female" now and then and wonder why Tom does not make some more pictures like them. "The New Klondike" was considered a very ordinary program picture here. Nothing at all in the entire picture worth complimenting. Lila Lee and Tom, as a team, should turn out a good picture; but they weren't given a chance. And to top it all, the posters on this picture would lead one to believe that it was a baseball picture. They do use a few players in uniform, and a scoreboard, but they left out the game. This is twice this month that people have complained to me that Paramount posters are misleading. M. W. Larmour, National Theatre, Graham, Texas.

**NEW KLONDIKE.** (7,445 feet). Star, Thomas Meighan. Pretty good, but not as good as some this star made, yet better than "Irish Luck" and some others. It made its way and we are pleased with the picture. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

**PADLOCKED.** (7 reels). Star, Lois Moran and Noah Beery. A very good picture that should be shown everywhere. Rather sobby, but a wonderful story all through it. Played this on Colorado Day when there was quite a bit doing and showed it to a few home stayers, and lost good on it. Will have to

# Index Appears This Week



bring it back, as it's great. Good tone, yes for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**PALM BEACH GIRL.** (6,918 feet). Star, Bebe Daniels. Drew good attendance and pleased. A good summer attraction. Good tone and appeal. No as special. Mitchell Conery, Conoat Projection Service, Menands, New York.

**PALM BEACH GIRL.** (6,918 feet). Star, Bebe Daniels. Good picture. Draw from city 12,000. Admission 10-25. H. V. Smoots, Vine (600 seats), Memorial (1,080 seats), Mount Vernon, Ohio.

**PALM BEACH GIRL.** (6,918 feet). Star, Bebe Daniels. This is a "Raymond Griffith style" knockabout comedy. Bebe puts a lot of pep into her work and it goes very nicely. The accessories show Bebe rigged out in a one-piece bathing suit. I saw her in and on the water, but never in a bathing suit. This should not be done as it misleads the patrons, leaving an unfavorable impression. Tone O.K. Fair appeal. O.K. for Sunday, no as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**RAINMAKER.** (6,025 feet). Poor picture. Draw from city 12,000. Admission 10-25. H. V. Smoots, Vine (600 seats), Memorial (1,080 seats), Mount Vernon, Ohio.

**SAY IT AGAIN.** (5,577 feet). Star, Richard Dix. It's like an angel above—not! Popular title at the present time but picture isn't as good as the star has been making. Good tone, fair appeal. Sunday, yes, special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**SAY IT AGAIN.** (5,577 feet). Star, Richard Dix. This one sure brought the laughs and pleased everyone. We never have to be afraid of Dix pictures, although this one will do only fair. Tone O.K. Good appeal. Yes for Sunday, no as special. Draw town and country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

**WOMANHANDLED.** (8,705 feet). Star, Richard Dix. I did not see anything to rave about. Just a fair picture. Good tone, fair appeal. Sunday yes, special no. Draw town and farm class, town 600. Admission 10-20, 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

## Producers Dist. Corp.

**MILLION DOLLAR HANDICAP.** (6,095 feet). Vera Reynolds at her best. A real program picture. Pleased 95 per cent. Sunday, yes, special, no. Fred E. Carmen, Star Theatre (250 seats), Marked Tree, Arkansas.

**SIREN OF SEVILLE.** (6,724 feet). Star, Priscilla Dean. Full of action that will hold the attention of any audience. Priscilla Dean



## MEET LARMOUR

One of Our Gang, and a staunch one, is M. W. Larmour, who has sent constructive and helpful tips on many occasions from his National Theatre, Graham, Texas. Years in picture exhibition activity, often building up sickly houses, show in his straightforward tips.

dominates the whole show and is wonderfully versatile in action and expression. A very interesting picture. Good photography. Sunday or special, no. Appeal, 90 per cent. Draw scattering suburban, all classes. George Lodge, Green Lantern, Claymont, Delaware.

## United Artists

**HILL BILLY.** (5,734 feet). The best Jack Pickford ever played at the Green Lantern. Acting of the star is excellent. This picture was most favorably commented on by those who saw it. The scene is laid in the Kentucky Mountain district among lawless people. I would not select it for Sunday, nor as a special. Appeal, 90 per cent. Draw all classes, scattered suburban. George Lodge, Green Lantern Theatre, Claymont, Delaware.

## Universal

**PHANTOM OF THE OPERA.** (11 reels). Star cast headed by Lon Chaney. The greatest feature ever shown at the Green Lantern. Color in the opening films was very attractive. Acting of Lon Chaney, Mary Philbin and Norman Kerry was excellent. The picture held the attention at all times.

from beginning to end. Will appeal to any audience. Suitable for Sunday and a special. Appeal, 100 per cent. Draw scattering suburban, all classes. George Lodge, Green Lantern Theatre, Claymont, Delaware.

**TAMING THE WEST.** (5,304 feet). Star, Hoot Gibson. One of Hoot's best—which makes it very good. Good tone, appeal, 75 per cent. Draw town and farm class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

**UNDER WESTERN SKIES.** Star, Norman Kerry. Fine western. Pendleton Roundup is sure entertaining, but Norman don't fit this kind of picture. Well liked. Good tone, appeal, 100 per cent. Sunday, no. Almost special. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

## Warner Bros.

**LIGHTHOUSE BY THE SEA.** (6,700 feet). Star, Rin-Tin-Tin (dog). "Rin-Tin brings in the tin." Have played several of his and all of them have been well received. Patrons do not forget to tell me to keep them coming. Good tone, appeal, 100 per cent. Sunday, yes, almost special. Draw farm and town class, town 600. Admission 15-25. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

# Straight From the Shoulder Index

## Covering Reports in Issues From July 3 to September 18

Dates following titles, listed alphabetically under company headings, indicate issues in which reports on that title were published. Independent productions are listed under that head, all Short Subject reports are carried in Straight From the Shoulder, Jr.

This Index is published every three months. It is cumulative for each six-month period—January to March in March; January to June in June; July to September in September; July to December in December. It appears in the final issue of the month stated or issue immediately succeeding.

## Associated Exhibitors

Big Show, the. Aug. 28.  
Camille of the Barbary Coast. Aug. 28.  
Earth Woman. Aug. 28.  
Going Up. July 10.  
Hearts and Fists. July 10-July 31-Aug. 21.  
His Buddy's Wife. Aug. 28.

Manhattan Madness. Sept. 4.  
North Star. July 10-Sept. 4.  
Skyrocket. July 31-Aug. 7-Sept. 4-Sept. 11.  
Under the Rouge. Sept. 18.

## Columbia

Danger Signal. Aug. 28.  
Fighting for Honor. Sept. 18.

Lure of the Wild. Aug. 28.  
S. O. S. (Perils of Sea). Aug. 28.

## F. B. O.

Alias Mary Flynn. Sept. 18.  
All Around Frying Pan. July 31.  
Arizona Streak. July 10-July 24-Sept. 18.



Bandit's Baby. July 24.  
 Beyond the Rockies. July 24.  
 Blue Streak. July 24.  
 Born to Battle. July 24-Sept. 11.  
 Broadway Gallant. July 10-July 24.  
 Broadway Lady. Sept. 4.  
 Cheap Kisses. July 24.  
 Cowboy Cop. Sept. 18.  
 Cowboy Musketeer. July 24-Aug. 7.  
 Danger Line. Sept. 11.  
 Dangerous Coward. Aug. 7.  
 Dangerous Flirt. Aug. 28.  
 Drusilla With a Million. Aug. 7.  
 Fighting Boob. Aug. 7.  
 Fighting Demon. Aug. 7.  
 Fighting Sap. Aug. 7.  
 Flaming Waters. July 31-Aug. 7-Aug. 28-Sept. 4-Sept. 11.  
 Forbidden Cargo. July 10.  
 Girl of the Limberlost. July 10.  
 Glenister of the Mounted. Sept. 11.  
 Hands Across the Border. July 10-July 31.  
 High and Handsome. Sept. 4.  
 His Forgotten Wife. Sept. 4.  
 Hurricane. July 10.  
 Imposter. Sept. 18.  
 Isle of Retribution. Aug. 28-Sept. 18.  
 Keeper of the Bees. July 10.  
 King of the Turf. July 31-Aug. 28-Sept. 18.  
 Last Edition. July 10-July 31.  
 Life's Greatest Game. July 10.  
 Man of Nerve. July 10.  
 Midnight Flyer. July 31-Aug. 28.  
 Midnight Molly. Sept. 4.  
 Night Patrol. Sept. 4-Sept. 11.  
 No Man's Law. Sept. 4.  
 Non-Stop Flight. July 10-July 17-July 31-Sept. 11-Sept. 18.  
 One of the Bravest. Aug. 28.  
 On the Stroke of Three. Sept. 18.  
 Parisian Nights. July 31.  
 Poor Girl's Romance. A. Aug. 14-Sept. 4.  
 Prince of Pep. Aug. 21-Sept. 11.  
 Queen of Diamonds. Sept. 4.  
 Range Terror. Sept. 4.  
 Ridin' Streak. Sept. 11.  
 Ridin' the Wind. July 17-Aug. 14-Sept. 4.  
 Secret Orders. Sept. 4.  
 Silk Stocking Sal. Sept. 11.  
 Smiling at Trifles. Sept. 4.  
 Smooth as Satin. Sept. 4-Sept. 11.  
 Speed Wild. July 10.  
 Tearing Thru. Sept. 4.  
 That Devil, Quemado. July 3-July 10.  
 That Man Jack. July 3-Sept. 18.  
 Tough Guy. July 10-Sept. 4-Sept. 11-Sept. 18.  
 Traffic Cop. July 17-Sept. 11.  
 Two Gun Man. Sept. 11.  
 Valley of Bravery. Sept. 11.  
 Vanity's Price. Sept. 11.  
 Wall Street Whiz. July 17-Sept. 11.  
 When Love Grows Cold. July 10-Aug. 21.  
 Wild Bull's Lair. July 10-July 17-Sept. 11.  
 Wild to Go. July 24-Sept. 18.  
 Wyoming Wildcat. July 10-July 24.  
 Yankee Madness. July 3.  
 Youth and Adventure. July 3.

## First National

Abraham Lincoln. July 24.  
 As Man Desires. July 24.  
 Beautiful City. July 10.  
 Bluebeard's Seven Wives. July 31-Sept. 11.  
 Chickie. Sept. 11-Sept. 18.  
 Classified. July 31.  
 Clothes Make the Pirate. July 10-Aug. 21.  
 Dancer of Paris. July 3.  
 Dark Angel. July 3-July 31-Aug. 21.  
 Desert Flower. July 3-Aug. 21.  
 Ella Cinders. July 31-Sept. 11.  
 Fury. July 31.  
 Galloping Fish. July 31.  
 Girl from Montmartre. Sept. 18.  
 Graustark. July 10-July 31-Aug. 21-Sept. 11.  
 Half Way Girl. July 10.  
 Heart of a Siren. Aug. 21.  
 Her Sister from Paris. Sept. 18.  
 High Steppers. Sept. 18.  
 His Supreme Moment. July 31-Aug. 21.  
 Infatuation. Aug. 7.  
 In Hollywood with Potash & Perlmutter. Aug. 21-Sept. 18.  
 Irene. July 10-Aug. 7-Sept. 11-Sept. 18.  
 I Want My Man. Aug. 21.  
 Joanna. Aug. 7-Aug. 21.  
 Just a Woman. Sept. 18.  
 Just Suppose. July 10-Aug. 7.  
 Kiki. Aug. 21-Sept. 18.  
 Knockout. Aug. 7-Aug. 21.  
 Lady Who Lied. Aug. 7.  
 Lilies of the Field. Sept. 4.

## "A Good Theatre"

Pete Egan, manager of the Capitol Theatre, Regina, Sask., has published what he believes to be the definition of "A Good Theatre." It reads:

"A good theatre is something more than a playhouse where good pictures are exhibited. It is a place where good people go to have a good time together. It is a business institution with a good influence upon the community, serving a good purpose by making a good time possible at a moderate price.

"Good equipment, good music and good intentions are essential to the maintenance of the Capitol Theatre or any other good theatre. Good patronage is just one of the rewards. Good friends are a more important one."

Live Wire. Aug. 7-Aug. 28-Sept. 18.  
 Lost World. July 31-Aug. 28-Sept. 18.  
 Mlle. Modiste. July 10-July 31-Aug. 28.  
 Making of O'Malley. Aug. 28-Sept. 18.  
 Marriage Whirl. July 10.  
 Memory Lane. Sept. 11.  
 New Commandment. July 10-Sept. 4.  
 Old Loves and New. Sept. 4.  
 Pace That Thrills. July 31.  
 Painted People. July 17-July 31.  
 Quo Vadis. July 10-July 17.  
 Rainbow Riley. July 17-Aug. 14-Aug. 28.  
 Scarlet West. Aug. 28.  
 Shore Leave. Aug. 14.  
 Soul Fire. July 10.  
 Splendid Road. July 10-Aug. 14.  
 Sweet Daddies. Aug. 14-Sept. 4.  
 Talker. Sept. 4-Sept. 18.  
 Too Much Money. Aug. 14.  
 Voice from the Minaret. Aug. 14.  
 We Moderns. July 24-Aug. 28.  
 What Fools Men. July 24.  
 White Moth. Sept. 18.  
 Why Women Love. Sept. 18.  
 Winds of Chance. Aug. 28.  
 Woman's Place. July 17.

## Fox

Ancient Mariner. Sept. 11.  
 As No Man Has Loved. July 24.  
 Best Bad Man. July 24.  
 Black Paradise. Sept. 18.  
 Cowboy and the Countess. July 3-Sept. 11.  
 Deadwood Coach. Sept. 18.  
 Dixie Merchant. July 24.  
 Durand of the Bad Lands. July 24-Aug. 28.  
 Early to Wed. Sept. 18.  
 East Lynne. July 24.  
 Everlasting Whisper. Aug. 7-Aug. 21-Sept. 4.  
 Everyman's Wife. Sept. 4.  
 Fighting Buckaroo. July 3-Aug. 21.  
 Fighting Heart. Aug. 7.  
 Fool, the. July 10-Aug. 7-Sept. 11.  
 Golden Strain. Sept. 4.  
 Havoc. Aug. 7-Aug. 14-Sept. 4-Sept. 11.  
 Hell's Four Hundred. July 10-Sept. 18.  
 Hunted Woman. Sept. 4.  
 Johnstown Flood. Aug. 14-Sept. 11-Sept. 18.  
 Kentucky Pride. Aug. 14.  
 Lazybones. Aug. 14-Aug. 21.  
 Lightning. July 10-Aug. 14-Sept. 11.  
 Lucky Horseshoe. July 10-Sept. 18.  
 Man Four Square. Aug. 14-Aug. 21-Sept. 18.  
 Man Who Played Square. July 10.  
 My Own Pal. Aug. 14-Aug. 21-Sept. 11.  
 Outsider, the. Aug. 21.  
 Over the Hill. July 10-Aug. 21.  
 Palace of Pleasure. Aug. 28-Sept. 4.  
 Rainbow Trail. July 10.  
 Riders of the Purple Sage. July 10-Aug. 21.  
 Road to Glory. Aug. 21-Sept. 4.  
 Rustling for Cupid. Aug. 21.  
 Sandy. Aug. 21-Sept. 18.  
 Shamrock Handicap. Aug. 21.  
 Siberia. Sept. 11.  
 Silver Treasure. Sept. 11.  
 Thank You. July 31-Aug. 21-Aug. 28.  
 Timber Wolf. July 31.  
 Tony Runs Wild. July 31-Sept. 4.

Trip to Chinatown. July 31.  
 Wages for Wives. July 31.  
 When the Door Opened. July 10-July 31-Sept. 11-Sept. 18.  
 Yankee Senor. July 10-July 31-Aug. 28.  
 Yellow Fingers. July 31.

## Gotham

His Master's Voice. July 10.  
 Overland Limited. July 10.  
 Sign of the Claw. Aug. 28.  
 Silent Pal. Aug. 28.

## Metro-Goldwyn

Along Came Ruth. Sept. 4.  
 Auction Block. July 10.  
 Bandolero. July 10.  
 Barrier. July 24-July 31-Aug. 21-Sept. 11.  
 Beauty Prize. July 24.  
 Beverly of Graustark. July 17-July 24-Sept. 4-Sept. 11.  
 Blackbird. July 17-July 24-Aug. 21.  
 Boob, the. July 24-Sept. 4.  
 Bright Lights. July 10.  
 Brown of Harvard. July 24-Aug. 28-Sept. 11-Sept. 18.  
 Cheaper to Marry. July 10.  
 Circle, the. Aug. 28.  
 Dance Madness. July 24.  
 Devil's Circus. July 10-July 24.  
 Don't, July 24.  
 Exchange of Wives. Aug. 21.  
 Excuse Me. July 24-Aug. 28.  
 Exquisite Sinner. July 24-Aug. 21.  
 Go West. July 17.  
 Great Love. Aug. 21-Sept. 18.  
 His Secretary. July 3-July 24-July 31.  
 Lights of Old Broadway. July 10.  
 Little Robinson Crusoe. July 31.  
 Married Flirts. Aug. 28.  
 Masked Bride. July 31.  
 Merry Widow. July 10-July 17-July 31.  
 Midshipman. July 3-July 31-Aug. 21-Aug. 28-Sept. 11.  
 Mike. July 3-July 10-July 31.  
 Money Talks. Aug. 14-Aug. 28.  
 Monster. July 3.  
 Monte Carlo. July 10-Aug. 21.  
 Mystic, the. July 10-Aug. 14.  
 Never the Twain Shall Meet. July 17.  
 Old Clothes. July 10-Aug. 14-Aug. 21.  
 Only Thing, the. Aug. 14.  
 Paris. Aug. 21.  
 Prairie Wife. July 10.  
 Red Lily. Aug. 28.  
 Road to Mandalay. Aug. 21.  
 Pretty Ladies. July 10-Aug. 14.  
 Proud Flesh. July 10.  
 Romola. July 17.  
 Sally, Irene and Mary. July 10-Aug. 14.  
 Silent Accuser. July 17.  
 Slave of Fashion. Aug. 7-Aug. 14.  
 Soul Mates. July 10.  
 Sun Up. July 10-Aug. 7.  
 Time, the Comedian. Aug. 21-Aug. 28.  
 Torrent (Ibanez). Aug. 7-Aug. 21-Aug. 28.  
 Tower of Lies. July 17-Aug. 28.  
 Unholy Three. Aug. 7.  
 Way of a Girl. Aug. 28.  
 White Desert. July 17.  
 White Sister. July 17.  
 Wife of the Centaur. Aug. 28.  
 Zander the Great. July 10.

## Paramount

Adventure. July 10-Aug. 7-Aug. 21.  
 Air Mail. July 10-Aug. 7-Sept. 4.  
 Aloma of the South Seas. Sept. 18.  
 American Venus. July 10-Aug. 7-Sept. 4.  
 Ancient Highway. Aug. 7.  
 Are Parents People? July 10.  
 Behind the Front. July 10-July 17.  
 Best People. Aug. 17.  
 Big Brother. July 17.  
 Blind Goddess. July 24-Aug. 7-Sept. 11.  
 Border Legion. July 17.  
 Born to the West. July 24-Sept. 18.  
 Cat's Pajamas. Sept. 18.  
 Coast of Folly. July 10-July 24.  
 Cobra. Aug. 21-Sept. 4.  
 Crowded Hour. Aug. 21.



Crown of Lies. Aug. 21-Sept. 18.  
 Dancing Mothers. July 10.  
 Desert Gold. July 24-Sept. 11-Sept. 18.  
 Devil's Cargo. July 10-July 17.  
 Enchanted Hill. July 24-Aug. 28.  
 Fascinating Youth. Sept. 18.  
 For Heaven's Sake. July 24-Aug. 7-Sept. 18.  
 Forty Winks. Aug. 7.  
 Golden Bed. Aug. 7.  
 Golden Princess. Aug. 7-Sept. 18.  
 Good and Naughty. July 10-Sept. 18.  
 Grand Duchess and the Waiter. Aug. 7-Aug. 28-Sept. 18.  
 Grass. Sept. 18.  
 Hands Up. Aug. 28.  
 He's a Prince. July 31.  
 In the Name of Love. July 31.  
 Irish Luck. July 31.  
 It's the Old Army Game. Sept. 11.  
 King on Main Street. July 17.  
 Kiss from Cinderella. July 17-July 31.  
 Let's Get Married. July 31-Aug. 14-Sept. 11.  
 Light of Western Stars. Aug. 14.  
 Little French Girl. Aug. 14.  
 Lord Jim. Aug. 14.  
 Lovers in Quarantine. July 10-Aug. 14.  
 Lucky Devil. Aug. 14.  
 Lucky Lady. July 10-Aug. 14-Sept. 18.  
 Manicure Girl. Aug. 14.  
 Maanequin. July 17-Aug. 14.  
 Mantrap. Sept. 18.  
 Men and Women. Aug. 21.  
 Miss Brewster's Millions. July 17-Aug. 28.  
 Moana. Aug. 14-Aug. 21-Aug. 28-Sept. 4.  
 New Klondike. July 10-July 17-Aug. 21-Aug. 28.  
 New Lives for Old. July 10.  
 Palm Beach Girl. July 10-July 17-Aug. 21-Aug. 28-Sept. 4.  
 Paths to Paradise. July 17-Aug. 21.  
 Pony Express. Aug. 21.  
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 Runaway. July 17-Aug. 7-Aug. 21.  
 Say it Again. Aug. 28-Sept. 11.  
 Sea Horses. July 3-July 17-Aug. 28-Sept. 11.  
 Seven Keys to Baldpate. July 17-Aug. 7.  
 Social Celebrity. July 3-Aug. 7-Sept. 11.  
 Song and Dance Man. July 3.  
 Spaniard. July 31.  
 Splendid Crime. July 31.  
 Stage Struck. July 31.  
 Ten Commandments. Aug. 14.  
 That's My Baby. July 31-Sept. 11.  
 Thundering Herd. Aug. 14-Sept. 4.  
 Too Many Kisses. July 3-July 31.  
 Top of the World. Aug. 21.  
 Trouble With Wives. July 3-July 17.  
 Untamed Lady. Aug. 28-Sept. 4.  
 Vanishing American. July 3-July 17-Aug. 21-Sept. 4-Sept. 11.  
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 Wanderer. Sept. 4.  
 Wet Paint. July 10-Aug. 21-Sept. 4-Sept. 11.  
 Wages of Virtue. Aug. 21.  
 Wild Horse Mesa. July 10.  
 Wild, Wild Susan. Sept. 11.  
 Womanhanded. Sept. 4.  
 Woman of the World. Sept. 4.  
 You Never Know Women. Sept. 18.

## Pathe

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 Black Cyclone. July 24.  
 Devil Horse. Sept. 18.  
 Freshman. July 17.  
 Hot Water. July 17-July 31.  
 King of Wild Horses. July 10.  
 Kivalina. July 31.  
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# HAL ROACH

Swears by all the stars above!

So will you, Mr. Exhibitor, for Hal Roach Comedies mean *business*.

Big names in comedies big in everything but length make big box-office value.





**LUCKY REGGIE!**  
Mr. Denny, the Universal star, is "making love" to Blanche Mehaffey in the Universal-Jewel, "Take It From Me."

**"Barbed Wire" Next  
Pola Negri Picture**

Pola Negri has been assigned a splendid dramatic vehicle in "Barbed Wire," based on Hall Caine's "The Woman of Knock-alo," one of the most dynamic stories to come out of the war. Announcement to this affect comes from B. P. Schulberg, associate producer in control of Paramount's West Coast Studios. Production begins September 19. Rowland V. Lee will direct Miss Negri in the picture, his first since joining Famous Players-Lasky. Miss Negri's current vehicle, "Hotel Imperial," is the finest and most lavish production she has made since "Passion."

**Bebe Daniels in  
"Stranded In Paris"**

Bebe Daniels, has started work on her new Paramount picture, "Stranded In Paris." Arthur Rosson will direct. "Stranded In Paris" is being adapted from the German novel, "Jenny's Escapade." It is a story of a New York girl who, after cutting a wide swath in Paris night life, suddenly finds herself alone and penniless in the French capital. James Hall will play opposite Miss Daniels.

**Denver Full Week Change**  
With "Young April," a De Mille Studio production, as the feature of its first bill, the State Theatre in Denver will inaugurate a new policy on September 8, playing pictures a full week instead of a split week.

**Graduate of Stage**  
Kenneth Thomson, leading man or Marie Prevost in the Metropolitan studio production of "Man Bait," is a stage graduate, having gained his first experience with Ethel Barrymore in "Declasse," six years ago.

**Griffith Assigned to Direct  
Richard Dix in "White Slave"**

D. W. GRIFFITH will direct Richard Dix.  
This star-director combination of unusual interest was announced yesterday by William Le Baron, associate producer of the Paramount Long Island studio. The picture will be "The White Slave," now being adapted by Forrest Halsey from the script of Bartley Campbell's stage play. Carol Dempster will play the leading feminine role. George Bancroft is the only other player cast.



"We are looking forward with the keenest anticipation to the results of this extraordinary combination," LeBaron said. "Mr. Griffith has, we feel, surpassed any of his previous efforts in 'The Sorrows of Satan,' and with such an excellent story as 'The White Slave' and with Mr. Dix in the leading role, we are expecting an even greater picture. For Mr. Dix the role will afford a sharp contrast to his series of farce and light comedy roles and we feel confident that it will take him to new heights of popularity."

Dix is enthusiastic over the plans. He said:  
"I have never worked with Mr. Griffith, but I have always wanted to. And now at last I shall work under him. I'm so glad that I don't care what my billing is or whether I even get my name on the posters. As far as I'm concerned, Griffith is the master."

**Repeat Engagements on Valentino Film**

Repeat engagements on "The Son of the Shiek," Rudolph Valentino's latest production, released by United Artists Corporation, are coming in such number that the biggest problem of the United Artists Exchanges is in judging when prints will be available for additional bookings.  
This was the comment of Cresson E. Smith, general sales manager, Mid-West Division, United Artists, who returned this week from a three weeks' trip that covered Indianapolis, Cincinnati, Louisville, Kansas City, Omaha, Des Moines, Chicago, Minneapolis, St. Paul, Detroit, Cleveland and Columbus.

**California Books Another Columbia**

Following the remarkable success with which Columbia's "Lone Wolf Returns," played to a boxoffice record of \$16,500, the California Theatre, San Francisco, has booked "The Belle of Broadway," the company's second release of the season, starring Betty Compson.  
The California's records show "Lone Wolf Returns" to be the best draw in many months.



**GLORIA SWANSON**  
The newest of the United Artist stars will start work next week on her first independent picture.

**Gloria Swanson  
Ready to Start**

Ian Keith, who has played in several films with Gloria Swanson, has been signed by Miss Swanson for a role in her first United States Picture, as yet untitled.  
Keith is added to a cast that embraces many new faces which Miss Swanson will bring to the screen, including John Boles, who is to be leading man; Hugh Miller, the "Dybbuk" actor who makes his American screen bow; and Andres de Segurola, opera star, who enters films as the impresario in Miss Swanson's first independent production. Also in the cast will be Anders Randolph, pirate leader of Doug Fairbank's "The Black Pirate."  
Miss Swanson will begin work, in New York City, within a few days, on her first United Artists Picture, which Albert Parker will direct. Hugo Ballin is art director and Robert Schable production manager.

**Circuits Booking  
Warner Pictures**

Some of the largest circuits in the country have booked the 26 Warner Winners for next season. Among the latest to contract for the Winners are: Strand Theatre, Louisville, Ky.; Strausberg Circuit, Brooklyn, N. Y.; Griffith Bros. of Oklahoma Amusement Company, for the towns of Shawnee, Guthrie, Okmulgee, Miami, Stillwater, Tonakawa, Bristow, Holdenville, Oklahoma, and Borger and Panhandle, Texas; and the Ascher Levy Circuit, Chicago.

**"The Humdinger"**  
The second Educational-Tuxedo Comedy for 1926-27, featuring Johnny Arthur, has been completed. It is titled "The Humdinger." Anita Garvin, Lucille Hutton and George Davis head the large supporting cast.

**KICK-OFF FOR A GOAL**

**COLLEGE DAYS**

**ONE OF THE 20 from TIFFANY**

**EXCHANGES EVERYWHERE**



# Short Feature Magazine

*A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch*

*Edited by Charles Edward Hastings*



A scene from "Uppercuts," the Educational Christie Comedy, starring Jack Duffy (third from the left in this shot!). Walter Graham directed this funny film.

## Pathe Releases Week of Sept. 26

Ben Turpin and Alice Day share two-reel comedy starring honors on Pathe short feature program for week of September 26. Mack Sennett presents Ben Turpin in "The Prodigal Bridegroom" and Alice Day in "The Perils of Petersboro."

Other releases for the week are the third chapter of the Pathe-serial, "The Fighting Marine," Pathe Review Number 39, "Watered Stock," one of Aesop's Film Fables; Topics of the Day Number 39; "Joseph the Ruler," one of the "Pilgrimage to Palestine" series; and issues Numbers 80 and 81 of Pathe News.

## Advertising "Carrie" Series in Big Way

Max Fleischer, producer of the "Carrie of the Chorus" two-reel comedies, released by Red Seal Pictures, has approved an advertising campaign on the series. The campaign was laid out by Hank Linet, and was begun on the first of the series "Morning Judge" in all the national and many regional trade papers. So marked was the returns from the advertisements that appeared during the past several weeks, that Mr. Fleischer is ready to go ahead on the same basis for the rest of the series.

### Fox "Short" A Hit

"Around the World in 10 Minutes," Fox Films single reel Variety subject, scored a decided hit at the Mark Strand Theatre, in New York, where is played during the week beginning Sept. 5th.

## Short Feature Studios Reflect Public's Enthusiasm—Hammons



"The increasing recognition accorded to the Short Feature by exhibitors and critics is reflected most noticeably in an increased enthusiasm at the short subject producing studios, according to Mr. E. W. Hammons, President of Educational Film Exchanges, Inc., who returned to New York a few days ago after his usual summer visit to the studios in Los Angeles producing for the Educational program.

"In spite of the inroads of vaudeville which have taken up much time in some picture theatres," said Mr. Hammons, "the general tendency of exhibitors everywhere has been to use their best short subjects to better advantage, giving them better presentation and better exploitation, and the observers of the press have unquestionably adopted a new attitude toward these briefer pictures, as is reflected in a larger number of editorial comments and reviews appearing in the press everywhere.

"The effect of this on the producing forces all the way from studio men and senior directors to extras is almost amazing. The final result as far as production is concerned is certain to be a still greater increase in the quality and box-office value of short features during the season just beginning.

"The Educational Studios and the Christie Studios with their recent improvements rank with the largest and best of the production plants on the West Coast. On my visit I found both these great studios going at full blast with bigger staffs at work than they have ever employed heretofore. New stars are being added to the leading comedy performers at both studios, and at the Educational Studios the directorial staff has just been increased by the addition of two men who rank among the finest directors in the comedy field. Bigger sets are being used, more money is being spent generally on production and there is an air of activity and enthusiasm that surpasses anything that I have ever found there before."

## Sennett and Roach in Spotlight as Producers of Popular Comedies

Mack Sennett and Hal Roach, those indefatigable producers of comedies for Pathe release, are very much in the spotlight these days.

Sennett is again bringing his famous Bathing Girl Beauties back into the glare of publicity and on this occasion the screen mermaids are featured on their own in a new two-reel laugh provoker, which Sennett has produced for Pathe release. The Bathing Girl story, not as yet titled, presents in its cast Mildred June, Thelma Hill, Mary Mabery, Matty Kemp, Barney Hellum, Dave Morris, and J. Cooper. Earl Rodney and Lonnie Dorsa directed, and B. Williams cranked the camera.

The "Jimmy Smith" unit, featuring Raymond McKee, Ruth Hiatt and Mary Ann Jackson, is in the midst of production on another domestic troubles comedy, which is being filmed under the direction of Alf Goulding and Harry Connert. The "Smith's" in this number are seen on a visit with relatives, and much hilarious comedy is supplied by the trio, with the assistance of Andy Clyde, Barbara Tennant, Irving Bacon and Captain, the talented canine star.

Sennett's all star comedy company is busily engaged in the filming of a highly humorous restaurant comedy, with directors Eddie Cline and Joe Bordeaux at the megaphone. Madeline Hurlock, Billy Bevan, Ruth Taylor and Wm. Stanley Blystone appear in the leading roles of this offering.

Harry Edwards and Ray McCarey are directing the inimitable Ben Turpin in another of this comedian's side-splitting films, in which the wavy-eyed comic is supported by such popular comedy players as Alma Bennett, Bud Jamison, William McCall and Irving Bacon.

Negotiations have just been completed whereby Hal Roach becomes the owner of a large ranch near Los Vegas, Nevada, which he expects to convert into a "dude ranch" de luxe.

Roach, who is an ardent sportsman, states the ranch is located in the heart of a veritable hunters' paradise, and that fishing conditions are ideal.



**WILLIAM F. CLARKE**

Who returned from Europe, recently, and who awaits a print of "The Third Round of Bulldog Drummond," which Cranfield and Clark, a short subject house, will release in seven reels. Jack Donohue, of Charlot's Revue, is starred.

## "Guess Who" Contest In Kansas City, Mo.

Arrangements have been completed by Pliny P. Craft, special representative of Artclass Pictures Corporation, for a "Guess Who" contest in Kansas City, Mo.

The Journal-Post of Kansas City will sponsor a contest of six weeks duration. Craft has successfully exploited "Guess Who" in Milwaukee, where twenty-three theatres presented this contest film simultaneously, day and date. The Kansas City showing is in addition to those already successfully conducted in Denver, Boston, Dallas, Detroit and other key spots.

## "The Collegians" Ready to Go

"The Collegians," hailed as among the most ambitious two-reelers ever attempted by Universal, and which will include ten comedies of college life written by Carl Laemmle, Jr., will reach the screen October 18th, it has just been announced by Lou B. Metzger, general sales manager for Universal. They will be released one every two weeks.

The first of the series recently had a pre-release tryout in a Yonkers, N. Y. first-run house and the exhibitor praised warmly. The series is being re-



# "BIG BOY"



*A great box-office  
bet in the new*

HIS latest work stamps "Big Boy" as the greatest baby star the screen has ever produced.

Here's a two-year-old youngster with an almost uncanny ability as an actor, whose antics will tug at the heartstrings of every man and woman, and bring roars of laughter from them as well as from the kids.

*E. W. Hammons* presents

# "MY KID"

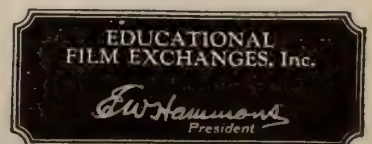
"That precocious kid with the derby and the big shoes does his best work thus far. 'Big Boy' is without doubt a wonder for his years, and does some bits that would do credit to a full grown star . . . This offering is going to make a host of new friends for the baby star . . . A fine comedy for any type of house."

—FILM DAILY

"This particular one of the 'Big Boy' series is delicious . . . Entertaining, whimsical, convincing and any other laudatory adjectives you wish to use, is 'My Kid.'"

—MOVING PICTURE WORLD

## Juvenile - COMEDIES -



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A talented line-up appears in Stern Brothers' "The Newlyweds and Their Baby," as you see by gazing, left to right, at Etylre Clair (Mrs. Newlywed), Jed Dooley (Daddy), Snookums (the baby); and the same applies to the Buster Brown series, Arthur Trimble, Doreen Turner and Pete being shown together; then there's Sid Saylor of "Let George Do It," Charles King, "The Excuse Maker," and Wanda Wiley, stunt comedienne. A Universal release.

THE long-heralded 1927-1928 comedy product of the Stern Film Corporation, promised by the Stern Brothers as an entirely new line-up of high grade two reelers, made and to be marketed in series, was launched this week, when all Universal Exchanges officially began the release of the several groups of pictures included in the new year's supply of Stern Brothers Comedies.

Differing widely from past years, the new Stern Brothers product consists of four series of thirteen two-reelers each and one series of twelve. The latter is the new Buster Brown series, which has been elevated to the rank of a Junior Jewel series and which is being released by Universal on the same plane as such unusual box-office successes as "The Leather Pushers."

The other four series, the comedies of which are to be alternated in their release, combine to give a total of 52 pictures for the year, or equivalent to one a week for the many exhibitors who have signed up for the entire array of Stern Brothers two-reelers.

**ALL NIGHT LONG.** (Pathe Comedy). Star, Harry Langdon. A knockout comedy; will bring the laughs. The best Langdon we have played. Tone good. Mitchell Conery, Conoat Projection Service, Menands, New York.

**BEAR CATS.** (Educational Juvenile). Can't give this one much, as it was similar to so many other kid comedies shown this season. Tone O.K. Weak appeal. Sunday, yes. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**BRAVE AND BAD MEN.** (Vitaphone-Warner Bros.—comedy). Star, Larry Semon. This is an old, old Semon two-reeler. It hasn't quite the value of his final two-reelers, nevertheless the kids about yelled the roof off, as only Semon can seem to make them. Good tone and appeal and yes for Sunday. Draw village and rural class, town 400. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

**CAT'S WHISKERS.** (F. B. O.) A good reel that the kiddies like. Play them occasionally, and they seem to be appreciated by both young and old. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**CHARLESTON IN SIX LESSONS.** It may be that it paid to run it six or eight months ago; at present a single-reel comedy will do as much. However, it will not hurt your program. Draw miners, town about 1,000. Admission 10-25. Arch Cata-

## Stern Brothers Launch New Comedy Product

The four series of thirteen comedies each are "The Newlyweds and Their Baby" series, the "Let George Do It" series, the "What Happened to Jane" series and "The Excuse Maker" series. All are being made with first-class stars and players and under the direction of men who have made names for themselves in the comedy field.

The new Stern Brothers series are the result of an entire change in production policy by that concern during the past six months. Not only was it decided to confine production to series of group comedies instead of a week-to-week output, but elaborate means were taken to turn out two-reelers of superior quality and unprecedented box-office value.

As evidence of this, the following important acquisitions of screen material are cited: An extension of the Buster Brown rights, the motion picture rights to two of the popular newspaper cartoon strips of the noted comic artist George McManus, the two

strips being "The Newlyweds and Their Baby" and "Let George Do It," which have appeared in newspapers all over the world, and the special writing of first class stories for "The Excuse Maker" Series and the "What Happened to Jane" series.

"The Newlyweds and Their Baby" series deals with the three comedy characters, Mr. and Mrs. Newlywed and their baby, Snookums, known to children and grown-ups all over the world through the McManus cartoons. The baby is played by an impish little rascal, new to the screen, selected after more than 1,000 children were brought to the Stern Brothers studios following a radio appeal for a child to play Snookums.

The "Let George Do It" series is based on the McManus cartoons which depict a boobish fall-guy always getting the rough end of the deal and used as a cats-paw by everyone. This part is taken in the Stern Brothers comedies by Sid Saylor, already popular as a screen

comedian. His work is said to fit the role like a glove.

"The Excuse Maker" series has to do with a young man of the soda-water sheik type whose Lothario tendencies continually get him into trouble with his sweetheart's mother or father, and later the series, with his father-in-law.

The "What Happened to Jane" series was built up around the theme of a young girl and her escapades and love affairs under the nose of an irascible father. Wanda Wiley has been featured as the girl in most of those already made for this series.

The Stern Brothers, Julius and Abe, president and vice-president respectively of the Stern Film Corporation, did not stop with the purchase of high powered material and the engagement of popular stars and players, in their plan to turn out a product second to none. They also went far afield in the acquisition of comedy directors. In addition to Gus Meins, who directed the first series of Buster Brown comedies and who has since created a distinct niche for himself in the comedy hall of fame by his work with the new Buster Browns and "The Newlyweds and Their Baby" comedies, the Sterns obtained the service of such well-known and reputed comedy directors as Francis Corby, Charles Lamont, Scott Pembroke and Sam Newfield.

## Straight From the Shoulder, Jr.

Edited by Van  
Reports on Short Subjects from Exhibitors

lano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

**FELIX ON THE JOB.** (Educational—cartoon). The youngsters are greeting these with applause when they see them on the screen. Everybody seems to enjoy the appearance of Felix the Cat on the screen. Good tone and appeal. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**FIGHTING HEARTS.** (F. B. O. Series). Have just finished this series, and while it is worth showing it is not as good here as some of the earlier F. B. O. series. There is too much sameness to the episodes. Tone O.K. Fair appeal. Sunday, yes. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**GREEN ARCHER.** (Pathe Serial). Stars, Allene Ray, Roy Miller. Probably as good as—if not the best—serial on the market. Draw town and farm class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

**HERE COMES CHARLIE.** (Educational Comedy). Star, Lloyd Hamilton. The people here did not take to this comedy at all in spite of the fact that Educational Comedies as a whole are considered the best on the market by my bunch. The picture is not funny—it is just silly. Draw all classes, town 3,000. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**HOME CURED.** (Educational—comedy). Star, Johnny Arthur. By the number of laughs received while showing, I judge it a good comedy. Virginia was in this one and that helped. Tone and appeal good. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**KINOGRAMS.** (Educational—Magazine). Always interesting to our crowds. They only carry news, and not propaganda. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**PAT'S PATENT.** (Producers Comedy). Star, Charley Murray. If you haven't played this

series of twelve All-Star comedies that Producers have, get them right now. They star Charley Murray, who is some box office bet after his last few feature pictures. The comedies will please Murray fans and bring more laughs than most two-reel comedies being released today. Mitchell Conery, Conoat Projection Service, Menands, New York.

**PLANE JANE.** (F. B. O. Series). Star, Alberta Vaughn. This is number three of the "Fighting Hearts." This is the best number so far. Good appeal. Yes for Sunday. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

**SHORE SHY.** (Educational Comedy). Some laughed, others yawned. Not much of a comedy. In fact, none of Dooley's two-reelers have been successful here. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**YOUR HUSBAND'S PAST.** (Pathe Comedy). An excellent sleep producer sold to us as a comedy. Not a single gigue was heard. Tone O.K., but no appeal. Sunday, yes. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


For last-minute news of the exhibitors, turn to the color sections "up front."



# Reviews of Little Pictures with a Big Punch

## "The Radio Bug"

(Educational—One Reel)



Radio fans especially should find this knockabout slapstick version of the troubles of a radio fan in installing a set decidedly amusing. Before everything is O. K., the house is a total wreck with rain pouring in and the radio calmly announcing fair weather. The situations are, of course grossly exaggerated but they are good for a number of laughs and it should prove a popular offering. Phil Dunham pictured here, Clem Beauchamp and Fay Gallagher are in the cast.—C. S. Sewell.

## "Missing Links"

(Educational—One Reel)

As with the two previous issues of the series of "Life" cartoon comedies, this one is a burlesque on the "villain-trying-to-thwart-romance" type of melodrama. Mike, the hero, is a butcher boy and serenades Myrtle by playing tunes on his stock of meat and utensils. High-Hat-Harold, the villain, substitutes a trained eel for a string of frankfurters and then kidnaps Myrtle but Mike effects a timely rescue of his beloved.—C. S. Sewell.

## "Watered Stock"

(Pathe—One Reel)

FARMER ALFALFA with the aid of his horse waters his stock of milk in this Aesop's Fable cartoon, the mouse in an auto has an encounter with the cat and the whole drove of felines steal all of the milk from the wagon and have a great time, thoroughly trouncing both the farmer and an officious boob policeman. This number is typical of Paul Terry's amusing cartoons.—C. S. Sewell.

## "Bull's Eye"

(Pathe—One Reel)

POINTING out that hitting the "bullseye" demands accuracy of vision and muscular control, Grantland Rice in this interesting Sportlight devotes considerable footage to modern archery. There are also similar scenes of warships firing at target, women on a rifle range, fishermen casting a "fly" into a tin can and a marvelous exhibition of fancy playing on a pocket billiard table by the expert St. Jean.—C. S. Sewell.

## "The Non-Stop Bride"

(Fox—Two Reels)



"Borrowing" a horse when his auto breaks down, Gene Cameron is pursued by a quartet of roughnecks, dons a girl's dress and is aided by a pretty girl to escape but finds himself in the home of the roughs who fall in love with him as a girl while the girl falls for him as a boy. His pal, played by Arthur Housman gets in bad and is being hanged when the hired girl saves him. There is a lot of amusing comedy here and while a hanging would seem a gruesome subject for comedy, director Jess Robbins, pictured here, manages to get a lot of laughs out of his handling of this sequence.—C. S. Sewell.

## "The Jelly Fish"

(Educational—Two Reels)



Educational introduces a new featured comedian in this comedy, Frank Pangborn, who is cast as a spineless bashful chap. The girl's father says he will have no jelly-fish in his family so Frank's aunt tells what a bold pirate his great-grandfather was and with sudden courage Frank pulls cave-man stuff and runs away with the girl. The comedian also appears as his bold ancestor in scenes aboard in which the regular pirate stuff is burlesqued. The subject is amusing and should please the average spectator.—C. S. Sewell.

## "The Charleston Queen"

(Pathe—One Reel)



The rivalry of the mouse and the cat for the affection of a lady mouse who is a Charleston queen are amusingly developed by Cartoonist Terry in this Aesop's fable. The cat, turned down, kidnaps the heroine and the mouse aided by dog cops on motorcycles follow them, and finally in a novel scene where the shadows of the mouse and dog are of enormous size they fight it out until the mouse emerges as the winner.—C. S. Sewell.

## "Churchyards of Old America"

(Red Seal—One Reel)

THIS IS THE first issue of a dealing with humorous inscriptions found on tombstones in old American churchyards. Each is presented as a close-up of the individual tombstone showing the strange wording. While there are a number of laughs it is a question as to how the public will react to humor based on such a subject.—C. S. Sewell.

## "Olga's Boatman"

(Universal—One Reel)



Jane Reid, pictured here, is co-starred with Neely Edwards in this Blue Bird comedy which deals with the rough and tumble tactics of a band of real estate salesmen to make a sale. Neely, left at the post, is aided by a pretty girl in an auto and being late is fired, but the girl, the prospective customer gives him the sale and marries him. The title comes from the fact that when the auto stalls he pulls it down the road.—C. S. Sewell.

## "Flaming Ice"

(Educational—One Reel)



The second of the Life Cartoon Comedies, like the first is a burlesque on the help - save - the - girl - from - the - villain type of melodrama. This time, villain manufactures ready-cut bungalows and makes a set for one of his lady customers, chasing her on the ice floes, but hero rescues her at the brink of the falls by climbing up them on waterwings. Animals appear as the characters and the familiar "meller" situations have been cleverly and humorously travestied.—C. S. Sewell.

## Pathe Review 38

(Pathe—One Reel)

HEADING THIS REVIEW is a camera novelty "Feet—Her's and His'n" depicting the development of a romance by showing only the feet of the two characters. Another installment of the expedition of Count de Prorok takes them to the place where they begin to find evidences of previous races of men.—C. S. Sewell.

## "Bromo and Juliet"

(Pathe—Two Reels)



This Charley Chase offering might appropriately be termed a "liquid" comedy for the Scotch that he imbibes and an external wetting which causes a swelling of the sponges with which he pads his legs, are responsible for the majority of the laughs sprinkled through the two reels. Aiding his prospective father-in-law, Charley gets tipsy and followed by a cop, gums up the balcony scene from Romeo and Juliet and other Shakesperian acts, but he puts pep into the amateur show and proves a hit. William Orlamond and Oliver Hardy, pictured here, assist in the fun-making, and Corliss Palmer is the girl.—C. S. Sewell.

## "Which Is Which?"

(Universal—Two Reels)



Another issue of the Stern Brothers "Excuse Maker" series featuring Charles King. To save himself from arrest for speeding, Charlie has a man arrested as a crook and he is identified as a noted bank robber. He turns out to be Charlie's girl's father. The real crook appears and there is a lot of laughable knock-about farce comedy mix-ups between the pair with Charlie continually pounding his prospective father-in-law. The real crook is finally subdued and Charlie is forgiven. Up to the standard of this amusing series.—C. S. Sewell.

## "Smith's Landlord"

(Pathe—Two Reels)



More adventures of the "Jimmy Smith" series featuring Raymond McKee, Ruth Hiatt and little Mary Ann Jackson. Between the dog chasing the landlord and the baby filling the house with chickens, a cow and a goat, the Smiths have to move and after trudging miles move into a house only to find they have the same landlord. A little joy-water straightens matters out and everyone is hilariously happy. There are a number of laughs in this comedy growing out of the ludicrous situations.—C. S. Sewell.



# Quick Reference Picture Chart

*Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films*

Notice the Improvement in Arrangement!

## ARTCLASS PICTURES CORP.

Kind of Picture	Review	Feet
1925		
On the Go (Buffalo Bill, Jr.).....	Western	4,825
Reckless Courage (Buddy Roosevelt).....	Thrill western	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.).....	Thrill drama	5,000
Yearin' Loose (Wally Wales).....	Stunt western	5,000

## ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
1925		
Fifty-Fifty (Hampton-L. Barrymore).....	Drama	Aug. 1.. 5,550
Keep Smiling (Monty Banks).....	Comedy	Aug. 1.. 5,400
Camille of Barbary Coast (O. Moore-Busch).....	Drama	Aug. 1.. 5,308
Never Weaken (Harold Lloyd).....	Reissued comedy	Aug. 1.. 3,000
1926		
The Skyrocket (Peggy H. Joyce).....	Drama	Jan. 23.. 7,350
Counsel for the Defense (Compton).....	Human int. melo.	Feb. 13.. 6,622
Pinch Hitter (Glenn Hunter).....	College baseball dr.	Feb. 20.. 6,250
Lovers' Island (Hampton-Kirkwood).....	Romantic melodrama	Feb. 27.. 4,624
Hearts and Fists (John Bowers).....	Logging camp melo.	Mar. 6.. 5,438
North Star (Strongheart).....	Dog melodrama	Mar. 6.. 4,715
Shadow of the Law (Bow).....	Crook melo.	Mar. 20.. 4,526
White Mice (Jacqueline Logan).....	Romantic melo.	Mar. 27.. 5,412
Broadway Boob (G. Hunter).....	Comedy drama	Apr. 3.. 5,683
Nut-Cracker (Horton-Busch).....	Farce Comedy	April 17.. 5,786
Two Can Play (Clara Bow).....	Drama	Apr. 24.. 5,465
The Highbinders (W. T. Tilden).....	Melodrama	May 8.. 5,486
The Big Show (Lowell).....	Circus drama	May 15.. 5,385
Galloping Cowboy (B. Cody).....	Western	May 22.. 6,639
Earth Woman (Mary Alden).....	Drama	May 29.. 5,830
Rawhide (Buffalo Bill, Jr.).....	Mystery-western	June 5.. 4,460
Dangerous Dub (Buddy Roosevelt).....	Western	July 31.. 4,472
Twisted Triggers (Wally Wales).....	Action western	Aug. 7.. 4,470
Carnival Girl (Marion Mack).....	Melodrama	Aug. 14.. 4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....	Western comedy-melo.	Aug. 21.. 4,460
Hidden Way (Mary Carr).....	Crook melodrama	Aug. 28.. 5,919
Code of the Northwest (Sandow).....	Dog-melodrama	Sept. 11.. 3,965

## ASTOR DISTRIBUTING CORPORATION

Kind of Picture	Review	Feet
Business of Love (Horton).....	Comedy-drama	6,038
The Shining Adventure (Marmont).....	Drama	5,128
The Wrongdoers (Barrymore).....	Melodrama	5,424

## BANNER PRODUCTIONS

Kind of Picture	Review	Feet
The Man Without a Heart.....	Novak-Harlan	Aug. 2- 6,000
Those Who Judge.....	All star	Aug. 2.. 5,700
1925		
Daughters Who Pay.....	All star cast.	May 30.. 5,800
Wreckage (May Allison).....	Drama	Sep. 5.. 5,924

## C. C. BURR

Crackerjack (Hines).....	Typical comedy	May 23.. 6,700
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## CHADWICK PICTURES CORP.

The Bells (L. Barrymore).....	Drama	
Blue Blood (G. Walsh).....	Action romance	

Kind of Picture	Review	Feet
Paint and Powder (E. Hammerstein).....	Stage life drama	Oct. 17.. 7,000
Some Pun'kins (Chas. Ray).....	Rural comedy-drama	Dec. 26.. 6,500
1926		
Perfect Clown (Larry Semon).....	Feature comedy	Jan. 2.. 5,700
Prince of Broadway (G. Walsh).....	Prize ring drama	Jan. 9.. 5,800
Count of Luxembourg (G. Walsh).....	Romantic drama	Feb. 27.. 6,400
Transcontinental Limited (all star).....	Railroad melodrama	Mar. 6.. 6,400
Devil's Island (Frederick).....	Mother-love drama	Aug. 28.. 6,900

## COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove).....	Crook melodrama	July 31.. 5,750
Belle of Broadway (Compton-Rawlinson).....	Romantic Drama	5,675
Sweet Rosie O'Grady (S. Mason).....	Comedy drama	5,500
Fight to the Finish (W. Fairbanks).....	Comedy drama	Aug. 21.. 4,603
Screen Snapshots.....	Three issues	Aug. 28.. 1,000

### Waldorf

Enemy of Men (Revier).....	Drama	5,507
Price of Success (Lake-Glass).....	Drama	5,567
Sealed Lips (Revier).....	Drama	5,613
When Husbands Flirt (Revier).....	Comedy drama	5,505
Fate of a Flirt (Revier).....	Comedy drama	5,793

### Perfection

Fighting Youth (W. Fairbanks).....	Melodrama	4,781
Speed Mad (W. Fairbanks).....	Racing melodrama	4,441
New Champion (W. Fairbanks).....	Boxing melodrama	4,498
Great Sensation (W. Fairbanks).....	Melodrama	4,470
Fight to the Finish (W. Fairbanks).....	Fight melodrama	4,514
Handsome Brute (W. Fairbanks).....	Police drama	4,779

## CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....		2,000
International Twelve.....		
Novelty Twelve.....		1,000
Famous Paintings.....	De Luxe dramas	2,000
Real Charleston.....	Lesson novelty	April 24.. 2,000
The Angelus.....	Drama de luxe	May 15.. 2,000
Wooden Shoes.....	"International"	May 8..

## EDUCATIONAL FILM CORP.

Kind of Picture	Review	Feet
1925		
Cheap Skates (Conley).....	Jack White prod.	Dec. 12.. 2,000
Bachelor's Babies.....	Juvenile comedy	Dec. 12.. 2,000
What's Up (Bowes).....	Cameo comedy	Dec. 12.. 1,000
Weak But Willing.....	Walter Hires comedy	Dec. 19.. 2,000
Yes, Yes Babette (Vernon).....	Christie comedy	Dec. 19.. 2,000
Felix the Cat at Rainbow's End.....	Cartoon	Dec. 26.. 1,000
1926		
A Salty Sap (Dooley).....	Christie comedy	Jan. 2.. 2,000
Live Cowards (St. John).....	Mermaid comedy	Jan. 2.. 2,000
Hodge-Podge No. 40.....	Howe scenic	Jan. 9.. 1,000
My Stars (Arthur).....	Tuxedo comedy	Jan. 23.. 2,000
Felix the Cat Kept on Walking.....	Sullivan cartoon	Jan. 23.. 1,000
Parisian Modes in Color.....	Special	Jan. 30.. 1,000
Brotherly Love (Bowes).....	Comedy	Jan. 30.. 1,000
For Sadie's Sake (Adams).....	Comedy	Feb. 6.. 2,000
Be Careful, Dearie (Joe Moore).....	Cameo comedy	Feb. 6.. 1,000
Felix the Cat Spots the Spook.....	Sullivan cartoon	Jan. 30.. 1,000
Careful, Please.....	Hamilton comedy	Feb. 13.. 2,000
Run Tin Can (Burns-Steadman).....	Christie comedy	Feb. 20.. 2,000
Sea Scamps.....	Juvenile comedy	Feb. 20.. 2,000
Page Me (Vernon).....	Comedy	Feb. 27.. 2,000
Keep Trying (Bowes).....	Cameo comedy	Mar. 6.. 1,000
Hold Your Hat (St. John).....	J. White prod.	Mar. 13.. 2,000
Light Housekeeping (Conley).....	Christie comedy	Mar. 20.. 2,000
Wireless Lizzie (Heirs).....	Christie comedy	Mar. 20.. 2,000
Home Cured (Johnny Arthur).....	Comedy	Mar. 27.. 2,000
Don't Stop (Bowes).....	Cameo comedy	Mar. 27.. 1,000
Whoa Emma (Adams).....	Christie comedy	Mar. 27.. 2,000
Felix Fans the Flames.....	Sullivan cartoon	Mar. 27.. 1,000
Felix Laughs It Off.....	Sullivan cartoon	Mar. 27.. 1,000
Quick Service (Bowes).....	Cameo comedy	Mar. 27.. 1,000
Fool's Luck (Lupino Lane).....	Comedy	Apr. 3.. 2,000
Dancing Daddy (Jack Duffy).....	Christie comedy	Apr. 10.. 2,000
Congress of Celebrities.....	Hodge-Podge	Apr. 10.. 1,000
Felix Weathers the Weather.....	Sullivan cartoon	Apr. 10.. 1,000
Nobody's Business (Hamilton).....	Comedy	Apr. 24.. 2,000
Tonight's the Night (Bowes).....	Cameo comedy	Apr. 24.. 1,000
Lest We Forget.....	Free to exhibitors	Apr. 24.. 1,000
Felix the Cat Uses His Head.....	Sullivan cartoon	May 1.. 1,000
Broken China (Vernon).....	Christie comedy	May 8.. 2,000
Felix Misses the Cue.....	Sullivan cartoon	May 8.. 1,000
The Vision.....	Technicolor drama	May 15.. 5,000
Mr. Cinderella (Arthur).....	Tuxedo comedy	May 22.. 2,000
Shore Sky (Dooley).....	Christie comedy	May 22.. 2,000
Somebody's Wrong (Bowes).....	Cameo comedy	May 22.. 1,000
Gimme Strength (Adams).....	Christie comedy	May 29.. 2,000
Neptune's Domain.....	Hodge-Podge	June 5.. 1,000
Going Crazy (Conley).....	Mermaid comedy	June 5.. 2,000
Felix Braves the Briny.....	Sullivan cartoon	June 12.. 1,000
His Private Life.....	Kind of Picture	Review
Tin Ghost (Conley).....	Lupino Lane comedy	June 12.. 2,000
Hodge-Podge.....	Mermaid comedy	June 12.. 2,000

## About That Buck for Accuracy—

**W**E'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

And, as you know, prints differ **SOME** in different places—**BUT**—just wise us up when they're **REAL ERRORS**. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.



# How Do You Like Separation Idea?

Who's Boss? (G. Davis)	Lyman Howe subject	June 19.	1,000
Papa's Pest (Steadman-Burns)	Cameo comedy	June 19.	1,000
Bear Cats	Christie comedy	June 19.	2,000
Till We Eat Again (Vernon)	Juvenile comedy	June 26.	2,000
Fresh Faces (Hiers)	Christie comedy	June 26.	2,000
Nothing Matters (Hamilton)	Hiers' comedy	June 26.	2,000
Creeps	Comedy	June 26.	2,000
Felix in Tale of Two Kitties	Mermaid comedy	June 26.	2,000
Hold 'Er, Sheriff (Bowes)	Sullivan cartoon	June 26.	1,000
Hitchin' Up (Hiers)	Cameo comedy	July 3.	1,000
Felix Scoots Through Scotland	Hiers comedy	July 3.	2,000
Meet My Dog (Bowes-Virg. Vance)	Sullivan cartoon	July 3.	1,000
Hodge Podge	Cameo comedy	July 3.	1,000
Chase Yourself (Adams)	Lyman Howe mag.	July 10.	1,000
Who's My Wife	Comedy	July 10.	2,000
Felix Rings the Ringer	Jack White prod.	July 10.	2,000
School Daze	Sullivan cartoon	July 17.	1,000
Hanging Fires (Bowes)	Sullivan cartoon	July 24.	1,000
Honest Injun (Arthur)	Comedy	July 24.	2,000
Who Hit Me? (St. John)	Comedy	July 24.	2,000
Mister Wife (Burns)	Christie comedy	July 31.	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31.	2,000
Solid Gold	Jack White comedy	Aug. 7.	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7.	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7.	2,000
Curiosities	Sideshow folk	Aug. 14.	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14.	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14.	2,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28.	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28.	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28.	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28.	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4.	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4.	2,000
The Blue Boy	Romance prod.	Sept. 4.	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11.	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11.	2,000
Sons of the Surf	Bruce scenic	Sept. 11.	1,000

## EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
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## FILM BOOKING OFFICES OF AMERICA

Short Subjects			
1925			
Peaceful Riot (Summerville)	Comedy	Dec. 26.	2,000
Pike's Pique (Vaughn)	Adventure of Mazie	Dec. 26.	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26.	2,000
Leopard's Spots	Bray unnatural history	Dec. 26.	1,000
Features			
1926			
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2.	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6.	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13.	5,129
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20.	6,500
Traffic Cop (Flynn)	Policeman romance	Feb. 27.	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17.	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24.	5,149
Fighting Boob (Bob Custer)	Western	May 1.	4,549
Wild To Go (Tom Tyler)	Western	May 8.	4,576
The Imposter (Brent)	Crook melodrama	May 15.	5,457
Iale of Retribution (L. Rich-Frazier)	Melodrama	May 26.	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5.	5,510
Hands Across the Border (Thomson)	Action western	June 12.	5,367
Valley of Bravery (Custer)	War western	June 19.	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26.	5,486
Jade Cup (Brent)	Crook melodrama	July 3.	3,656
Dead Line (Bob Custer)	Western	July 10.	5,000
Masquerade Bandit (Tom Tyler)	Western	July 17.	4,301
Bigger Than Barnum's (star cast)	Melodrama	July 17.	5,491
Two-Gun Man (Fred Thomson)	Western	July 24.	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31.	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7.	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7.	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14.	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21.	5,340
One Minute To Play	Red Grange special	Aug. 28.	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4.	6,931

Short Subjects			
1926			
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13.	2,000
On the Air	Fat men comedy	Feb. 20.	2,000
Mummy Love (Evelyn Brent)	Comedy	Feb. 27.	2,000
Toll Your Own (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Main Jane (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Rock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Dietrich's Plumes	Bray cartoon	May 15.	1,000
Wild West	Bray cartoon	May 22.	1,000
Pelican's Bill	Bray cartoon	May 29.	1,000
Smouldering Tires	Fighting Hearts	June 5.	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12.	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19.	1,000
Lightning Slider	Fighting Hearts	June 26.	2,000
Three of a Kind	Standard comedy	June 26.	2,000
Pat's Whiskers	Bray cartoon	June 26.	1,000
Big Charade	Fighting Hearts	June 26.	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10.	1,000
Black and Blue Eyes	Comedy		
Up and Wooping	Fighting Hearts	July 17.	2,000
When Sally's Irish Rose	Fighting Hearts	July 24.	2,000
Magician	Bray Dinky-Doodle	July 31.	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31.	1,000
Vedding Daze (Alexander)	Comedy	Aug. 7.	2,000
Jumping Babies (L. Sargent)	Comedy	Aug. 7.	2,000
It's Swell That Ends Swell	Fighting Hearts	Aug. 14.	2,000
Jack Fire (Fat trio)	Comedy	Aug. 21.	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28.	2,000
The Army	Bray cartoon	Sept. 11.	1,000

## FIRST NATIONAL

Kind of Picture	Review	Feet
1925		
Chickie (Mackail)	Drama	May 9. 7,767
Soul Fire (Barthelmess)	Emotional drama	May 16. 8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23. 7,861
Necessary Evil (Lyon-Dana)	Drama	May 30. 6,837
Just a Woman (Windsor-Tearle)	Drama	June 6. 6,263
Desert Flower (C. Moore)	Comedy drama	June 13. 6,837
White Monkey (La Marr)	Society drama	June 20. 6,121
Making of O'Malley (Sills)	Police romance	July 4. 7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18. 7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25. 7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8. 7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15. 6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29. 9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5. 7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12. 7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19. 7,311
Graustark (Norma Talmadge)	Romance	Sep. 26. 5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3. 6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10. 7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 17. 7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24. 6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31. 6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7. 6,880
Beautiful City (Barthelmess)	Melodrama	Nov. 14. 6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 21. 6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 28. 6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5. 6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12. 6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 19. 8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 26. 7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26. 7,900

			1926
Bluebeard's Seven Wives (star cast) .....	Comedy-satire .....	Jan. 2.	7,774
Infatuation (C. Griffith) .....	Drama .....	Jan. 16.	5,794
Just Suppose (Barthelmess) .....	Romance .....	Jan. 30.	6,270
Too Much Money (Stone-Nilsson) .....	Comedy .....	Jan. 30.	7,000
Memory Lane (Nagel-Boardman) .....	Romance-sentiment .....	Feb. 6.	6,825
Reckless Lady (Bennett-Moran) .....	Drama .....	Feb. 13.	7,336
Far Cry (Blanche Sweet) .....	Society drama .....	Mar. 6.	6,878
Irene (Colleen Moore) .....	Romantic comedy .....	Mar. 13.	4,400
Girl from Montmartre (LaMarr-Stone) .....	Drama .....	Mar. 20.	6,200
Dancer of Paris (Tearle-Mackaill) .....	Romantic Drama .....	Mar. 27.	6,229
Kiki (Norma Talmadge) .....	Comedy Drama .....	April 17.	8,279
Old Loves and New (Stone-Bedford) .....	Drama .....	May 1.	7,423
Mlle. Modiste (C. Griffith) .....	Victor Herbert opera .....	May 8.	6,230
Greater Glory (Tearle-Nilsson) .....	Epic drama .....	May 15.	9,710
Wilderness Woman (Pringle) .....	Comedy .....	May 22.	7,533
Ransom's Folly (Barthelmess) .....	Romantic drama .....	May 29.	7,422
Brown Derby (Johnny Hines) .....	Comedy .....	June 5.	6,500
Tramp, Tramp, Tramp (Langdon) .....	Farce-comedy .....	June 12.	5,830
Wise Guy (Kirkwood-Astor-Compson) .....	Human Interest dr. .....	June 26.	7,775
Ella Cinders (Colleen Moore) .....	Comedy .....	June 26.	6,540
Puppets (Sills) .....	Drama .....	July 3.	7,468
Senior Daredevil (Ken Maynard) .....	Western .....	July 10.	6,326
Men of Steel (Sills) .....	Melodrama .....	July 24.	9,143
Duchess of Buffalo (C. Talmadge) .....	Comedy drama .....	Aug. 21.	6,940
Great Deception (Lyons-Pringle) .....	War melodrama .....	Aug. 28.	5,885
Into Her Kingdom (C. Griffith) .....	Romantic drama .....	Sept. 4.	6,447
Amateur Gentleman (Barthelmess) .....	Romantic drama .....	Sept. 11.	7,790

## FOX FILM CORP.

Features		
		1925
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5. 7,264
Havoc (George O'Brien)	War drama	Sep. 12. 9,283
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19. 4,809
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26. 6,978
Thank You (George O'Brien)	Comedy drama	Oct. 3. 6,900
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10. 7,500
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17. 6,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24. 5,841
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31. 5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31. 7,244
East Lynne (Rubens-Lowe)	Famous play	Nov. 1. 8,975
When the Door Opened (star cast)	Curwood Canadian	Nov. 28. 6,515
Wages for Wives (Jacqueline Logan)	Golden stage hit.	Dec. 5. 6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12. 4,893
Desert's Price (Buck Jones)	Action western	Dec. 19. 5,709

Short Subjects			
The Wrestler	Van Bibber	Aug. 29.	2,000
Sky Jumper	Van Bibber	Aug. 29.	2,000
My Own Carolina	Varieties	Aug. 29.	1,000
The West Wind	Varieties	Aug. 29.	1,000
Big Game Hunter	Van Bibber	Sept. 5.	2,000
On the Go (Sid Smith)	Comedy	Sept. 12.	2,000
With Pencil, Brush and Chisel	Varieties	Sept. 19.	1,000
Cuba Steps Out	Varieties	Sept. 26.	1,000
Love and Lions	Imperial comedy	Sept. 26.	2,000
On the Go (Sid Smith)	Imperial comedy	Oct. 3.	2,000
Cloudy Romance	Comedy	Oct. 10.	2,000
The Sky Tribe	Magazine	Oct. 10.	1,000
Toiling for Rest	Varieties	Oct. 10.	796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17.	2,000
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31.	2,000
Peacemakers	Helen & Warren	Nov. 7.	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28.	2,000
River Nile	Varieties	Nov. 28.	1,000
His Own Lawyer	Helen & Warren	Dec. 26.	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26.	2,000
Cupid a la Carte	O. Henry Series	Dec. 26.	2,000
Parisian Knight	Van Bibber series	Dec. 26.	2,000
Iron Trail Around the World	Variety	Dec. 26.	1,000

Features			
1926			
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16.	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23.	5,467



# Short Subjects Apart From Features!

	Kind of Picture	Review	Feet
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30.	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6.	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13.	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13.	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20.	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13.	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April 10.	5,994
Sandy (Madge Bellamy)	Drama	April 17.	7,850
Siberia (Rubens-Lowe)	Melodrama	April 24.	6,950
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8.	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29.	5,912
A Man Four-Square (Buck Jones)	Western	June 5.	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12.	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26.	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3.	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10.	6,027
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17.	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31.	5,971
Midnight Kiss	Comedy drama	Aug. 7.	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14.	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28.	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4.	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11.	4,971

## Short Subjects

The Feud	Van Bibber series	Jan. 2.	2,000
Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Old Virginia	Variety	Jan. 23.	1,000
A Flaming Affair	Imperial comedy	Jan. 30.	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6.	2,000
Officer of the Day	Imperial Comedy	Feb. 13.	2,000
Egypt Today	Variety	Feb. 20.	707
Pawnshop Politics	Imperial comedy	Feb. 27.	2,000
Moving Day	Helen and Warren	Mar. 6.	2,000
Drops from Heaven	Varieties	Mar. 6.	1,000
Woman of Letters	Helen and Warren	Mar. 13.	2,000
From the Cabby's Seat	O. Henry comedy	April 10.	2,000
Two Lips in Holland (Marian)	Comedy	April 17.	2,000
A Polar Baron	Imperial comedy	April 24.	2,000
Too Many Relations	Helen and Warren	May 15.	1,965
Canary Island	Varieties	May 22.	927
Wild America	Varieties	May 29.	960
A Social Triangle	Comedy	June 5.	2,000
Eight Cylinder Bull	Varieties	June 12.	2,000
Belgium Today	Varieties	June 19.	735
Rahi Rahl Heidelberg	Van Bibber comedy	June 26.	2,000
Mountains of the Law	Varieties	June 26.	895
Poland—A Nation Reborn	Varieties	June 26.	920
Swimming Instructor	Van Bibber	July 3.	2,000
Jerry the Giant	Kid and animals	July 3.	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3.	2,000
Complete Life	O. Henry comedy	July 3.	2,000
A-I Society	Comedy	July 10.	2,000
Family Picnic	Comedy	July 10.	2,000
Lickpenny Lover	O. Henry series	July 24.	2,000
Dancing Around the World	Varieties	July 31.	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7.	2,000
Putting on Dog	Varieties	Aug. 7.	749
Lumber Jacks	Varieties	Aug. 14.	750
Steeplechaser (Conley)	Farce comedy	Sept. 11.	2,000

## GOTHAM PRODUCTIONS

Police Patrol (Kirkwd)	Melodrama	6,100
Little Girl in a Big City	Noted play	6,046
His Master's Voice (Thunder, dog)	Melodrama	5,975
Part Time Wife (Alice Calhoun)	Domestic drama	5,950
Shadow on the Wall (Hale-Percy)	Drama	6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama	5,750
Phantom of the Forest (Thunder-dog)	Drama	5,500
Speed limit (McKee-Shannon)	Romantic com.	5,860
Racing Blood	Racing Drama	6,000
Hearts and Spangles	Circus Romance	5,900
Sign of the Claw (Thunder, dog)	Dog picture	6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11. 6,000

## METRO-GOLDWYN-MAYER

Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25.	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies)	Human interest	May 16.	6,844
Sporting Venus (Sweet)	Romantic drama	May 23.	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18.	4,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25.	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1.	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8.	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15.	6,948
Sun-Up (Stark-Nagel)	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12.	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12.	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star)	Drama	Feb. 21.	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17.	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31.	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19.	5,564
Time the Comedian (Busch-Cody)	Unique drama	Dec. 26.	4,757
His Secretary (Shearer)	Light comedy	Jan. 2.	6,433

Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16.	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16.	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23.	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13.	6,668
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb. 27.	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13.	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27.	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1.	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22.	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,586
Lovey Mary (Bessie Love)	Drama	July 3.	6,167
Road to Mandalay (Chaney)	Melodrama	July 10.	6,551
Scarlet Letter (Lillian Gish)	Romantic comedy	Aug. 7.	7,322
Batling Butler (Keaton)	Drama from novel	Aug. 21.	9,000
	Farce comedy	Sept. 4.	6,970

## PARAMOUNT

Light of Western Stars (Holt)	Vivid west dr.	July 4.	6,530
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Drama	July 11.	5,662
Lucky Devil (Richard Dix)	Auto race comedy	July 18.	5,935
Night Life of New York (All-star)	Comedy-drama	July 25.	6,906
Marry Me (Vidor)	Small town idyl	July 25.	6,366
Street of Forgotten Men (all star)	Bowery drama	Aug. 1.	5,536
Not So Long Ago (Betty Bronson)	Drama	Aug. 8.	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8.	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15.	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22.	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5.	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5.	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12.	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12.	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19.	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26.	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10.	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17.	5,827
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24.	10,063
Flower of the Night (Negri)	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31.	8,570
Love People (Star cast)	Comedy	Nov. 7.	7,000
King on Main Street (Menjou)	Society comedy	Nov. 7.	6,220
Seven Keys to Baldpate (McLean)	Comedy	Nov. 7.	5,700
New Brooms (Bessie Love)	G. M. Cohan play	Nov. 14.	6,046
Ancient Highway (Holt-Dove)	W. DeMille prod.	Nov. 14.	5,443
Lord Jim (Marmont)	Lumber camp dr.	Nov. 21.	6,034
Stage Struck (Swanson)	Malay locale dr.	Nov. 28.	7,000
Irish Luck (Meighan)	Comedy feature	Nov. 28.	6,691
Cobra (Valentino)	Melodrama	Dec. 5.	7,008
A Woman of the World (Negri)	Drama	Dec. 19.	6,895
	Comedy-drama	Dec. 26.	6,335

The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2.	9,065
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9.	6,621
Enchanted Hill (Holt)	Western	Jan. 9.	6,328
Womanhandled (Richard Dix)	Western Satire	Jan. 23.	10,253
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30.	5,883
American Venus (Lillian-Lanphier)	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beers-Hatton)	War farce-com	Feb. 20.	7,288
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27.	6,314
Moana	South Sea study	Feb. 27.	6,113
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Mar. 27.	6,900
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27.	6,462
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10.	5,022
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	Apr. 17.	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	Apr. 17.	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou)	Comedy drama	Apr. 24.	6,025
The Runaway (Clara Bow)	Melodrama	May 1.	6,025
Fascinating Youth (Juniors)	Drama	May 8.	6,218
Aloma of the South Seas (Gilda Gray)	Drama	May 22.	6,882
Wet Paint (Raymond Griffith)	Farce-comedy	May 29.	8,514
Rainmaker (Collier, Jr.)	Drama	June 5.	5,109
Say It Again (Dix)	Travesty-farce	June 12.	6,055
Volcano (Daniels)	Thrill melodrama	June 19.	5,577
Good and Naughty (Pola Negri)	Society comedy	June 26.	5,462
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3.	6,808
Variety (Emil Jannings)	Drama	July 10.	5,281
Born to the West (Jack Holt)	Western	July 10.	6,040
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17.	6,885
Mantran (Torrence-Bow)	Drama	July 24.	6,077
Yod Never Know Women (Vidor)	Drama	Aug. 7.	6,054
Yodlocked (Lois Moran)	Melodrama	Aug. 28.	6,707
Beau Geste (Ronald Colman)	Drama	Sept. 4.	10,610
The Show-Off (Ford Sterling)	Character comedy	Sept. 11.	6,196

## PATHE

Soapsuds Lady (Alice Day)	Comedy	Nov. 21.	2,001
Great Open Spaces	Terry cartoon	Nov. 21.	2,001
Uneasy Three (Chase)	Roach prod.	Nov. 21.	2,001
Take Your Time (Graves)	Sennett comedy	Nov. 28.	2,001
More Mice Than Brains	Terry cartoon	Nov. 21.	1,001
Laughing Ladies (star cast)	Comedy	Nov. 21.	2,001
A Day's Outing	Terry cartoon	Nov. 21.	1,001
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28.	1,001
Wallopings Wonders	Sportlight	Nov. 28.	1,001



# Users Help Make This Chart More Useful

	Kind of Picture	Review	Feet
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5.	10,000
Bonehead Age	Terry cartoon	Nov. 28.	1,000
One Wild Ride	Our Gang Comedy	Dec. 5.	2,000
Hold Everything	Comedy	Dec. 5.	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5.	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12.	2,000
From Rags to Riches	Sennett travesty	Dec. 12.	2,000
Haunted House	Terry cartoon	Dec. 12.	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12.	2,000
English Channel Swim	Terry cartoon	Dec. 19.	1,000
Totable Romeo	Hal Roach Comedy	Dec. 19.	1,000
Hotsy Totsy	Sennett comedy	Dec. 26.	2,000
Wild Cats of Paris	Comedy	Dec. 26.	2,000

1926

Gosh Darn Mortgage	Sennett comedy	Jan. 2.	2,000
Good Cheer	Our Gang	Jan. 9.	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9.	2,000
Between Meals	Roach comedy	Jan. 9.	1,000
All Astride	Sportlight	Jan. 9.	1,000
Gold Push	Terry cartoon	Jan. 9.	1,000
Three Blind Mice	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16.	2,000
Lighter Than Air	Terry cartoon	Jan. 16.	1,000
New Melody Series	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23.	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000
Little Brown Jug	Terry cartoon	Jan. 30.	1,000
Long Pants (Tryon)	Comedy	Jan. 30.	2,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising Generation	Sportlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Funny-mooners (Graves)	Comedy	Feb. 6.	2,000
Strenuous Life	Sportlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 6.	2,000
Casey of the Coast Guard	Action serial	Feb. 13.	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000
Wicked City	Terry Cartoon	Feb. 20.	1,000
Driffin' Thru (H. Carey)	Human interest westn.	Feb. 27.	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	2,000
Jooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 6.	1,000
Vandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13.	2,000
Jug Bug (Tryon)	Hal Roach comedy	Mar. 13.	1,000
Spanish Love	Terry cartoon	Mar. 13.	2,000
Lama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13.	2,000
Caps and Bows	Sportlight	Mar. 20.	1,000
Ear-C Mystery (Parrott)	Hal Roach com.	Mar. 20.	1,000
Banking Breezes (Alice Day)	Feature version	Mar. 27.	4,750
Monkey Business	Sennett comedy	Mar. 27.	2,000
Up in the Air	Our Gang comedy	Mar. 27.	2,000
Fire Fighter	Terry cartoon	Mar. 27.	1,000
Lazy Daddies (Findlayson)	Terry cartoon	Mar. 27.	1,000
Hixie Doodle	Hal Roach comedy	Mar. 27.	2,000
Eleventh Bandit (Carey)	Sportlight	Mar. 27.	1,000
Life Tamer (Lionel Barrymore)	Western	Apr. 3.	5,353
My Time	Hal Roach comedy	Apr. 3.	2,000
Vandering Willies (Bevan-Clyde)	Terry cartoon	Apr. 3.	1,000
og Shy (Chase & all-star)	Sennett comedy	Apr. 3.	2,000
Happy Hunting Grounds	Hal Roach Comedy	Apr. 10.	2,000
Terry Blacksmith	Sportlight	Apr. 10.	1,000
To Your Duty (Pollard)	Terry cartoon	Apr. 10.	1,000
ooked at the Altar (Graves)	Hal Roach comedy	Apr. 10.	1,000
ear-C Mystery (Dorothy Philips)	Mack Sennett comedy	Apr. 10.	2,000
arts and Showers	Western Serial	April 17.	
he Inside Dope	Terry cartoon	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Sportlight	Apr. 24.	1,000
Big-Hearted Fish	Hal Roach, "star"	Apr. 24.	2,000
keleke Sheiks (Tryon)	Terry cartoon	Apr. 24.	1,000
aby Clothes	Hal Roach comedy	May 7.	2,000
arm Hands	Our Gang	May 1.	2,000
ough and Ready Romeo	Terry cartoon	May 1.	1,000
ared Stiff (Cook)	Hal Roach comedy	May 1.	2,000
ight Night (star cast)	Sennett comedy	May 8.	2,000
um's the Word (Chase)	Hal Roach comedy	May 8.	2,000
host of Folly (Alice Day)	Sennett comedy	May 15.	1,000
erious Moments	Sportlight	May 15.	1,000
ayfoot Strawfoot (Bevan)	Sennett comedy	May 15.	2,000
on Key (star cast)	Hal Roach comedy	May 22.	2,000
n Alpine Flapper	Terry cartoon	May 22.	1,000
ay It With Babies (Tryon)	Hal Roach comedy	May 22.	2,000
iquid Dynamite	Terry cartoon	May 22.	1,000
icle Tom's Uncle	Our Gang comedy	May 29.	2,000
umper Crop	Terry cartoon	May 29.	1,000
anting Season	Sportlight	May 29.	1,000
Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5.	2,000
uscle Bound Music (Bevan)	Mack Sennett com.	June 5.	2,000
uppy Lovetime (Alice Day)	Mack Sennett com.	June 12.	2,000
olf Bug (Parrott)	Comedy	June 12.	1,000
e Forgot to Remember (Cook)	Hal Roach comedy	June 12.	2,000
ongs of Central Europe	Song series	June 12.	1,000
P. M.	Sportlight	June 12.	1,000
ong Fliv the King (Chase)	Hal Roach comedy	June 19.	2,000
og the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19.	1,000
owed In (Allene Ray-W. Miller)	Serial (mystery)	June 26.	
ver too Old (Gillingwater)	Hal Roach comedy	June 26.	2,000
g Retreat	Terry Cartoon	June 26.	1,000
cks-of-One-Trade	Sportlight	June 26.	1,000
w's Kimono (Tryon)	Hal Roach comedy	June 26.	2,000
undering Fleas	Our Gang	July 3.	2,000
ory or Dollars	Sportlight	July 3.	1,000
ags of Spain (Peggy Shaw)	Melody series	July 3.	1,000
nd Boom	Terry cartoon	July 3.	1,000
Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10.	2,000
Plumber's Life	Terry cartoon	July 10.	1,000
eping in Trim	Sportlight	July 10.	1,000
ightly Like a Moose (Chase)	Comedy	July 17.	2,000
Pirates Bold	Terry cartoon	July 17.	1,000

	Kind of Picture	Review	Feet
Jungle Sports	Terry cartoon	July 17.	1,000
Chop Suey and Noodles	Terry cartoon	July 24.	1,000
Her Ben	Terry cartoon	July 24.	1,000
Smith's Baby	Sennett comedy	July 24.	2,000
Songs of Italy	Song series	July 24.	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31.	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31.	2,000
Venus of Venice	Terry cartoon	Aug. 7.	1,000
Alice Be Good (Day)	Comedy	Aug. 7.	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14.	2,000
Last Ha-Ha	Terry cartoon	Aug. 14.	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14.	2,000
Ball and Bat	Sportlight	Aug. 14.	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21.	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21.	2,000
Dough Boys	Terry cartoon	Aug. 21.	1,000
A Knight Out	Terry cartoon	Aug. 28.	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28.	2,000
Scrambled Eggs	Terry cartoon	Sept. 4.	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4.	1,000
A Buggy Ride	Terry cartoon	Sept. 11.	1,000
Fourth Alarm	Our Gang comedy	Sept. 11.	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11.	1,000

## Features

The High Hand (Leo Maloney)	Western	Sept. 11.	5,679
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## PRODUCERS DISTRIBUTING CORP.

		1925	
Her Market Value (Ayres)	Drama	5,931	
Girl of Gold (Vidor)	Drama	4,969	
Beyond the Border (Carey)	Western	4,469	
Friedly Enemies (Weber & Fields)	Comedy drama	May 16.	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13.	4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20.	4,841
Stop Flirting (all star)	Light comedy	June 27.	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4.	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,917
Texas Trail (Carey)	Typical western	July 18.	4,720
Private Affairs (Hulette)	Character drama	Aug. 1.	6,182
Hell's Highway (Leatrice Joy)	Love drama	Sept. 12.	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12.	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19.	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Richt)	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980
1926			
Wedding Song (Leatrice Joy)	Comedy-heart int-dr.	Jan. 2.	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Made for Love (Leatrice Joy)	Drama	May 1.	7,257
Red Dice (Rod LaRoque)	Underworld melodrama	May 1.	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama	May 8.	6,155
Whispering Smith (H. B. Warner)	Melodrama western	Apr. 24.	10,660
Volga Boatman (W. Boyd-E. Fair)	Melodrama	May 15.	6,995
Paris at Midnight (Jetta Goudal)	Melodrama	May 15.	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 22.	6,600
Bachelor Brides (La Roque)	Mystery drama	May 22.	6,612
Eye's Leaves (Leatrice Joy)	Romantic Comedy	May 29.	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5.	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12.	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19.	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26.	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26.	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3.	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3.	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10.	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17.	5,994
Speeding Venus (Priscilla Dean)	Melodrama	July 24.	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31.	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11.	6,858

## PREFERRED PICTURES

Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31.	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14.	6,147
Go Straight (Star cast)	Drama	May 9.	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27.	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,005
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10.	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10.	6,757
Romance of a Million Dollars	Melodrama	Aug. 7.	5,300

## RAYART

Snob Buster (Reed Howes)	Action melodr.	Aug. 22.	4,974
Cyclone Cavalier (Reed Howes)	Action-romance	Sep. 26.	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27.	5,255
1926			
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21.	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4.	5,303

## RED SEAL

		1926	
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20.	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27.	1,008
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6.	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20.	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20.	1,000
Marvel of Motion	Magazine	Apr. 3.	650
Song Cartune	Fleischer novelty	Apr. 3.	550
Relview (Scenes in Turkey)	Magazine	Apr. 10.	850
Hair Cartoon	Marcus cartoon	Apr. 10.	550



# We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon	Marcus cartoon	May 1.	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1.	750
Song Car-tune	"Trap, Boys are March'g"	May 8.	550
Sweet Adeline	Song Car-tune	June 5.	850
Hair Cartoon (Issue 8)	Marcus novelty	June 12.	1,000
When Do We Eat?	Novelty	July 10.	900
Old Black Joe	Song Car-tune	July 17.	1,000
Hair Cartoon	Marcus cartoon	July 17.	1,000
Too! Too! (Ko-Ko)	Fleischer cartoon	July 17.	1,000
Hair Cartoons	Marcus cartoon	July 31.	1,000
Reelview (Issue E)	Pictorial	July 31.	1,000
Searchlight (Issue H)	Pictorial	Aug. 7.	1,000
Song Car-tune	Song series	Aug. 7.	1,000
Marvels of Motion	Issue L	Sept. 4.	800
Morning Judge	Carrie of the Chorus	Sept. 4.	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.	1,000
Film Reporter	Series	Sept. 11.	1,000

## SAVA FILMS, INC.

Laugh Stories (Selig Animals)	Twelve subjects	1,000
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

## SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug. 15.	1,000
I Remember	Pastoral	Aug. 15.	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17.	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31.	1,000

## SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial	5,000
Here He Comes (E. Douglas)	Comedy drama	5,000
Trapped (Elinor Fair)	Drama	2,000
Who's Your Husband? (Morante)	Comedy	2,000
Bedtime Stories Series	Animal Novelty	2,000
Eyes of the Desert (Richmond)	Western	5,000
Just Travelin' (Bob Burns)	Western	5,000

## STERLING PICTURES CORP.

Love Gamble (Lillian Rich)	Melodrama	July 24.	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11.	4,831
Big Pal (Wm. Russell)	Prize fight drama	Oct. 1.	5,900
Men of the Night (Rawlinson)	Melodrama	July 24.	5,723

## TIFFANY PRODUCTIONS, INC.

		Release Date
That Model From Paris	Society comedy drama	Aug. 15
Lost At Sea	Romantic comedy drama	Sept. 1
Fools of Fashion	Sophisticated comedy drama	Sept. 15
College Days	College comedy drama	Oct. 1
The First Night	Farce comedy	Oct. 15
Josselyn's Wife	Society drama	Nov. 1
Redheads Preferred	Whimsical comedy drama	Nov. 15
Sin Cargo	Drama of the High Seas	Dec. 1
One Hour of Love	Emotional drama	Dec. 15
The Enchanted Island	Romantic drama	Jan. 1
Flaming Timber	Woodland drama	Jan. 15
Squads Right	War farce comedy	Feb. 1
The Steeplechase	Racing society drama	Feb. 15
The Tiger	Modern drama	Mar. 1
The Song of Steel	Society-business drama	Mar. 15
Husband Hunters	Domestic comedy drama	Apr. 1
Snowbound	Comedy drama of the North	Apr. 15
Wild Geese (Special)	Human drama	May 1
The Squared Ring	Society comedy drama	May 15
The Broken Gate	Emotional drama	Jun. 1

## UNITED ARTISTS

Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27.	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29.	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29.	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 11.	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157

## UNIVERSAL

Features		1926
Flaming Frontier (Gibson)	Epic drama	Apr. 17. 8,228
The Escape (Morrison)	Western-action	Apr. 24. 4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May 1. 7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2. 8,767
Looking for Trouble (Hoxie)	Western	May 8. 4,162
Outside the Law (Chaney-Dean)	Crook melodrama	May 15. 8,000
Rolling Home (Denny)	Farce comedy	May 22. 6,731
Phantom Bullet (Hoot Gibson)	Western	May 28. 5,820
Rustler's Ranch (Acord)	Western	June 5. 5,230
Love Thief (Norman Kerry)	Romantic drama	June 12. 6,822
Chasing Trouble (Morrison)	Action western	June 19. 4,304
Bucking the Truth (Morrison)	Action western	June 26. 4,305
Marriage Clause (Lois Weber)	Drama	July 3. 7,680
Under Western Skies (Norman Kerry)	Western	July 10. 4,862
The Terror (Art Acord)	Western	July 17. 5,492
Man in the Saddle (Gibson)	Western	July 24. 7,808
Poker Faces (Horton-LaPlante)	Farce comedy	Aug. 14. 6,662
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 21. 4,776
Wild Horse Stampede (Hoxie)	Western	Aug. 28. 5,865
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Sept. 4. 7,603
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 11. 7,445
Old Soak (Jean Hersholt)	Comedy drama	Sept. 18. 7,603

	Kind of Picture	Review.	Feet
Short Subjects			
Menace of the Alps	Special	Mar. 27.	1,000
Flower Vacation (E. Gordon)	Century comedy	Apr. 3.	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3.	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3.	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10.	1,000
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10.	2,000
Mountain Molly (J. Sedgwick)	Short western	Apr. 10.	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10.	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10.	1,000
Radio Detective (Jack Daugherty)	Serial	Apr. 17.	1,000
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Ship (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17.	1,000
Help Wanted (Puffy)	Comedy	Apr. 24.	1,000
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24.	2,000
In a Quarantine (Snookums)	Newlyweds	June 5.	2,000
Snookums' Buggy Ride	Newlyweds	June 5.	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12.	2,000
Movie Madness (Edna Marian)	Comedy	June 12.	2,000
A Haunted Heiress (Marian)	Comedy	June 12.	2,000
Let George Do It	A series	June 19.	2,000
Why, George!	Let George Do It	June 19.	2,000
George's in Love	Let George Do It	June 19.	2,000
George the Winner	Let George Do It	June 19.	2,000
Buster's Narrow Escape	Buster Brown series	June 26.	2,000
Wise or Unwise (Puffy)	Comedy	June 26.	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26.	1,000
Let Loose	Mustang comedy	June 26.	1,000
Hearts for Rent (Lake)	Bluebird comedy	June 26.	1,000
Tin Bronc (Cobb)	Western	June 26.	2,000
Four-Square Steve (Cobb)	Western	June 26.	2,000
Buster Watch Tige	Buster Brown	June 26.	2,000
Frame Up (Hume)	Western	June 26.	2,000
Love Deputy (E. Cobb)	Short western	July 3.	2,000
Trapped (Fred Hume)	Short western	July 3.	2,000
There She Goes (Wanda Wiley)	Comedy	July 10.	2,000
Buster's Girl Friend	Buster Brown series	July 10.	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10.	1,000
Buster's Heartbeats	Buster Brown	July 17.	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17.	2,000
Love's Labor Lost (Edwards)	Comedy	July 17.	1,000
Do or Bust (Edwards)	Comedy	July 17.	1,000
Motor Trouble (Chas. King)	Comedy	July 17.	2,000
Mixed Doubles (Puffy)	Comedy	July 17.	1,000
Fire Barrier	Short western	July 24.	2,000
Village Cut-Up (Lake)	Comedy	July 24.	1,000
Under Desert Skies	Short western	July 24.	2,000
Thirteenth Man (Puffy)	Comedy	July 24.	1,000
Op'ry House Tonight (Lake)	Comedy	July 31.	1,000
Who's Next? (Edwards)	Comedy	July 31.	1,000
Thrilling Romance (Wiley)	Comedy	July 31.	2,000
Little Warrior (Sedgwick)	Short western	July 31.	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7.	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7.	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14.	2,000
When East Meets West	Mustang comedy	Aug. 14.	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14.	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14.	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21.	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21.	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21.	2,000
Don't Shoot (Mower)	Short western	Aug. 21.	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28.	2,000
Jane's Predicament (Wiley)	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28.	2,000
And George Did (Saylor)	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgwick)	Short western	Sept. 4.	2,000
Buster Helps Dad	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4.	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11.	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11.	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11.	2,000

## VITAGRAPH

Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8.	7,832
Love Hour (H. Gordon Fazenda)	Melodrama	Sept. 12.	7,006

## WARNER BROS.

		1925
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15. 6,772
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12. 7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19. 6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26. 7,791
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3. 6,653
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10. 7,481
Compromise (I. Rich. C. & Brook)	Domestic drama	Nov. 7. 6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7. 6,302
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14. 7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21. 7,906
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28. 6,678
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5. 6,311
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12. 7,811
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19. 6,922
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26. 7,888
Sea Beast (John Barrymore)	Whaling epic	Jan. 30. 9,907
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6. 6,608
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13. 6,774
Bride of the Storm (D. Costello)	Melodrama	April 10. 6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24. 6,300
Other Women's Husbands (Blue)	Comedy drama	May 8. 6,772
Hell Bent For Heaven (Miller)	Mystery drama	May 15. 6,571
Little Irish Girl (D. Costello)	Crook drama	May 22. 6,665
Why Girls Go Back Home (Miller)	Comedy drama	May 29. 6,265
Silken Shackles (Irene Rich)	Drama	June 5. 6,601
Social Highwayman (Devore-Love)	Farce-comedy	June 26. 6,103
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3. 7,736
Don Juan (John Barrymore)	Romantic drama	Aug. 21. 10,011



# The Theatre of To~Day

*Presentations ~ Prologues ~ Music*

*Edited by Colby Harriman*

## "The Gambol of the Goblins"

*A Seasonal Presentation for Hallowe'en Devised by Colby Harriman*

### THE ROUTINE

Two girls dressed as farmerettes enter in front of the painted drop. They approach a character posed in the costume of a scarecrow. The trio do an eccentric dance which suddenly terminates as a weird, uncanny shriek is heard in the distance. The scarecrow stands in front of the large painted moon and with grotesque gestures intones the appearance of the witch, as the two girls huddle in terror at stage fright. Presently the figure of the witch is seen in the moon. She waves her broom in mystic fashion and several characters enter in front of the painted drop. All of the characters should be small of stature to be effectively costumed. Two characters should be encased in large paper pumpkins, merely the legs visible below the shell. Others dressed as bearded dwarfs and nimble elves. One may wear a costume of corn husks fashioned in such a manner as to appear as a corn shock. The dance routine should be grotesque and eccentric and as it reaches its climax the lights grow dim, the witch shrieks a farewell, as the characters of the ensemble make hurried exits.

Then there is heard a rumbling off stage accompanied with uncanny moans and groans, wind effects, etc. The scarecrow takes the two frightened girls and in a whirling dance exits as the lights back of the silhouette cloth are brought up and the two goblins present their number. The painted drop should be taken away in the meantime as the trio make their exit.

For a finale the ensemble wearing witch hats and garb appear in front of the silhouette curtain, their forms outlined against the illuminated background and blending with the shadows of the two characters back of the drop. Direct the ensemble for a hurried finale.

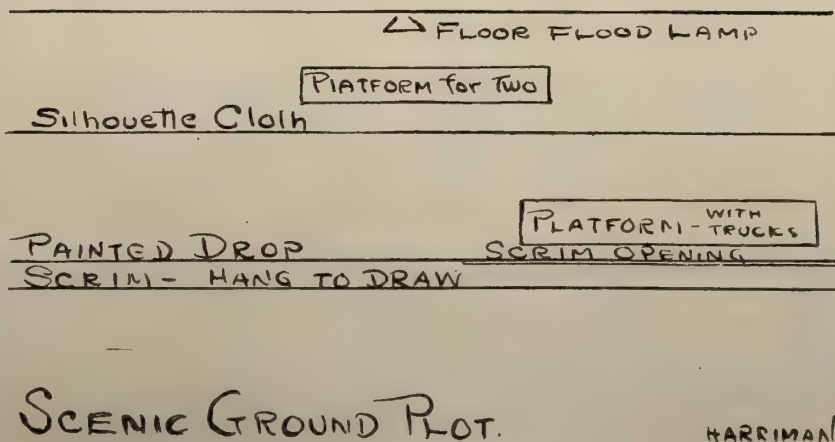
### THE SETTING

The two scenes are indicated in the accompanying sketches and the position of the various scenic units are shown in the scenic ground plot.

A scrim draw curtain should be hung at the curtain line to be drawn in front of the painted drop thereby eliminating an apparent draw away. This tends to give the effect of one scene blending into the other and not operated in a crude mechanical manner.

The painted drop outlined in Plate 1, should be done in light toned figures against a deep blue background. The section of the moon, in orange amber, should be scrimmed. The platform back of the scrimmed opening, used by the witch, should be on trucks and moved off stage after the scene.

The silhouette cloth may be used as a backing for the scrimmed opening. The various gnarled branches, hanging moss and ground work should be painted on the back of the silhouette cloth and heavily opaqued



HARRIMAN.



# Production Hints and Helps

Compiled by Colby Harriman for Your Scrap Book. Cut Out and Paste.

## SCRAP BOOK VALUES.

Ideas, suggestions and reviews of all phases of production work should be cut out and pasted in a scrap book of convenient size. This becomes your working manual, a volume of great price.

It is our intention to make this page one of valuable suggestions, ideas, and general valuable information to all producers and exhibitors interested in the presentation and prologues business. This page will supplant the weekly review page of Broadway attractions and the established Production Forum. It will be a combination of the two, giving you the best and in a manner you can readily grasp what you want, when you want it and in a manner you can use it.

To make this page worth while it will be necessary to have your co-operation. Send in your ideas, your suggestions. This is a page for all of us. We want the new ideas and the new ways of doing the old things in general production work.

## COLLEGIATE SETTING.

Staged by Jerry De Rosa, production director of the Colony Theatre, New York, as a prologue to the Red Grange picture, "One Minute To Play."

The setting is an attractive fabric combination. A silver metallic drop with a white body is hung in three as the backing. Dozens of small pennants bearing the names of various colleges are attached to the surface of the drop at all angles. A long platform is placed at center and the front masked with a five foot solid faced balustrade covered with white oilcloth. Festoons of roses are hung in artistic formation over its surface. Four festoons of hanging pennants are strung in the foreground over the platform. A bronze bust of Shakespeare with a collegiate cap upon his head is placed on a masked pedestal at the extreme left of the platform. Blue silk leg drapes are used as masking pieces down right and left.

The routine consists of an introductory song by two boys in typical college outfits, followed by a dance routine accompanied by a ten piece jazz orchestra also dressed in collegiate style seated on the platform back of the balustrade. The orchestra plays two numbers and are followed with a special dance routine known as "The Red Grange Football Dance." Leo Burns and Tom Foran, garbed in football togs, one wearing a comedy red wig, do a humorous dancing term with a slow dash across stage to the accompaniment of a lobstroscope effect. This blends with the first titles of the featured picture which are projected on a scrim, let down at the curtain time.

## EXCELLENT UNDER-SEA BALLET.

Major Edward Bowes, Capitol Theatre, New York, has staged a very effective presentation entitled "The Sea" as an introduction to "Mare Nostrom," M-G-M Picture. A perfect scenic illusion of under water is created with stage effects.

The under-sea ballet with its scenic background is one of the outstanding bits of stagecraft which we have been privileged to record. The effect secured is that of a rocky area beneath the water in which mermaids, sprites and other briny personages exist.

A scrim is hung at the curtain line. A painted backing, being a deep dark impregnable background, is hung in three. A platform with eight or ten side step approach is placed up left. This unit is masked with a rock piece giving the appearance of a terraced incline. The steps lead from the platform on stage to center. A smaller rock piece is placed at right.

Four large jelly fish made of silvered material for the body with long silver beaded tendrils are suspended midway at various heights and during the action of the production they are slowly, slowly drawn up and let down at alternate periods giving the effect of being in the water.

A water wave effect is operated on the face of the scrim, also a swimming-fish effect. During the action several large fish appear at the top and disappear in the darkness. The lower part of the set is toned a green blue from the sides and dims out to a dull blue at the top. The lighting treatment is very good.

The routine opens with a character in a shiny jet costume of an octopus, red lamps blazing from the eye sockets. There is an introductory routine by six mermaids in diaphanous costume, then six water sprites appear. They are clothed in one piece tights covered with spangles, their wigs made of tinsel. The various sprites wear vari-colored tights, and this is particularly effective. Renoff and Renova, the featured dancers, present one of their clever adagio numbers in almost nude make-up. Renoff does his sensational fall down the incline of the rocks as the octopus carries away his loved one. The lights slowly dim as the main titles are projected on the scrim, the writhing form of the octopus with the glowing lamps in his head dominating the center of the scene until the final fade of the stage lighting.

## "ARBOR OF LOVE" NOVELTY.

Joseph Plunkett presents a very charming number with his current edition of the Mark Strand Frolics, New York City, which is not only colorful and spectacular, but a great flash especially for a revue.

The setting occupies full stage. Three oval-topped Colonial windows mounted in a frame are placed right and left of a small platform with a side step approach at center. The platform is surmounted with a balustrade designed in a style similar to the larger window units. The entire unit placed about in two. A black plush cyclorama used to back and mask.

The windows are painted a light green-blue, the openings backed with a black material, and a very conventional twining vine with sparsely scattered leaves and flowers made of silvered material is attached to the face of each panel. As the lighting treatment changes from one color to the other during the routine, these silvered floral pieces take on a glistening tone in a variety of shades.

For the finale, the panels revolve in their frame and the surface becomes covered with clusters of orange flowers. A large tree, covered with wisteria and strands of gold ribbon intermingling with the flowers, is slowly drawn into position up center, the tree emerging from behind the center platform. There is a superabundance of color and it is an attractive flash for the Frolic routine.

The action consists of a number of dance units, some of which have been featured in previous productions, but run the gamut from the Minuet, Russian, Tango, Chinese, to Jazz.

## PLUNKETT'S CAMEO SETS.

Two novel cameo settings are introduced by Joseph Plunkett in his Mark Strand Frolics. One is a novelty for an Italian scene and the other is a background for a Hawaiian number.

The first subject consists of a large constructed hurdy-gurdy, made of standard set materials. It is of extraordinary size. A black patent leather drop is used to back. A lady, dressed as an Italian street singer, stands at the right of the organ and at the climax of the song, the cover is raised and four members of the male quartette costumed as picturesque attired Italians emerge from within and appear at the top of the hurdy-gurdy.

The other set is simply a fabric backing for a clever ukelele player, Nawahi, and, by the way, one of the best artists we have seen in this particular spot of the Frolics. An orange silk drop is hung at the curtain line and the close-in curtains opened half way. At the top of this paneled drop, long green narrow fronds of sago palms are painted. The color scheme is a shiny metallic green.

## WHITE LIST ADDITIONS.

We are encouraged with the excellent response accorded our efforts to get the White List of Dealers of Stage Equipment to men, producers and exhibitors who are discriminating. We still have a few left.

Since we inaugurated the White List we have received several requests from manufacturers and dealers to be included in the list. We are pleased to say that we have accepted some and others we have had to temporarily sidetrack until we have more first hand information from their customers. Our rating is based on consumers' reports, not plant publicity. From time to time as the list grows we will publish the names of the added manufacturers, jobbers and dealers in this department.

Watch for the "fists" denoting the names. You may add them to your list. They will be approved.

## FORMULAE WANTED.

If you have any particular recipe for scenic artists, some practical hints for stage carpenters, property men, or wardrobe workers, why not send them in. We will give you all of the credit.

Every producer has some time or other during his career stumbled upon valuable formulae, and ways and means of making short-cuts and cutting expenses with the employment of substitute articles and equipment. These ideas are always his property but they are non-interest bearing. Remember what Benjamin Franklin said, "If two men have a dollar and they exchange dollars, then they simply possess one dollar. But if there are two men with ideas, and they exchange ideas then they both have two ideas."

Your suggestion will lead on to another suggestion from some other producer. At least this contribution of yours will be a valuable part of this department which depends chiefly upon the suggestions taken from production activities the world over.

## WHAT WOULD YOU DO?

1. How can I secure a spiral effect on a drop with lights, similar to one of those revolving spiral effects commonly displayed in optical stores?
2. How can I produce a glass column effect without using the actual material?
3. What is the best formula for making papier mache articles for stage use together with materials for the moulds?

Let us receive your answers to these questions. There are several ways of securing the effects. Which is the best way? We want to publish your reply or solution. We would offer prizes but the Woolworth Building and the Subway have already been given away so that leaves us empty-handed, except, to give you the credit.

## "Gambol of the Goblins"

(Continued from preceding page)

as in Plate 2. The 2 characters dressed in shrouded garments stand on a small platform placed close to the silhouette cloth. The characters may be wrapped in any heavy material, and a cut out head piece with eyes protruding above their heads to cast a shadow as indicated in the sketch. The long arms may be made out of wire rope and attached in a manner to permit a swaying movement.

Flood the painted drop with green and blue. Shafts of orange amber from right and left focused on performing area with attention to eliminate spill light on drop. Amber and blue-green on scrimmed moon with green spot back of the opening focused on witch. Red flood lamp placed back of the silhouette cloth.



# Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~  
Laboratory ~ Exchange Executive ~ From Your Angle*

*Edited by A. Van Buren Powell*

## You Can Drive a Nail Or Push a Switch— But a Patron's Like a Pencil!

**R**EMEMBER the old saying? You can drive a horse to water but a pencil must be lead." Well, picture patrons are like pencils when it comes to holding them—there's only one right way.

There's a whole raft of exhibitors, some with a hundred seats to sell, some with twenty times as many, who complain that it's hard to get patrons in.

They don't really mean that!

It's easy to get new people into a theatre. Witness reports from exhibitors on the special-appeal pictures.

If it's so hard to get the people in, why do you put on a big ballyhoo, take extra advertising space, use a couple of perambulators, distribute slues of heralds?

To get extra patronage!

What the exhibitors should complain of is inability to HOLD the patrons so that they build patronage steadily.

John Hertner, president of the Hertner Electric Company, puts the truth in a meaningful way.

"What the Manager does FOR the audience is just as important as what he does TO GET the audience."

### Make Pete Repeat!

You can coax an extra patron in every so often with some special appeal. The stunt is to make sure he will come again!

"The importance of this is being recognized throughout the country," Mr. Hertner continues in speaking of the necessity for giving the patron something as well as

going after him, "A selection of good films is exceedingly important, of course, if the theatre is to maintain its maximum attendance.

"One of the most important factors is proper projection EQUIPMENT."

**BUT EVERY ITEM OF GOOD EQUIPMENT MUST BE ON THE JOB.**

### You Can Wind Up a Clock, But When Equipment Runs Down—

Many an exhibitor will claim that he has bought the best in the market and still the patrons stay away or go elsewhere.

It isn't enough to invest in the best. It must be kept up to par. No matter how well constructed a mechanical device may be, there's wear and deterioration.

If that isn't obviated by continual vigilance, the patron will get that information from his eyes, ears or other sense-conveyors—and the purpose of buying the best will be defeated.

So, it isn't enough to advertise the picture, to put your foot on the gas when it comes to boosting the picture—and forget that your heating system hasn't had those new grates put in for winter use—that the projectionist asked four times for the new and genuine parts you still mean to get—some day.

As Mr. Hertner says, it's important to know what you do FOR the patrons as it is to know how to get them IN. Give your equipment the twice-over.

#### CLASSIFIED ADVERTISEMENTS Help and Situations Wanted Only

**3c per word per insertion  
Minimum charge 60c  
Terms, Strictly Cash with Order**

Copy must reach us by Tuesday noon to insure publication in that week's issue.

#### SITUATIONS WANTED

EXPERIENCED MALE ORGANIST, conservatory graduate, union, large library, song slides, novelty solos, trick effects. House policy change cause of leaving. Best references. Good organ essential. Anywhere but extreme South. Organist, 309 So. Dithridge St., Pittsburgh, Pa.

#### HELP WANTED

WANTED—Good experienced salesman to sell Motion Picture Advertising. Commission paid immediately and bonus 3 times a year. Fowler Studios, 1108 No. Lillian Way, Hollywood, Cal.

#### Picture Theatres Planned

NEW BRITAIN, CONN.—Le Witt, Farley & McDonough, 299 Main street, plan to erect two-story reinforced concrete theatre, 115 by 200 feet, to be located on Washington street, to exceed \$150,000.

PUTNAM, CONN.—S. A. Realty Company, 30 Pleasant street, has plans by C. E. Horn, 1476 Broadway, New York, for theatre to be located at Main and Lee streets, to cost \$150,000.

ROCKFORD, ILL.—Orpheum Theatre Corporation, 112 North Main street, has plans by Frederick J. Klein, 331 Main street, for theatre, store and apartment building, to be located on North Main street, to cost \$750,000.

WOODSTOCK, ILL.—John Miller, proprietor Princess Theatre, plans to erect new moving picture house, with seating capacity of 1,000, to replace present theatre.

RENSELAER, IND.—Reported that James Ellis has purchased interest of his brother, Dr. John Ellis in Ellis Theatre, which was gutted by fire last December. New owner contemplates remodeling into an up-to-date house.

SOUTH BEND, IND.—New two-story brick and terra-cotta trim fireproof moving picture theatre will be erected at northwest corner Mishawaka avenue and Thirtieth street, 50 by 117 feet. Ground floor will be occupied by theatre, lobby and stores. Second floor will be fitted up for offices. Theatre will have seating capacity of 625. Joseph Vogel, 429 Chapin street, will be manager.

WHITE PLAINS, N. Y.—H. & S. Sonn, Inc., will erect theatre on Main street, with seating capacity of about 3,000, to cost approximately \$1,000,000. Lessee, Keith-Albee Circuit.

# TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39<sup>TH</sup> ST. NEW YORK



## STECO Sells

Southern Theatre Equipment was recently sold outright, the deal comprising STECO offices in five centers, the price for these holdings being stated as \$502,714 and the purchaser being the National Theatre Supply Company.

Offices in Atlanta, Oklahoma City, New Orleans, Dallas and Charlotte are involved in the sale. H. A. R. Dutton, president of Exhibitors' Supply Company, Chicago, carried through negotiations for H. L. Clarke, president of International Projector Corp., makers of Power's, Simplex and Acme projectors.

The National Theatre Supply Company will have headquarters in Chicago, and former STECO offices will assume the new name immediately.

## They're Buying Equipment

NEW YORK, N. Y.—The National has leased from James J. Moran Electric building at corner of 10th Avenue and 10th Street, and has plans to build a new building for equipment storage in the city. Estimated cost \$100,000.

LAKE FOREST, ILL.—The National has leased from James J. Moran Electric building at corner of 10th Avenue and 10th Street, and has plans to build a new building for equipment storage in the city. Estimated cost \$100,000.

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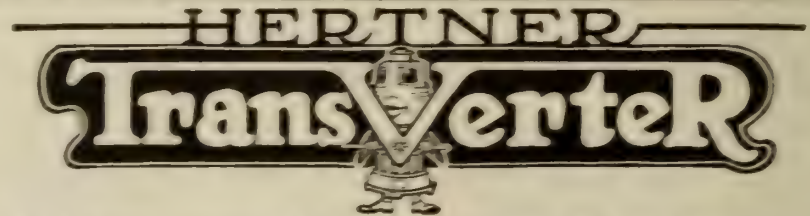
rear, with present building to serve as entrance lobby to theatre, to cost \$60,000. Leased from James J. Moran.

NEW YORK, N. Y.—The National has leased from James J. Moran Electric building at corner of 10th Avenue and 10th Street, and has plans to build a new building for equipment storage in the city. Estimated cost \$100,000.

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### Contracts Awarded

MIAMI, FLA.—The National has leased from James J. Moran Electric building at corner of 10th Avenue and 10th Street, and has plans to build a new building for equipment storage in the city. Estimated cost \$100,000.



## What are You as an Exhibitor Doing for your Audience this Fall and Winter?

Good Pictures, well selected—of course.

Good Advertising, to bring them to the Theatre—That's important.

## How About Improved Projection—

to make them enjoy your pictures and want to come again?

That is most important—by far.

The TRANSVERTER is essential to good projection. It means smoother operation—easier control—lowered current consumption.

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you need the  
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Cleveland, Ohio.

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Theatre \_\_\_\_\_

The Hertner

ELECTRIC COMPANY

1910 W. 114th St.

Cleveland, Ohio



# Better Projection

*This Department Was founded in 1910 by its Present Editor—  
F.H. Richardson*

## Better Projection Pays

### Projection in Eastern Cities

I AM in receipt of the following, which I propose to publish, long as it is, without comment. I do this because, while much of it is only a reiteration of what the department has preached for years, still it sets forth the impressions of a Real, Progressive Projectionist concerning what he has seen.

No one need take the least offense at what he has said. If his criticisms of any theatre are just (and I know some of them are just) let the fault be remedied, instead of cursing the one who has merely criticised the good he bought and paid for. I believe the impressions of one of the men themselves ought to be interesting, so here is his letter:

After attending this year's convention of the I. A. T. S. E. and M. P. M. O. at Cleveland, I decided to visit a few Eastern cities, with the view of comparing their projection with that of Southern cities. The following is the resume of the impressions received from observations made in several theatres at Cleveland, New York, Boston and St. Louis.

My first visit at the Keith-Albee Palace Theatre in Cleveland, Ohio, a beautiful theatre, representing an enormous outlay of money. One could hardly wish to visit a finer theatre, as far as the building itself be concerned. It is truly a wonderful piece of architecture and is elaborately furnished for the comfort of its patrons. It therefore is regrettable to find that such a splendid house, with a very high class vaudeville program, does not insist upon first class projection. I sat through an entire performance. The picture, "The Flaming Frontier," was, at frequent intervals, full of shadows. One side of it was, for quite a lengthy period, very dark. Surely such poor projection is out of harmony in such a wonderful theatre as the Palace.

I visited the projection room, by invitation of the management, and found it to be well-ventilated, very comfortable room, equipped with Motigraph projectors, using Hall and Conelly high intensity arcs; it is also supplied with up-to-date lighting effect equipment. The stage equipments are of the very best. I especially noticed the switch-board, which is a piece of master workmanship. I wonder why, with such fine equipment, the management does not insist on high grade projection.

I visited several other theatres in Cleveland, and while I did not see their projection-rooms, I did find, that there is considerable room for improvement of projection in that city.

Through the courtesy of the National Carbon Company, of Cleveland, I visited their plant and was shown through it, viewing the making of carbons from the very beginning to the end. I was informed that the company has in the making a book, setting forth data that will be of great value to those projectionists and managers who have the ambition to seek information relative to the use and care of projection carbons.

Think this over, Mr. Manager! Give your projectionist an A-1 equipment, a comfortable and convenient projection room in which to work. In return demand high class results on your screen. If you do your duty in the way of supplying those things necessary to high class projection, you will have the un-

### Bluebook School

**Question No. 526—Name the various things which would cause the resistance of a circuit to increase or decrease.**

**Question No. 527—Taking the resistance of copper as one (1), what is the relative resistance of aluminum, of Ferro Nickle (rheostat wire), of climax resistance wire, of nichrome, of "advance" resistance wire, of silver and of steel?**

**In answering remember that this is a Bluebook school.**

questionable right to insist on getting the very best screen results obtainable. Until you do your part, however, don't sit back and howl your head off if there are projection faults on your screen, while another theatre up the street always has bright clear-cut pictures, and consequently is enjoying good business.

In New York I met Mr. Harry Rubens, chief projectionist for the Publix Theatre Corporation. Mr. Rubens is both a fine fellow and a progressive projectionist. He showed me the projection room of both the Rialto and of the Rivoli Theatres. At both houses I found the projection excellent, though I found the projectionists at the Rialto are working under very poor conditions, so far as the room itself be concerned. It is entirely too small for the amount of equipment it contains.

This is one of the evils so commonly found in theatre-construction, and one which could and should by all means be corrected. For a long time I have wondered why the theatre exhibitors have not long ago recognized the importance of proper location and size of the projection room. It is to be regretted that we so frequently find the type of exhibitor who thinks that by building the projection room reasonably large and convenient, he is supplying the projectionist with comfort far beyond all common sense. Have we not all heard it often said by the

manager: "I guess you will want a sofa or a morris-chair next!" Is it not to be expected that a projectionist will, like any other human being, produce better results in quarters which are conveniently arranged and of sufficient size to permit free movement in the exercise of his duties, than if he will be compelled to work in uncomfortable, cramped quarters?

Would you, Mr. Exhibitor, overlook the importance of providing office space of sufficient size when planning a theatre, and of furnishing it with up-to-date office fixtures and equipment, whereby so doing you would hamper the efficient operation of that department?

Consider for one moment the important part played by the projectionist and ask yourself if his department does not have very much to do with the excellence of the product which you are selling to the public. Analyze the situation, and if you are willing to admit the obvious truth you must concede that the projection-room, its equipment and the projectionist are even more important than the office, because if the former should fail, you will have no use for the latter.

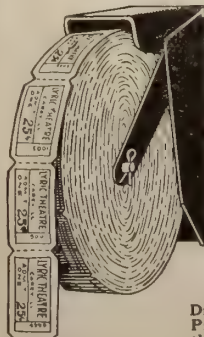
The Rivoli Theatre has a much better projection room than the Rialto, though it lacks considerable of being perfect; I was informed, however, that the management only recently had it improved as much as was practicable, which surely was a highly commendable action. While it often may be difficult to improve conditions in old buildings, there is absolutely no excuse for not providing the proper location, proper size and convenient arrangement for the projection room in theatres now being built.

I saw a show at the Capitol Theatre. The Capitol is magnificent as to construction. Its atmosphere is very pleasing. The business it enjoys testifies to the merit of its excellent and elaborate program. I asked the manager for permission to visit the projection room, which permission was graciously given and an attendant instructed to conduct me to it. The room proved to be of good size and equipped with up-to-date projection equipment. This theatre offers proof that with proper facilities the manager can reasonably expect good screen results, for projection at the Capitol Theatre is far above the average. Both the management and projectionists deserve great credit for the manner in which the Capitol puts on its pictures.

Later I visited Loew's New York Theatre and remained through the showing of one picture. I then sought to visit the projection room, but was informed at the office that it was strictly against the rules to admit visitors. The same gentleman explained that the concave effect of the screen, which had attracted my attention was due to the fact that its surface had been permitted to sag under an extreme angle of tilt. There is surely some room for improvement there.

At the B. F. Keith Palace Theatre, I saw an exceptionally good vaudeville program, but was surprised to find that, while there were only a Pathe News reel and an Aesop's Fable film shown, these were put on entirely out of keeping with the excellency of the vaudeville program. The screen hung perfectly straight, while the projection room was far back and up in the vicinity of the roof. You can imagine the ridiculous, out-of-proportion effect of the screen images. I could not find any fault with projection, as to light, et cetera, but it seems, an effort should be made to have the pictures harmonize, at least in some degree with the vaudeville program and the general tone of the house. Evidently the management does not recognize the importance of good pro-

(Continued on next page)



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## Bluebook School Answers 516 and 517

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

**Question No. 516—Name the reasons why projection room reels are necessary? Tell us what make or kind you have found best for this purpose.**

Note: Brother Chas. E. Curle, Chattanooga, Tenn., has a correct reply on the "answers file" for questions 514 and 515. Don't know whether the same received recognition, came too late or was placed back in the file through error.

F. H. Moore, Taunton, Mass.; W. C. Budge, Springfield Gardens, N. Y.; E. Ferguson, Livermore, Calif.; Harry Dobson, Toronto, Ontario; Charles E. Curle, Chattanooga, Tenn.; C. H. Hanover, Burlington, Iowa; Allan Gengenbeck, New Orleans, La.; Thomas T. Bankerton, Wentzville, Mo.; Frank Dudiak, Fairmont, W. Va.; W. C. Doe and "Bill" Doe, Chicago, Ill.; and G. L. Johnson, Quebec, Quebec; all made acceptable replies to this question, but the number who fell down because they recognized no other reason for projection room reels except that the films came on 1,000-foot reels, whereas very many theatres "double up" reels of film, hence must have house reels, was surprising.

I have hesitated as to which answer served the purposes of publication best. Several are excellent, but I guess that of "Bill" Doe wins. He says:

"First off, I am ashamed of the necessity for writing under a nom de plume, but when you named a certain man out here in Chicago "King," you hit the nail square on the head. Make no mistake, though, Brother Richardson, you have many, many warm friends in this city.

"There are two main reasons why there should be special reels for use in the projection room. One reason is that the reels ordinarily sent out by exchanges vary from good to just plain wretched, with but comparatively few which may justly be classed as good. The great majority of them are totally unfit to use on a projector or for anything else except to afford a measure of protection to the edges of the film when in transit. Their use in projection and the attendant rewinding would, in many cases, work grave injury to the films.

"The second reason has to do with those theatres which use 2,000 feet of film on the projectors. The films reach the theatre on 1,000-foot reels, and of course there must be special 2,000-foot reels to transfer the enlarged reels of film, too.

"That answers the question, I believe but it seems a few words more might not be amiss concerning the theatre manager or exhibitor who will not supply projection room reels in theatres where the 1,000-foot reel still is used for projection purposes.

"It seems as though every projectionist ought to recognize the fact that any damage done to the films in his projection room must and will react to the detriment of the show and of the next man to get them, and that his own show is likewise injured by the unnecessary damage done by those men who had the films before him. He certainly should have enough pride in his work, as well as enough common decency to do everything possible to avoid injury to films which every one must use.

"It would seem that the manager or exhibitor ought to know that unnecessary damage shortens the life of film, and that print replacements cost money, which just must be charged back in the form of higher film rentals. It cannot possibly be other-

wise, and the relatively small sum required to equip the projection room with high-grade reels is money well expended from any and every point of view."

In the language of the immortal Teddy, that's a "bully" good answer. Covers the ground very well, with very little lost motion.

**Question No. 517—Give us your views as to having well placed volt meters and ammeters, or at least one well placed voltmeter and ammeter in the projection room; also do you believe such instruments, properly located, for each motion picture projector are worth their cost, as against a single set of instruments, which would, of course, not be well placed?**

Hanover answers this one thus: "Certainly it is essential to consistently good and efficient work that there be instruments for measuring the voltage and amperage—an ammeter and a voltmeter. Also certainly for the best results these instruments should be 'under the eye' of the projectionist at all times.

"This latter is perhaps not a practical thing to do in all cases, however. I was down in Quincy, Ill., recently, and visited a few projection rooms in that city. In one I found the projectionist busy reading a novel. In another he was outside the room altogether, and in a third he was at a bench, apparently working on some adjunct to a radio.

"Just how you would manage to keep an

ammeter and voltmeter 'under their eye' I am free to say I don't know. (What good would it do if you did?—Ed.) But just the same there should be properly located instruments, whether the men use them intelligently and efficiently or not. I think no man who has worked as projectionist for any length of time will question the value of such instruments, provided proper use be made of them, and their use is to make note of detrimental changes in the light source.

"That there should be an instrument panel for each projector, and that such panels should carry an ammeter and voltmeter is too plain a fact to admit of serious argument. It is well worth the added cost, and most modern installations have them. Of course if the projectionist is a mere machine operator or machine attendant (you landed a wallop there, Brother Richardson, for a machine 'operator' really is only a machine attendant), these instruments will not do very much good. That point is granted, but it does not alter the fact that they should be there. It merely emphasizes the fact that if the man in charge doesn't make intelligent use of them, it is up to the manager to fire him and get some one who will.

"No one seems to have preference as to the kind of reel which is best for the purpose, but I will myself say that there are three very excellent reels, viz.: the 'Film-fast' reel, the Simplex Automatic Reel and the wire reel which is spot welded. Either of these should give satisfaction. Oh yes, Brother Dudiak says he has used the Bell & Howell 2,000-foot reels for a year and they still are in good shape."

## Projection in Eastern Cities

(Continued from preceding page)

jection, even where the possibilities are favorable.

I was unable to visit many theatres in Boston, but the projection I did see was good, especially at the Metropolitan.

As at all other theatres I purchased a ticket at the Metropolitan, thus seeing the show from the patron's point of view. I cannot comment too highly on the quality of the Metropolitan program. The manner in which it was exhibited approached very nearly perfection. The projection was exceptionally good. The projectionists deserve a great deal of credit for the excellence of their work. Projection at this theatre is under the supervision of Thad. Barrows, Chief Projectionist, a very fine fellow, and one whom screen results prove to be a very capable projectionist. Leo Westfield, Paul Brown and Ernest Casta, the projectionists working under Chief Barrows, are the type of men one likes to meet. They proved to my satisfaction that they are real projectionists, taking great interest in their work and pride themselves on the good projection at the Metropolitan.

And why should they not produce real results if the management provides everything needed in projection equipment? Every projectionist ought to have pride and energy enough to strive for the best possible screen results.

Right here again is where I cannot help calling the managers' attention to the importance of providing the best equipment that can be had, and of then demanding high class results on the screen.

One thing in particular that appealed to me was the location of the projection-room, which is placed on the first balcony, providing a level projector, which is a condition greatly to be desired. Projection at an angle makes it impossible to get 100 per cent results. In fact the greater the projection-

angle, the farther we get from high class projection. It is clearly impossible to get high grade projection where there are impossible conditions. That is just plain horse sense, and when anybody says that he has 100 per cent screen results and is projecting the picture at an angle, he is either deliberately falsifying facts, or does not know what 100 per cent projection is.

The Metropolitan proves, beyond the slightest doubt, that in new theatres there is no excuse for unfavorable projection room location. It is only necessary to properly locate the room while planning the building, and not wait until after the plans have been drawn and the building is nearly completed, then suddenly remember that a moving picture theatre must of necessity have a projection room. The outcome of such procedure usually is that the projection-room is located somewhere just under the roof, and care is taken not to take up too much space at that.

The Metropolitan overlooks nothing which goes to make up comfort and service to the patrons, sparing neither money nor effort to produce a really high class program, which is, after all, the thing it is selling. The public is buying it, too, at seventy-five cents per ticket! So you see, quality gets the money, and up-to-date equipment and proper projection-room—size and location gives the projectionist an opportunity to produce quality-projection.

## The Live Projectionist

Keeps posted on all the news of picture land. Read the colored section for the latest items.



# The Maximum Emotional Effect

THE GENERAL USE of Panchromatic Negative in motion picture production means much in the way of improvement in the art.

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EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK



# HAL ROACH presents

# "OUR GANG"

## COMEDIES

Two Reels



### A Series of Questions—Jot Down the Answers

- What are the best known comedies on earth?
- What comedies out-pull the feature time and time again?
- What comedies do people talk about, in about every home?
- What comedies is every kid crazy about?
- What comedies do grown-ups go to a theatre particularly to see?
- What comedies are **always** fresh, sparkling, clean, funny?
- If you play the "Our Gangs" **you know!**

Directed by  
Robert McGowan

F. Richard Jones,  
Supervising Director

# Pathécomedy

TRADE



MARK



How Will Hays Regained Newspaper Trust

# MOVING PICTURE WORLD

Vol. 82, No. 5

OCTOBER 2nd, 1926

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**BATTLING BUTLER**  
with Sally O'Neil  
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*and now from*

**METRO-GOLDWYN-MAYER**

SEE INSIDE THIS COVER

Published by **CHALMERS PUBLISHING COMPANY**

516 FIFTH AVE.  
NEW YORK CITY

Entered as second-class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly, except a few issues.



Continued from Cover

# THE NEW WORLD'S RECORD

# \$118,249.10

net receipts for two weeks



## CAPITOL (N.Y.)

SETS PHENOMENAL RECORD WITH

# MARĒ NOSTRUM

Rex Ingram's production of Ibanex' novel with Alice Terry and Antonio Moreno. A Metro-Goldwyn Picture

**AND WATCH THE CAPITOL THIS WEEK!**

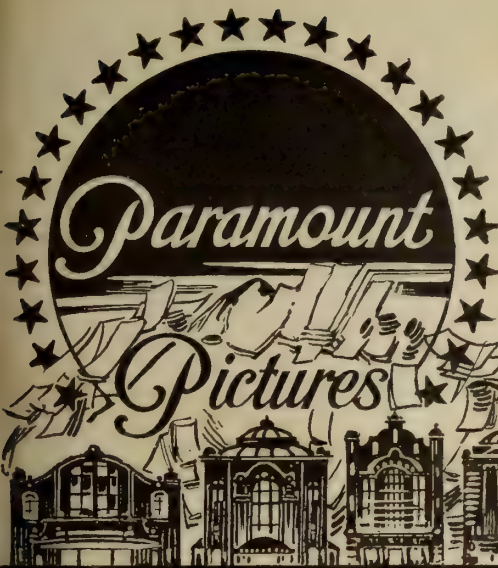
Herald-Tribune: "Whatever you do, don't miss 'The Waning Sex'."  
Telegraph: "Brilliant and delightful comedy. Royal entertainment."  
Mirror: "Norma Shearer will annex new admirers."  
Eve. Sun: "'The Waning Sex' will be popular."

## METRO-GOLDWYN-MAYER



**NORMA SHEARER**  
*The Waning Sex*





# A BOOKING GUIDE to the BIGGEST MONEYMAKERS of 1926-7

PRODUCTION	BOX OFFICE HIGHLIGHTS	DATES BOOKED
ALOMA OF THE SOUTH SEAS	GILDA GRAY in Maurice Tourneur Prod. With Percy Marmont, Warner Baxter, Julianne Johnston, Wm. Powell. South Sea love drama	
PADLOCKED	Allan Dwan Prod. of Rex Beach Cosmopolitan Magazine story. With Lois Moran, Louise Dresser, Noah Beery.	
FINE MANNERS	GLORIA SWANSON in same type of picture as "Manhandled." Supported by Eugene O'Brien. Directed by Richard Rosson.	
THE SHOW-OFF	Broadway stage hit. Malcom St. Clair Prod. With Ford Sterling, Lois Wilson, Louise Brooks, Gregory Kelly.	
FASCINATING YOUTH	Sam Wood Prod. With Junior Stars of 1926. By Byron Morgan. Exploitation smash:	
MANTRAP	Victor Fleming Prod. of Sinclair Lewis' Collier's Weekly serial and best-selling novel. With Ernest Torrence, Clara Bow, Percy Marmont.	
TIN GODS	THOMAS MEIGHAN special. With Renee Adoree, Aileen Pringle, all-star cast. Broadway stage success. Allan Dwan Prod.	
NELL GWYN	DOROTHY GISH in story of orange girl who vamped a King. British National Pictures, Ltd., Prod. Directed by Herbert Wilcox.	
VARIETY	Ran for 11 weeks at Rialto, N. Y., to average weekly business of over \$30,000. With Emil Jannings and Lay de Putti. Ufa Prod. The sensation of the season!	
DIPLOMACY	Marshall Neilan Prod. of famous play. With Blanche Sweet, Neil Hamilton, Arlette Marchal, Matt Moore, Gustav von Seyffertitz, Earl Williams.	
YOU NEVER KNOW WOMEN	FLORENCE VIDOR in American "Variety." With Lowell Sherman and Clive Brook. Directed by Wm. Wellman.	
HOLD THAT LION	DOUGLAS MacLEAN'S fastest, funniest comedy. Directed by Wm. Beaudine. Cast includes Walter Hiers, Constance Howard.	
FORLORN RIVER	Zane Grey Western with Jack Holt, Raymond Hatton, Arlette Marchal, Edmund Burns. Directed by John Waters.	
KID BOOTS	EDDIE CANTOR in Ziegfeld comedy hit. With Clara Bow, Billie Dove and Lawrence Gray. Frank Tuttle Prod.	
THE CAMPUS FLIRT	BEBE DANIELS in college comedy-drama. With James Hall, El Brendel, Chas. Paddock. Clarence Badger Prod.	
THE QUARTERBACK	RICHARD DIX in THE college football picture of the year. With Esther Ralston. Directed by Fred Newmeyer.	
THE GREAT GATSBY	Herbert Brenon Prod. of F. Scott Fitzgerald novel and Owen Davis play. With Warner Baxter, Lois Wilson, Neil Hamilton, Georgia Hale.	
YOU'D BE SURPRISED	RAYMOND GRIFFITH in merry, mystery-comedy. With Dorothy Sebastian and Earle Williams. Directed by Arthur Rosson.	
SO'S YOUR OLD MAN	W. C. FIELDS with Alice Joyce and Charles Rogers. Gregory La Cava Prod. From Julian Street's prize-winning story.	





# A BOOKING GUIDE TO THE BIGGEST MONEY MAKERS of 1926-7



(Continued)

PRODUCTION	BOX OFFICE HIGHLIGHTS	DATES BOOKED
EAGLE OF THE SEA	Big Frank Lloyd sea special with Florence Vidor and Ricardo Cortez. From novel, "Captain Sazarc" by Charles Tenney Jackson.	
LADY OF THE HAREM	Ravishing beauty-love special. Ernest Torrence, Greta Nissen, Wm. Collier, Jr., Louise Fazenda. Raoul Walsh Prod.	
THE ACE OF CADS	ADOLPHE MENJOU in Michael Arlen story. With Alice Joyce and Norman Trevor. Directed by Luther Reed.	
THE CAT'S PAJAMAS	Love-comedy starring Betty Bronson and Ricardo Cortez. With Arlette Marchal and Theodore Roberts. Story by Ernest Vajda. William Wellman Prod.	
WE'RE IN THE NAVY NOW	Wallace Beery and Raymond Hatton in the "Behind the Front" of the navy. Comedy cast includes Chester Conklin. Edw. Sutherland Prod.	
EVERYBODY'S ACTING	Marshall Neilan Prod. of Neilan's original story. With Betty Bronson, Ford Sterling, Louise Dresser, Lawrence Gray, Henry Walthal, Raymond Hitchcock	
LET IT RAIN*	Snappy MacLean comedy. Director to be announced later.	
THE CANADIAN	THOMAS MEIGHAN. From play by W. Somerset Maugham, author of "Rain." Directed by William Beaudine.	
THE POPULAR SIN	FLORENCE VIDOR in Malco'm St. Clair Prod. With Clive Brook, Phillip Strange, Greta Nissen. Story by Monta Bell. Luxurious comedy.	
STRANDED IN PARIS	BEBE DANIELS as a New York girl stranded among the frisky French. Directed by Arthur Rosson.	
LOVE 'EM AND LEAVE 'EM	Comedy hit of stage. With Lois Wilson, Louise Brooks, Lawrence Gray, Ford Sterling. Frank Tuttle Prod.	
PARADISE FOR TWO	RICHARD DIX in comedy produced by Gregory La Cava, director of "Let's Get Married" and "Womanhandled."	
BE YOURSELF*	RAYMOND GRIFFITH in great comedy produced by James Cruze.	
MAN OF THE FOREST	Zane Grey special. With Jack Holt and Margaret Morris. Directed by John Waters.	
WILD MAN OF BORNEO*	Starring W. C. FIELDS. Cast and director to be announced.	
THE HEAD WAITER*	ADOLPHE MENJOU starring in sophisticated love-comedy along the lines of "Grand Duchess and the Waiter."	

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### HAROLD LLOYD

Second LLOYD SPECIAL. Harold as a mountain lad 'mid a mountain of laughs. With Jobyna Ralston. Directed by Ted Wilde and Lewis Milestone. Produced by Harold Lloyd Corp.



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Get set immediately for clean-ups with these

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JANET  
GAYNOR

GEORGE  
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MARGARET  
LIVINGSTON

They're 3 young Fox players  
*in*

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Here's a Gerald Beaumont story of manhood, courage, faith and steadfastness! John Ford who directed such box-office bonanzas as "The Iron Horse" and "3 Bad Men," made this picture to quicken the hearts and make your patrons talk. It's a picture of a thousand sensations! BOOK IT NOW!

UNUSUAL STORY WITH PLENTY OF AC-  
TION AND WELL SUSTAINED INTEREST.  
GOOD PRODUCTION AND FIRST RATE CAST.

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*A Fighting Drama of Adventure, Courage, Loyalty, and Strength on the High Seas*

**GEORGE O'BRIEN**

JANET GAYNOR - MARGARET LIVINGSTON - WILLIAM RUSSELL

DAVID BUTLER - ROBERT EDESON - RALPH SIPPERLY

and "JERRY the Giant"

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**FOX**  
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### INDIVIDUALLY SPECIALIZED

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#### THE BRUTE

Monte Blue, in a virile story of the jungle. Story by W. Douglas Newton. Directed by Herman Raymaker.

#### MY OFFICIAL WIFE

With Irene Rich and Conway Tearle. Famous story by A. C. Gunter. Directed by Paul L. Stein, noted European director.

#### THE COLLEGE WIDOW

Featuring Patsy Ruth Miller. Adapted from George Ade's well known stage success.

#### HILLS OF KENTUCKY

Starring Rin-Tin-Tin, "the wonder dog of the screen." Directed by Herman Raymaker. Better than "The Night Cry."

#### MAMMA KISS PAPA

With George Sidney, Louise Fazenda, Vera Gordon, Nat Carr and Helene Costello. Story by E. Phillips Oppenheim. Directed

by Herman Raymaker. A billion dollars worth of fun.

#### WHAT HAPPENED TO FATHER

With Patsy Ruth Miller. Story by Mary Roberts Rinehart. Directed by Lewis Milestone. Glorifying "Dear Old Dad."

#### IRISH HEARTS

With Dolores Costello, "the girl of your dreams." By Walter Morosco. A haunting romance of modern Ireland.

#### THE CLIMBERS

With Irene Rich. Adapted from the stage play by Clyde Fitch. Directed by Paul L. Stein. A powerful drama of the upper ranks of society.

#### WOLF'S CLOTHING

An intriguing story, by Arthur Somers Roche. With Monte Blue and Patsy Ruth Miller. Mr. Roche needs no introduction to the American public.

#### BITTER APPLES

With Monte Blue. Story by Harold MacGrath. Directed by James Flood. Colorful drama that shifts from New York to the tropics.

#### DEARIE

With Louise Fazenda, the screen's funniest character actress. Story by Carolyn Wells. Laughs and thrills.

#### WHAT EVERY GIRL SHOULD KNOW

An all-star cast. Story by James Wagon. Directed by James Flood. The age of jingles receives a jolt.

#### ACROSS THE PACIFIC

With Monte Blue, Myrna Loy and John Winton. Adapted from Charles E. Blannin. Melodramatic sensation. One of the year's biggest! Directed by Roy Del Ruth.

#### DON'T TELL THE WIFE

With Irene Rich. Directed by Roy Del Ruth.



# EXHIBITOR YEAR

1926-27 IS AN EXHIBITOR YEAR! The exhibitor who plays 26 WARNER WINNERS during the coming year is in line for an avalanche of profits—that's a promise!

BECAUSE WARNER BROS. ARE ABOUT TO DELIVER TO YOU THE GREATEST GROUP OF HIGH POWERED PROFIT PICTURES THAT THIS INDUSTRY HAS EVER SEEN!

Warner Bros. promised you big pictures—bigger pictures than you could get anywhere else. Several of the first are complete—we've seen them!

Warner Bros. said they'd be BIG—BUT THEY'RE GREAT!  
Warner Bros. said they'd MAKE MONEY—BUT THEY'LL CLEAN UP!

Romance, melodrama, comedy—one after another, big box office hits that will pound home the fact that 1926-27 is AN EXHIBITOR YEAR with 26 WARNER WINNERS!

If you have your dates on these 26 great pictures, you're sitting pretty. If you haven't—book them now—get your dates set now! Be ready for your share of profits when these pictures are released!

## S for 1926-27

## Every Picture a Special in Quality

Modern domestic drama. Story by E. T. Love, Jr.

**WHILE LONDON SLEEPS**  
Starring Rin-Tin-Tin, the king of canines, and Dolores Costello and Walter Merrill in a sensational story of the Limehouse district of London. Story by Walter Morosco. A wow!

**MATINEE LADIES**  
All-star cast. Directed by Roy Del Ruth. A social drama of butterfly women and teatime male vampires.

**THE GAY OLD BIRD**  
With Louise Fazenda. Story by Virginia Lee. Directed by Herman Raymaker. A pure damsel becomes a daring devil away from home.

**THE HEART OF MARYLAND**  
With Dolores Costello, the idol of the screen, and Charles Emmet Mack. From the play of David Belasco. A story of Southern chivalry, a thrill in every foot.

### WHITE FLANNELS

From the Saturday Eve. Post story by Lucian Carey. Directed by William Beaudine. The great tennis and outdoor picture—fashionable country clubs—show places of the Riviera.

### THE BLACK DIAMOND EXPRESS

With Monte Blue. Story by Darryl Francis Zanuck. Directed by Herman Raymaker. A reckless, daring tale of railroading and adventure.

### A MYSTERY DRAMA

The second (untitled) story by Arthur Somers Roche. With Louise Fazenda and John T. Murray. Directed by Lloyd Bacon. A great picture.

### THE THIRD DEGREE

With Dolores Costello and Louise Dresser. From the stage play by Charles Klein that startled New York. Directed by Michael Curtiz.

### PRIVATE IZZY MURPHY

Starring George Jessel, with Patsy Ruth Miller, Vera Gordan and Nat Carr. A sure-fire box-office comedy drama. Directed by Lloyd Bacon. Story of a Jewish rookie assigned to an Irish regiment.

### A MILLION BID

With Dolores Costello, the screen public's latest favorite. Story by George Cameron. A beautiful girl is placed on the matrimonial auction block.

### TRACKED BY THE POLICE

Starring Rin-Tin-Tin. Story by Gregory Rogers. Directed by Herman Raymaker. Rinty in an amazing detective story.

### SIMPLE SIS

(Temporary Title). With Louise Fazenda. Story by Darryl Francis Zanuck. Directed by Lewis Milestone. A comedy tomboy-in-calico role played as only Louise can play it.



# The MIAMI-FLORENCE

THE CROWNING ACHIEVEMENT  
AN AMAZING SEIZURE

SHIPPED TO ALL THEATRES  
TUESDAY, SEPTEMBER 21st

IN THE

# PATHE

With the shipment to all first runs on Tuesday,  
September 21st

And the actual delivery to nearby theatres—

The Staff of the Pathe News again exhibit a devotion, an efficiency truly marvelous, and cap the climax of feat after feat that have amazed press and public, and astonished exhibitors.

Hear the story of Ralph Earle, Pathe News cameraman. It is well that your public should know how he made it possible for them to see so soon the disaster that has shaken the country.

That's efficiency; organization; scores of persons  
and how to do it; that's *heroism*. And



# DA HURRICANE

MENT—THE CLIMAX OF  
S OF TRIUMPHS!

LL FIRST RUNS  
TEMBER 21ST

# NEWS

Earle was a true Pathe News man, for *he was on the spot in Miami when it happened.* Severely injured, bleeding, he stayed on the job, getting his pictures right in the thick of the hurricane. He managed to get to Jacksonville where the Pathe News had an airplane awaiting him. At Atlanta, so weak was he from his wounds, he had to be carried from one plane to another. At Charlotte he caught a train for Washington. For the *third* time he was met by a Pathe News airplane, in which he flew to Jersey City, arriving Tuesday noon. After that it was simple. The incomparable Pathe News organization, waiting, ready for hours, got the prints out in record time, to the whole country.

working together like clockwork; knowing what to  
*'s why there is only one Pathe News*



# Sure There's a Lot of Noise Have Eyes, Haven't You?

Selling pictures is tougher than it was a year ago.

The number of theatres is increasing, but the number of buyers isn't.

They're decreasing.

There's a fight on for playing time.

Competition has reached the point where every man with film to sell is carrying a knife between his teeth.

Every man will tell you *his* company has *the* pictures.

The noise is terrific.

But you have eyes.

See for yourself.

Look 'em over,—features, short comedies and all the rest. That's the surest way of getting the cream, and that's the kind you've got to have if you want to flourish like the green bay tree.

Even if you have the pick of the features lined up for 1926-1927,—that doesn't let



# But You

you out. You've got to have the pick of the short comedies too.

Laughter is the most profitable thing you can sell your audiences.

Because a two reel picture is labelled "comedy" doesn't mean that it is one.

*Laughs* make a comedy. It takes *genius* to create laughs.

Mack Sennett is a comedy genius.

It's a very easy thing to get your local Pathe exchange to show you all the Sennett comedies you have time to see,— Ben Turpin, Mack Sennetts, Alice Days and The Smith Series

We don't have to tell you they're the pick of the two reel comedies. Your eyes will tell you that.

Forget the noise. Use your eyes.

**ELMER PEARSON**

Vice-President and General Manager,  
**PATHE EXCHANGE, INC.**



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RELEASED BY  
**PRODUCERS DISTRIBUTING CORPORATION**

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# RVVOUS K—*is coming*

Actual reproduction of special block 24 sheet to herald the coming of AL CHRISTIE'S greatest feature comedy. This special poster is just one of a line-up of high-powered accessories to boom your showing of this big special.

**GET YOUR COPY OF THE GIANT PRESS BOOK**



# NOW

## YOU CAN BOOK

**N**O Universal salesman or manager has been PERMITTED to accept a "Collegians" contract up till now—because we knew that until PREVIEWS PROVED THE GOODS no exhibitor or salesman could realize the extent to which Universal has gone, in money and brains, to make this the OUTSTANDING SHORT SUBJECT SURPRISE OF THE PAST TEN YEARS! If the Universal salesman hasn't got to you yet don't take chance on waiting—write or wire your nearest exchange TODAY! THE STAMPEDE IS ON!

*Sparkling with the SPEED*

*and SPIRIT of Youth!*

## Carl Laemmle Jr's

# The Collegians





George  
Lewis

Starring  
**GEORGE LEWIS**  
with  
Hayden Stevenson  
and  
Dorothy Gulliver

Directed by  
Wesley Ruggles

**10**  
**UNIVERSAL**  
Junior Jewels  
2 Reels Each

**STRAHAM THEATRE CORP.**  
STRAND THEATRE BUILDING  
SOUTH BROADWAY  
YONKERS, N. Y. August 26th, 1926.  
PHONE 7284

Universal Film Company,  
1600 Broadway,  
New York City  
Gentlemen:

The audience of the Strand Theatre on  
Thursday Evening, Aug. 19th, 1926, previewed your  
first short story of "The Collegians" series.

Judging from the applause, laughter  
and enthusiasm which was shown by an audience  
which I believe to be one of the representative  
type, I would say that in "The Collegians" you  
have one of the greatest two-reel series ever  
produced.

They will satisfy in any type theatre  
if all succeeding stories contain the pep and  
the entertaining qualities that the first one  
possessed.  
GCW/T.

Yours very truly

*George C. Walsh*  
CITY MANAGER

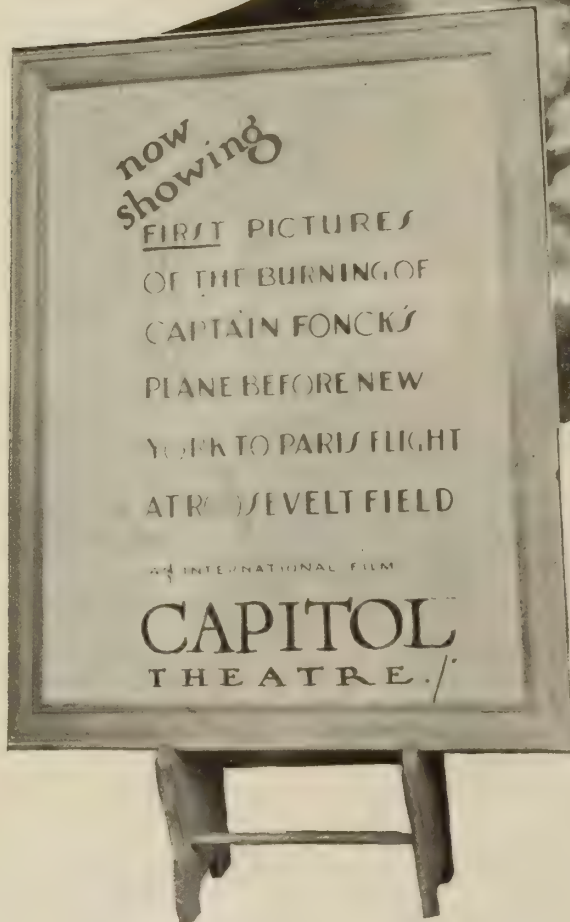


Hayden  
Stevenson

**Collegians**



# A Newsreel With Gen



"I compliment you on your pictures of the New York to Paris airplane disaster. Its great value lies in the fact that the camera continuously covers the plane from the start until the fatal crash, and shows the entire mishap in detail. This is most extraordinary, and has proven very thrilling to our audiences. Congratulations to you!"

MAJOR EDWARD BOWES,  
Managing Director,  
CAPITOL THEATRE, N. Y.



FIRST HURRICANE PHOTOS!

New York AMERICA'S FIRST American

## Air Courier Brings Vivid Tale of Terror and First Pictures

Bringing to New York the first pictures and the first eye-witness story of the Miami hurricane, Philip London, Miami business man, arrived yesterday by airplane, still shaken and unnerved, with a gripping tale of the storm's terror.

His remarkable pictures were for International Newsreel Corporation, which spirited him and his films to New York by train and airplane through the thick of the devastations. Both the manner in which London "shot" his pictures and his rapid transport to New York—to arrive with the first pictures and story of the holocaust—are big news stories in themselves.

Braving the hurricane's fury with Roy Pack, Miami cameraman, London went out in the height of the cyclone and shot film after film. All day he and his camera-man worked, and the night of the storm they were still "shooting" with flash lights, lighting up the pitch darkness.

Sleepless, hungry, worn to the last ounce of strength, London and Pack ploughed through debris and water last Sunday morning to reach Miami Beach. Then they forged on to Fort Lauderdale, Dania and Hollywood, wrecked by the storm, shooting scene upon scene.

### Plane Rushed South

International Newsreel Corporation got in touch with them through the one telegraph line open. They sped to West Palm Beach by automobile, and London caught the noon train for New York. International Newsreel started the fastest airplane obtainable from Washington, D. C., with J. C. Brown, manager of its Washington bureau.

# INTERNATIONAL



# ine Box Office Value

Issue No. 77 of INTERNATIONAL NEWSREEL contained the thrilling, graphic, pictorial stories of the

FLORIDA HURRICANE DISASTER

together with the

BURNING OF FONCK'S PLANE!

Special Fonck prints were shipped to all parts of the country by airplane and mail fliers **FOUR HOURS AFTER THE TRAGEDY HAPPENED!** Florida hurricane scenes—the first pictures rushed from the danger zone by airplane—shipped to all points on **TUESDAY.**

**WITHIN THREE HOURS AFTER RECEIPT!**

**AT BROADWAY HOUSES THE SAME NIGHT!**

Later remarkable scenes of the Florida disaster shipped to all exchanges by air mail to be added to Issue No. 77—at no extra cost to exhibitors.

**RECORD IMPOSSIBLE TO BEAT!** Just one more outstanding example of the service INTERNATIONAL NEWSREEL gives **EVERY WEEK** in the year and at no extra cost to exhibitors!



Released thru  
UNIVERSAL

in front of the COLONY THEATRE, N. Y. Sept. 22nd.

# AL NEWSREEL



# Stars



**George  
O'Hara**

in  
**GOING THE LIMIT**  
and FIVE other  
comedy rip-snorters.



**Alberta  
Vaughn**

in  
**THE ADORABLE DECEIVER**  
and FIVE other  
laughing riots.



**NOT IN HEAVEN —  
NOT ON EARTH —**

*But, right where they belong—*

# **AT THE BOX-OFFICE!**

THREE GREATER  
F.B.O. BOX-OFFICE  
MUSKETEERS!

*Gleaming Headliners  
in a Sunburst of  
PROVEN  
Money-getters!*



**Viola  
Dana**

in  
**BRED IN OLD KENTUCKY**  
and FIVE melodramas  
lit with comedy.

Distributed by  
**GREATER  
FBO**  
FILM BOOKING OFFICES  
OF AMERICA, INC.

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FRANCE



It was like taking candy from a baby  
when

# SADIE MOVED OUT!

Received at 41 East 46th St., New York  
48N K 44 3 EX NL  
R A ROWLAND

FIRST NATIONAL PICTURES 383 MADISON AVE NEWYORK  
SUBWAY SADIE FINISHED A GREAT WEEK AT THE MARK STRAND STOP AUDIENCES  
REACTION ON PICTURE MARVELOUS STOP THIS PICTURE IS A GREAT BOX OFFICE  
ATTRACTION FOR EVERYONE STOP I REGRET OUR BOOKINGS PREVENT OUR HOLDING  
IT A SECOND WEEK STOP REGARDS  
JOSEPH PLUNKETT  
MARK STRAND THEATRE

NEW YORK CITY SEP 20

-and  
read  
these

"A picture that will delight the majority of straphangers, and that is covering a pretty large territory. It is what the boys call excellent box-office."

—Morning Telegraph

"Miss Mackaill is a most charming figure in this picture and most convincing in her portrayal of the vivacious Sadie."

—Daily News

"A new maker of good little movies has popped up in Alfred Santell, who did 'Bluebeard's Eighth Wife' and has now evolved out of 'Subway Sadie' a consistently decent affair . . . In the subway sequences particularly the neatness of Mr. Santell's work comes shining through . . . Dorothy Mackaill does exceedingly well."

—N. Y. World

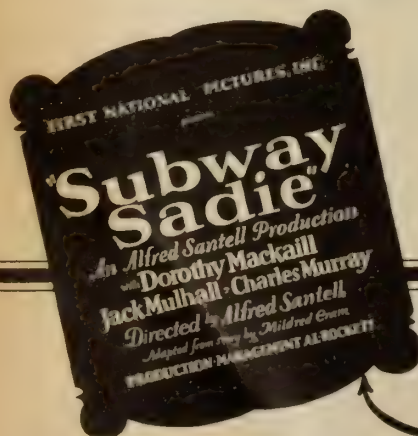
"An amusing photoplay, in which there are a number of cleverly directed scenes . . . Might be likened to an O. Henry story . . . Dorothy Mackaill is vivacious and charming."

—N. Y. Times

"If anyone ever doubted that Al Santell is a good director, I advise the doubter to visit the Mark Strand . . . he has concocted a light but charming comedy." —N. Y. American

"Dorothy Mackaill's work as Sadie Hermann is her best screen performance since 'The Man Who Came Back' . . . Scores a personal triumph . . . Director Santell has injected interesting camera novelties to aid his story."

—Daily Mirror



MAKE EVERY HOUR A RUSH  
HOUR AT YOUR BOX-OFFICE

with

A First National Picture





# MOVING PICTURE WORLD

## REDHEADS PREFERRED

Intriguing title of new Tiffany production, A. L. Selig blushing confessions, may have been inspired by Miss Katherine Schulze, titian-haired beauty, now at the Tiffany switchboard. Telephone: BRyant 2968.

## DIAMOND STUDDED

Liano will probably now be required for the new Roxy Theatre, following announcement that Skouras Bros. de luxe Ambassador Theatre, St. Louis, sports an instrument entirely covered with solid gold leaf.

Vol. 82

New York, October 2, 1926

No. 5

## "Cyclers"

Three Kallispell, Mont., theatre operators pleaded guilty to "bicycling" before Judge Charles Pray of the United States District Court at Great Falls and were fined \$300, according to word received in Butte. From Secretary Harry Meyer of the Montana Film Board of Trade, who was present at the hearing of the case, the information was filed by Assistant District Attorney Francis Silver at the instance of Secretary Meyer. The defendants, Carl and Marius Landerson and R. D. McDaniels, were alleged to have sublet films subsequent to playing them in their theatres.

## Lieber Drive Close

Unprecedented rivalry among First National exchanges is characterizing the third week of the Lieber Drive, Secretary-Treasurer Samuel Spring announces. Cleveland, representing the Southern division, remains in first place. New Jersey, for the East, is a close runner-up, however. Minneapolis, in the West, has displaced Milwaukee for third place, while Montreal has surrendered the Canadian lead to Toronto.

## Postpone Convention

Because of the trying labor conditions that beset the management in settling the proposed strike of musicians and projectionists a few days ago, the M. P. T. O. of Michigan have postponed their seventh annual convention. The original dates, October 5 and 6, have been moved forward to October 19 and 20. The place of meeting will be Battle Creek, as first planned.

## LONDON CABLE

By W. E. ALLISON-BOOTH

Moving Picture World  
Bureau, London,  
September 21.

The New Gallery was crowded to the limit of its capacity to witness the presentation of "The Son of the Sheik." The picture was an instantaneous hit. After the show the huge audience quietly left the hall. All appeared to be stunned with the knowledge that this man would never act again. I witnessed a private show of new trick photography by Horace Goldin which was indeed remarkable and may revolutionize pictures.

# Hurricane Smashes Theatres; Pathe News Cameraman a Hero



This Pathe News view shows the hurricane's force.

## Monster Benefit Planned For Sufferers in Florida

Among the first answers to Florida's call for aid is the announcement issued by Publix Theatres Corporation to the effect that 200 of its representative theatres, from coast to coast, will jointly stage midnight benefit performances next Saturday night, September 25, with all proceeds going to the Florida Relief Fund.

While it is impossible to predict the amount of money that will be secured, it may be the largest single donation ever raised for an emergency fund by any one organization, as the theatres represented are among

the largest and are located in America's largest cities.

Instructions have been dispatched to all Publix theatres by Sam Katz, president, calling upon every local organization for full co-operation. The benefit performances are to include the full presentation of motion pictures and musical features. Local talent will be invited to participate and every effort will be made to make the event, collectively, the biggest civic demonstration ever achieved by a theatrical organization. Full returns are expected on Monday.

## All South of Palm Beach Damaged— One Company Missing

Along with other industries and with civilians, the motion picture industry suffered in the terrific Florida hurricane. Also, in common with the others, this industry produced a hero, a man faithful to his trust. The outstanding features to date are:

All Florida theatres south of Palm Beach were damaged.

It will be two weeks before any kind of shows can be given in the hurricane area.

Ralph Earle, Pathe News cameraman, risked his life a dozen times to film the catastrophe and rush the films by airplanes to New York.

The 200 theatres of Publix Theatres Corporation, from coast to coast, will jointly stage midnight benefit performances on Saturday night, September 25, all proceeds to go to the Florida Relief Fund.

M.-G.-M. has yet to hear from the J. E. Williamson Company, photographing submarine scenes for "The Mysterious Island" in the Bahamas.

Details as to individual Florida theatres are for the most part lacking.

Warned of the impending storm, Earle, Pathe News staff cameraman at Miami, prepared to photograph it. He was imprisoned six hours, at one time, in a wrecked building, and injured by the debris, but he "carried on."

It was impossible for him to communicate with Emanuel

(Continued on page 2)

## "Les Miserables" to Become Two Pictures

Carl Laemmle will release "Les Miserables," the great Universal-Film de France production, in two separate installments of nine or ten reels each, to be booked and shown on successive weeks.

The dual method of presentation has just been tried out in Great Britain and found to be an unqualified success. It is the topic of the day in the film

world across the Atlantic. Presented at the Regent Theatre, Portsmouth, England, for a week's run, "The Soul of Humanity," the first half of "Les Miserables," played to more than 18,000 admissions. The following week, "The Barricades," the second half of the big Victor Hugo drama, actually topped the figures of the previous week, playing to almost 19,000.

## To Talk Films

The subject of picture production and picture influence will be discussed at the Imperial Conference of Dominion Premiers in London, England, in October, it was formally announced at a luncheon of the Kiwanis Club of Ottawa on September 17 by Ray S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, who was the guest of honor and speaker at the luncheon.



# MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 82

NO. 5

## Storm Hits Theatres

(Continued from page 1)

Cohen, editor of Pathe News, for instructions, so he made his way to Jacksonville, got in touch with Cohen, chartered an airplane to Atlanta and met another plane ordered by Cohen at Atlanta.

Earle, almost exhausted from injuries and hunger but refusing to surrender his precious film to anyone, began the flight to Charlotte. This plane was forced down by fog and a storm at Greenville, N. C. Earle commandeered a fast automobile which caught the Birmingham express.

The Pathe News representative met him at Charlotte which took Earle to Arlington, near Washington, D. C. He sped in a fast car to the latter place, climbed in his fourth plane and flew to Jersey City. Editor Cohen personally received the precious film.

Earle was attended by Dr. Alexander Altschul of New York City. He was in considerable suffering, largely because he had spent three days in salt water and sand without removing his shoes.

The films were shown in Broadway houses late Tuesday afternoon, September 21. The hurricane occurred on September 18 and 19.

Representatives of the New York dailies and national news associations met Earle in Jersey City. Dramatic scenes of the delivery of the film were taken.

## "U" Signs Cohen

Octavus Roy Cohen has signed a Universal contract for a series of feature stories to be written about a fat man. This will be his first work written directly for the screen. Charles Puffy will be a featured comedy star in them. They will be a series of ten two-reel pictures with elaborate casts, sets and costuming.

## Henry Bate Writes Play; Broadway to See It Soon

Definite arrangements are under way for the Broadway production of "The Monkey Wrench," the mystery comedy written by Henry Clay Bate of the Universal publicist department and E. A. Vosseler, a New York lawyer and formerly captain in the 60th Infantry, Fifth Division, A. E. F., in which Bate was also a captain.

While a member of the A. E. F. Bate wrote and produced "Eyes Right," the 60th Infantry Revue. This was one of the most successful of the soldier shows offered in France and for three months toured the camps in France, Germany and Luxembourg. He has also written a number of vaudeville sketches which have proved very popular in the variety houses.

## Christiansens Here

R. E. Christiansen, producer of the comedy series starring Snub Pollard, has arrived from the West Coast to confer with Louis Weiss and Bert Ennis of Art-class Pictures Corporation, which is distributing these pictures. Mrs. Christiansen, one of the few women actively engaged in production work, is with him.

## Billie Dove Signed

Billie Dove has been signed on a long term contract by First National Pictures through arrangement with Charles R. Rogers, according to Richard A. Rowland, general manager.

## "Sparrows" Gets Off to Fine Broadway Opening

With New York dailies agreeing with the forecasts made by men prominent in film trade circles, "Sparrows," Mary Pickford's latest release through United Artists Corporation, started its New York premiere at the Mark Strand with one of the most triumphant batteries of favorable newspaper criticism ever accorded a picture.

Following up on the tremendous national advertising given "Sparrows" through the medium of Saturday Evening Post, Liberty and Ladies Home Journal, only a usual amount of display space was taken in the New York dailies.

## Played to the Bosses

Ascher's Metropolitan theatre, 47th and Grand, Chicago, opened its fall season the week of September 12. To mark the event, the Ascher Brothers not only sent out five vaudeville acts to supplement the picture program, but Nathan, Max and Harry Ascher, Barry Bauman, booking manager, and L. H. Newhafer, general manager, came in person to see the start made.

## Briant Made Assistant

Roy Briant, the well-known Broadway playwright, has been appointed assistant to Julian Johnson, film and title editor at the Paramount Long Island studio, by William LeBaron, associate producer.



## THE INDUSTRY TURNS OUT FOR THE SCRAP

Among the film men who saw Dempsey and Tunney fight were: P. D. C.—F. C. Munroe, Raymond Pawley, Charles Benham, Elmer Harris, George Dillon, Frank Drum, Marie Prevost, Kenneth Harlan, Vern Stedman, F. B. O.—J. I. Schnitzer, E. B. Derr, Lee Marcus, Fred Thomson, First National—Richard A. Rowland, Samuel Spring, Robert Lieber, A. W. Smith, Jr., Ned Depinet, Ned Marin, W. C. Boothby, John McCormick, Colleen Moore, C. C. Burr, Johnny Hines, Fox—James R. Grainger, Al Green, Allan Dwan, Irving Cummings, Joe Fine, Truman Talley, Fred Quimby, Milton Schwartz, Douglas Tauszig, Don Mellwaine, United Artists—Joseph M. Schenck and party of sales staff, advertising and publicity employees, Hiram Abrams and party of friends, Warner Bros.—Harry, Jack and Abe Warner, Sam Morris, Watt Parker, Monte Blue, M. G. M.—Nicholas M. Schenck, Howard Dietz, Felix Feist, Paul Burger, William Rodgers, E. M. Saunders, Samuel Burger, S. Eckman, Jr., George Hickey, Thomas Connors, Pathe—Elmer Pearson, Edmund C. Lynch, Bernhard Benson, Harry Scott, Hal Roach, W. B. Frank, John Humm, Emanuel Cohen, Frank Leon Smith, Frank Harris, L. S. Diamond, Universal—Lou Metzger, Jack Schnitzer, Sam Sedran, Sidney Singerman, Joe Friedman, Fred Kramer, Morris Joseph, George Levine, W. P. Moran, Paramount—Adolph Zukor, Jesse Lasky, Eugene Zukor, S. R. Kent, George Weeks, Phil Reisman, John Clark, Charles B. McCarthy, Russell Holman, Sam Katz, A. M. Rotsford, George Spiddell.

## Not as "Doubles"

A gentlemen's agreement has been reached between the Canadian Division of the M. P. T. O. and the Motion Picture Distributors of Canada whereby the former has verbally guaranteed not to offer pictures rated as special features on double bills. Assurance was given by J. C. Brady, Harry Alexander, Roy O'Connor, S. Lester and other Toronto officers of the M. P. T. O., that members will not play special features along with other feature-length productions.

## Ostertag Talks Protection Abroad

A statement from Bernard A. Kosicki, of the Division of Commercial Laws of the Department of Commerce, in Washington, on the protection of films under the copyright convention, contains an opinion of the greatest value to producers combating piracy.

This opinion was written by Fritz Ostertag, director of the International Bureau of Artistic and Intellectual Property at Berne, in accordance with the intentions of the authors of the revised Berne convention.

From Professor Ostertag's opinion it appears "that films produced in a non-union country would be assured of protection in the union countries if the first or simultaneous publication occurred in a union country."

"It also appears that to constitute such publication the film must be placed on the market and offered to the trade in the regular course of business; but it is likely, in consideration of the universal method of offering a motion picture to the public, that a public exhibition of a film would be considered sufficient."

"In any event, it is necessary that the film be published for the first time in a union country or that the publication occur simultaneously in a union and a non-union country."

## F. M. Norcross Dies

Frank M. Norcross, stage and screen player, died recently in California after a prolonged illness. He organized "The Troupers" for players with more than 30 years to their credit as such. He is survived by a sister, Miss Adaline Forz Norcross, now residing in Los Angeles, a free lance writer and playwright.

## Woodhull to Quit?

"Pete" Woodhull, late president of the M. P. T. O. A. and now on several of its committees, is expected to resign active participation soon. This is the rumor now that he has sold his Baker Theatre, Dover, N. J., to the Stanley-Fabian Corp. of New Jersey. The theatre personnel remains unchanged except that Manager Ray J. Beuvern has resigned.



## Free Naval Pictures Are Now Condensed to One Reel

In order to make the United States Navy's motion picture of the very highest entertainment value, the two single-reel pictures that were planned for free distribution have been concentrated into one picture to run 1,050 feet.

This is the picture that will be distributed beginning October 24 by the motion picture industry to show the people of the United States what their navy and the merchant marine mean to them.

By combining the two pictures, the navy is enabled to present to exhibitors a single-reel subject that is jammed full

of remarkable shots—the best material selected from thousands of reels of navy material.

Film Boards of Trade throughout the United States are organizing committees to handle this picture. Prints are being assigned and the first-run theatres will begin showing "Don't Give Up the Ship" on October 24, thus aiding in the navy's celebration which begins on Navy Day, October 27.

One-sheet posters will be furnished free to exhibitors and the navy will give full exploitation assistance in all seaports and in all cities where the navy is represented by recruiting stations.

### Wells an Extra

Frank Wells, son of the famous English novelist, H. G. Wells, is working as an extra with the Herbert Brenon production, "God Gave Me Twenty Cents," at the Paramount Long Island studio. Hugh Brooke, son of Clifford Brooke, English theatrical producer, is with him.

### Konrad Veidt Sailing

Konrad Veidt, famous German actor, is to sail for America on September 18. He will play King Louis XI in "Francois Villon," present title of John Barrymore's first United Artists Picture.

### Joins Associated

Mies Christine Hamilton, former reviewer and special column conductor for Motion Pictures Today, has joined the Associated Exhibitors publicity staff under Ben H. Grimm, director of advertising and publicity.

### Gish Returning

Dorothy Gish has completed work on "London," which was especially written for her by Thomas Burke, and "Tiptoes," in which Will Rogers and Nelson Keys also play prominent roles, and she will return to New York on September 25.

### Sue for \$100,000

Universal is suing Hans Winter and C. R. Seeley for \$100,000 in the New York Supreme Court. The picture corporation applied to Justice Mullan for an injunction restraining the defendants from inducing Andre du Pont to breach his contract. Universal says it has spent \$300,000 in exploiting du Pont, and that under his contract he received \$45,000 for the first year and \$55,000 for the second year.

### Delay Production

The starting date of production of "New York," Luther Reed's second directorial effort for Paramount, has been postponed to September 27, it is announced by William LeBaron, associate producer at the Paramount Long Island studio. Director Reed is recuperating from an appendicitis operation.

### Brooks on Tour

E. Oswald Brooks, southern district sales manager of Pathe, left New York on September 17 for a four weeks' tour of the exchanges in his district.

### New Talmadge Studio

Richard Talmadge, athletic star and producer, has purchased for \$275,000 a sixty-three acre tract of land in the North Hollywood section of Los Angeles as the site for a new studio he will immediately construct at a cost of approximately \$250,000. There will be three big stages.

### Carlisle With Warners

Samuel Carlisle, generally regarded as one of the most competent experts in film matters, has joined the executive staff of Warner Bros. at the home office. He is serving as comptroller and assistant treasurer. For eleven years Mr. Carlisle has been connected with Price Waterhouse & Company.

### Exercise Option

The option on the services of Edward Clark, playwright and scenarist, has been exercised by Warner Brothers and under the terms of his new contract, he will write exclusively for them hereafter.

### Cancel Trip to Orient

Mary Pickford and Douglas Fairbanks have cancelled plans for their proposed trip to the Orient. Miss Pickford plans four films. Doug is going through his "idea file."

### Engages Secretary

W. B. Frank, vice-president and eastern manager of the Hal Roach Studios, has engaged Helen A. Harris-Jones as his secretary. She was formerly secretary to the executives of Associated Exhibitors, Inc.



When Al Christie, the comedy king, sailed for Europe on La France, Carroll Trowbridge, general representative for the Christies, went down to the liner to say bon voyage.



EDITH ROBERTS



HARLAND TUCKER



RICHARD TUCKER



GRACE CARLYLE



MARTHA MATTOX

The laugh picture you've waited for! A gay burlesque of reformers.

A flapper story with an angle as new as tomorrow's paper!

J.G. Bachmann presents

# SHAMEFUL BEHAVIOR

by Mrs. Belloc Lowndes

Directed by ALBERT KELLEY

Preferred Pictures

SOLE FOREIGN DISTRIBUTORS-INTER-OCEAN FILM CORP.



Vladimir Nemirovitch-Danchenko, co-founder of the Moscow Art Theatre, is here to confer with Joseph M. Schenck and Morris Gest on plans for his first United Artists film.

### Fleck to Cast

Fred A. Fleck has been appointed casting director at the Paramount Long Island studio by William LeBaron, associate producer. The position was opened last week by the resignation of William Cahill. Fleck has been an assistant director since 1919 and has spent several years in the employ of Famous Players. He will be assisted by Edgar Scott Spargo.

### To Smile in Films

Iris Stuart, the girl whose fascinating smile has radiated from thousands of magazine covers throughout the world, has been assigned her first part in pictures. B. P. Schulberg, associate Paramount producer, announces that she will be given the second lead in Bebe Daniels' "Stranded in Paris."

### Sterling Off West

Ford Sterling, Paramount's comedian who came East recently for a part in Malcolm St. Clair's "The Popular Sin," has returned to the West Coast to begin work in another production.

### Hatrack Goes West

Edgar B. Hatrick, vice-president and general manager of International Newsreel and Cosmopolitan Productions, has left for Los Angeles and Hollywood. He will remain on the West Coast about a month.

### Lease Colony

Warner Bros. will take over the Colony Theatre in New York at the close of the performance on Sunday night, October 2. Necessary alterations will be made and the Colony will be reopened on October 7, when the road show attraction, Syd Chaplin in "The Better 'Ole," with Vitaphone accompaniment, will have its premiere.



# Our Stock Market . . . . . By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

## Daily High and Low—Per Share

1925 RANGE		1926 RANGE		PAR	Sept. 16		Sept. 17		Sept. 18		Sept. 20		Sept. 21		Sept. 22		Sales for Week
High	Low	High	Low		High	Low	High	Low	High	Low	High	Low	High	Low	High	Low	
63½	51½	76½	63½	(a) Balaban and Katz	25	63½	63½	63½	54½	65	64	64	64	63½	63	63	1,046
18	104½	123	106½	Eastman Kodak	no par	121	118½	119½	117½	119	119½	119½	117½	118	117½	118	5,300
144½	90½	127½	103½	Famous Players Common	no par	119½	112½	114	112½	114	112½	113	114½	112	114½	112	30,000
120	103½	124	115	Preferred	100	121	121	121	121	119	121	118	121½	119	121½	119	100
11½	4½	10½	3½	(b) Film Inspection	no par	10½	7½	9½	9	9	9	10½	9½	9½	8½	9	8,000
110	100	107	96	First National Pictures, Pref.	100	93	101	98	101	98	101	98	101	98	101	98	bid
85	68½	85	55½	Fox Film "A"	no par	77	75½	76½	72½	75	73½	75	73½	75½	73	78	94,000
32	26	34½	19	(b) Fox Theatres "A"	no par	26½	26	27	25½	27½	26½	27½	26½	26½	26	27½	31,900
14½	13	15½	9	(b) International Projector	no par	11½	14	11½	14	11	14	11	14	11	14	11	14
44½	22	44	34½	Loews, Inc.	no par	42½	43	44	42½	42½	42	43½	42½	43	42½	43	12,500
24½	18	24½	22½	Metro Goldwyn, Pref	27	23½	23½	23½	23½	23½	23½	23½	23½	23½	23½	23½	200
40½	19½	23½	15½	Motion Picture Capital	no par	16½	17½	16½	16½	16½	16½	16½	16½	16½	16½	16½	1,100
90½	70	91	45½	Pathe Exchange "A"	no par	56	55	55	53½	53½	53	54½	52	52½	52	53½	7,300
(c) —	—	40	18½	(c) Roxy Theatre (Units)	—	24	28½	29	29	28½	29	28	29½	29	29½	29	(e)
—	—	12	2½	Roxy Theatre, Common	no par	7½	7	7½	7	7½	7	7½	7	7½	7½	7½	(e)
65	45	93½	45	(d) Stanley Co. of America	no par	91½	94½	9	88	88	87	89½	86	88	85½	88	20,821
13	5½	14	6½	(b) Trans-Lux D. P. Screen	no par	57½	54½	58	54½	53½	54½	53½	54½	53½	54½	53½	7,900
—	—	102½	88	Universal Chain Theatres	ctf.	97½	102½	97	102	96	102	97	102½	96½	102	97	(e)
24	41	29½	(b) Universal Pictures	no par	32½	33	32½	33	32½	33	32½	33	32½	32	31½	32½	(e)
103½	94½	97½	90	1st Pref.	100	95½	96½	95½	95½	95½	95½	95½	95½	95½	95½	95½	100
22½	17½	69½	12	Warner Bros. "A"	10	57½	54½	58½	54½	53½	54½	53½	54½	53½	54½	53½	358,500
19	13½	65	5	(b) Common	no par	57½	53	55½	46½	50	49½	50½	46½	46	46½	50½	95,000

(\*) Bid and asked; no sales these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.

(d) Philadelphia Stock Exchange.

(e) Not available.

(f) Range of Old Stock.

### Strike in Albany

Union trouble developed in Albany, N. Y., during the past week when the stage hands, electricians and carpenters at the Mark Strand walked out and left Uly S. Hill, managing director of the Strand group of houses in Albany and Troy, searching for someone to take their places. A proposition calling for an increase of \$6 a week for stage hands at the Mark Strand, Majestic and Grand Theatres, was advanced several weeks ago. The Grand signed an agreement, but the other two waited for a chance to arbitrate.

### Doug's Niece Signed

Florence Faire, daughter of John Fairbanks, brother and formerly manager of the famous Douglas, is coming to the screen. Her name in private life, Florence Belle Fairbanks, was discarded when she arrived in New York to play in Gloria Swanson's first United Artists picture, though Doug said he had no objection to her using the family name on the screen.

### M.-G.-M. Signs Forbes

Ralph Forbes, young English actor playing on the Hollywood stage in "The Green Hat," has signed a long-term contract with Metro-Goldwyn-Mayer.

### Rex Ingram Sails

Rex Ingram has left New York for France to film "The Garden of Allah" for Metro-Goldwyn. Alice Terry, his wife, later will join him in Nice. She will have the feminine lead.

## All F. B. O. Sales Records Smashed This Season

When Joseph P. Kennedy, president of Film Booking Offices of America, returns from abroad next week, he will learn that his F. B. O. sales force has broken all records for a single week's income from contracts for product, and likewise has broken all records for a season's gross. Hundreds of thousands of dollars more F. B. O. product has been sold this season than ever before in the history of the company.

The Chicago office, through Manager Jack Sampson, has just closed with the Balaban & Katz Midwest Theatre Circuit, for all their theatres, for the 1926-27 product, and also with J. E. Coston's Circuit in Chicago for all its theatres.

In Los Angeles Manager Cohen closed with West Coast Theatres, Inc., for their theatres in Bakersfield, Venice, Hollywood, Redondo, Santa Ana, Inglewood, Ocean Park, Huntingdon, El Centro, Langershim and Redlands, and for the following theatres in the city of Los Angeles: York, Jewel or Crystal, La Brea, Marcal, Alhambra, Uptown, Regent or Optic, Liberty or Grand, Carmel or Grenada and Rivoli or Carlton.

In New Orleans Manager Tessier closed with the Saenger Amusement Company for their entire circuit for the new product.

Many other highly important bookings were made.

### Leon Abrams Ill

A delay of forty-eight hours occurred this week in the production of J. G. Bachmann's newest Preferred Picture, "His New York Wife," when Leon Abrams, director, was taken ill and was unable to proceed with work at the Mack Sennett Studio. Albert Kelley succeeds him.

### Contract Renewed

Dorothy Sebastian has been placed under a new contract by which Metro-Goldwyn-Mayer will retain her services exclusively.

### Beery Re-Signs

Wallace Beery has signed a new contract with Paramount. Though it still had two years to run, Beery's existing contract was torn up and he affixed his signature to a new document which will ally him with Famous Players Lasky Corporation for the next five years.

### Jones Visits New York

Harry Jones, Cranfield & Clarke's western representative, is in New York for conference with W. F. Clarke of Cranfield & Clarke, Inc.

### In Four Cities

With the opening at McVickers' Theatre in Chicago of John Barrymore in Warner Bros. road show attraction, "Don Juan," with Vitaphone accompaniment, four of these "Don Juan" shows are now playing to capacity audiences in different cities in the United States. The Chicago opening followed those at Warner's Theatre in New York, Grauman's Egyptian Theatre in Hollywood and the Globe Theatre in Atlantic City. The New York run is in its eighth week, the Hollywood run in its sixth and the Atlantic City run in its third.

### Reassemble Juniors

Paramount is planning to reassemble the sixteen graduates of its famous Pictures School in Hollywood to make another film, says Jesse L. Lasky, first vice-president in charge of all production. About January 1 they will appear in a picture to be produced by Hector Turnbull. While the story has not yet been chosen, it is stated that it will unquestionably be another portrayal of joyous American youth.

### Acquire New Studio

The Stern Film Corporation, which lost its Hollywood studio by fire, has acquired a new studio and is ready to resume production, reports Beno Rubel, secretary, who returned to New York last week from the West Coast. The new studio is a modern, well-equipped studio about a block from the former Stern plant. It has three big stages.





Legal Tacks on The Pirates' Highway Cause the Bicyclers to Retire.

# How Hays Regained Newspaper Confidence

## Killed the Blacklist Wins High Praise From Associated Press Head

### By Playing Fairly

INTERESTING sidelights on the relationship between the newspapers and the motion pictures were developed at a session of the International Association of Convention Bureaus, held in Buffalo recently.

That may seem an impossible place from which to glean such information, perhaps, but Jackson E. Elliott, Assistant General Manager of the Associated Press, had been called to the conference on matters relating to the press agenting of the conventions through the newspapers, and he took such remotely related organizations as the movies and the Federal Council of Churches for his examples.

In speaking of the pictures, he said:

"Until a few years ago every unusual yarn, no matter how logical, was likely to arouse the editor's suspicion. He had been fooled more than once by enterprising and clever press agents. Stories he had accepted with zest and cleverly boxed as first page features too often were followed with moving picture advertising proving he had been hoaxed by a movie stunt. The Associated Press was victimized, too, and every time this happened it jarred our vaunted accuracy.

"Nevertheless, the Associated Press felt that it should have news from the motion picture industry just as it has had news concerning the legitimate stage. It was not happy that it had to ignore the silent drama because it had been victimized by untrustworthy press agents. Accordingly we conferred with Will Hays, czar of moviedom, and explained to him

that we would be eager for constructive news of photofilm enterprises if the Associated Press were not again made the victim of press agent fabrications.

"Thereupon Hays did the best job of housecleaning we have ever known. He pledged all of the companies with which he is associated not to attempt any publicity fakes with us. Only once since then have we had cause to complain. We furnished him the facts in this particular case and the faker's employers kept faith with Mr. Hays, thus enabling him to make good with us. Moving picture activities now rank high as news.

Thirty years ago the newspaper mention of the pictures was confined to stories of "Edison's latest invention." For a few years the pictures practically were forgotten until the store shows developed into the forerunner of the picture theatre of today.

In this period there was ample publicity for the pictures, but the stories were confined to recitals of how the pictures incited juveniles to crime, or else flamboyantly reported "film explosions," whether theatre fires originated at the projection machine or through collaboration of a half-smoked cigarette with a pile of waste paper. It was always an explosion and just as inevitably a panic.

Juvenile delinquents knew that the surest "out" was the plea "I learned it at the movies" and judges with a keen appreciation of publicity were pretty apt to let

the offender go and declaim against the terrible "crime school," blissfully ignoring the fact that juvenile delinquency long antedated the movies.

Before the picture's time it was the skating rinks and, earlier still, the dime novel, but the agile-minded youngster seemed intuitively to know the latest alibi.

With the growth of houses—and advertising—came a period of inflated press agency, succeeded by a period of silence that generally prevailed until Will H. Hays was called in to better many hurtful conditions.

So well and so quietly has he done his work that we question whether the average exhibitor even sensed the change, and yet he must have realized a changed condition in the attitude toward the pictures, both in the public prints and the public mind.

It is only one of the many phases of the work which only remotely connects with the sale of the product of the M. P. P. & D. A., and yet which has vitally contributed to the present solidity of our status.

This tribute from the largest news-gathering and distributing organization in the country is enlightening.



THE announcement that all theatres of the Publix circuit will feature special midnight matinees on Saturday, September 25, for the benefit of sufferers in the Florida disaster, all the receipts of the hundreds of theatres included in the list to be turned over to a relief fund, is something far more than an act of splendid charity.

IT will bring home to thousands the realization that the motion picture theatre can be something much more than merely a comfortable and inviting place for an evening's entertainment, in its possibilities for service to the community and—in emergencies like this one—to the nation also.

HAROLD B. FRANKLIN, A. M. Botsford and the other Publix officials, whose instant response to Florida's call for aid was issued even before the extent of the disaster was fully known, realized, of course, that their generous decision would total many thousands of dollars of added costs to the weekly operating expense of the circuit.

BUT apparently their only thought was to do their part in meeting the emergency, regardless of other considerations, and their reward will have to be the appreciation and good will which the American public is ever ready to accord unselfish public service.

THEY have blazed a way, which doubtless many other theatre owners will follow, in bringing aid to the storm victims, and if they have no other satisfaction than that which comes with the doing of a fine and generous thing, at least they will have the distinction of contributing to the motion picture theatre everywhere a new dignity and a new importance in the nation's community life.

IT will be interesting to observe the progress and growth of Joseph M. Schenck's latest experiment in elevating and advancing the development of the motion picture and the thought occurs that too many in this industry have been prone to see in Mr. Schenck's ever expanding interests and activities only a desire for increasing wealth and power, rather than a sincere and intense devotion to the artistry and future of the silent drama.

WE refer to his engagement as producer-at-large for the Schenck Productions for United Artists of the famous Russian stage director, Vladimir Nemirovitch-Danchenko, co-founder with Constantin Stanislavsky of the famous Moscow Art Theatre and the founder and director of the almost equally noted Moscow Art Theatre Musical Studio.

THE genius of this great Russian, hitherto devoted solely to the stage, where his marvelous scenic and dramatic effects and perfection of detail have made him an outstanding figure in modern dramatic art, will now, thanks to Mr. Schenck, be bestowed upon the problems of the motion picture.

IT is, of course, too early to attempt to predict what the results of the famous Russian regisseur's screen activities will be, either in their influence on

# by the way

*Publix Benefit for Florida Sufferers*

*Joseph M. Schenck Signs*

*Moscow Art Theatre Director*

*As Producer-at-Large*

*"Movie Literate," Newest Phrase  
Describing Cinema "Highbrow"*

*Popular Demand Brings Back  
"Four Horsemen of the Apocalypse"*

the productions made by Mr. Schenck for United Artists or upon the industry as a whole, but it is by no means impossible that his advent into motion pictures may well mark the beginning of a new era in the artistic possibilities of the film's development.

PALMER SMITH, photography editor of the *N. Y. Evening World*, has coined a new phrase — "*movie literates*" — as descriptive of the *intelligentsia* who "take their cinematics seriously" and who are "truly critical of cinematic drama as distinguished from the average run of 'movies.'"

HE points to the success of Symon Gould's Film Guild in its presentations at the Cameo Theatre in New York City of numerous film masterpieces (so acclaimed by critics) many of which have failed to achieve any wide box office popularity, and anticipates the time when every good-sized city will have "one or more medium-sized theatres catering to the *motion picture literates*, who will demand something better than 'production values' and conventional stage drama photographed with subtitles."

THAT the suggestion has in it real possibilities for the enterprising and discerning showman we will not disagree, and would not even if our opinion was slightly otherwise out of our high regard for Palmer Smith's fine critical judgment and personal friendship.

WHAT we frankly do not believe is that these so-called "*movie literates*" are running quite as far ahead of the "illiterate" mob, they like to believe make up the bulk of motion picture audiences, as they think they are.

THE "*movie moron*," so-called, may fall for the mediocre and inane, but he is doing less "*falling*" all the time, as the sales managers of any of the big companies can testify, let alone the exhibitors, and we maintain that he has an appreciation of the really big pictures, nine times in ten, quite as keen and discerning as his "*literate*" brother.

WE dare to assert that "The Big Parade," for instance, which Palmer Smith has properly so repeatedly praised, will go quite as big proportionately in the tiniest towns, as is still going after a year on Broadway, and the line we see each afternoon in front of the Astor Theatre is certainly not made up of "*movie literates*."

HOW about "The Covered Wagon," "Ten Commandments" and a score of other big, fine pictures of recent seasons almost equally "box office," that will occur to you?

BY the way, we heard somewhere—perhaps from Howard Dietz—that "The Four Horsemen" is coming back to the screens of the country again *by and because of popular demand*.

MAYBE there are more of these "*movie literates*" sprinkled around the country than some folks thought there were.

*Merritt Crawford*



# AT THE WORLD'S CROSSROADS

By Phil M. Roe

TWO big news "beats" in a week for Pathe News makes the trade take notice. The heroism of Ralph Earle, Pathe News cameraman, in Miami when the hurricane hit, reads like an old-time "meller." Battered and bleeding he kept on his job, getting his pictures of the catastrophe, while it was happening.

Then he used four airplanes to bring him to New York, though he was so weak he had to be carried from one to another, arriving Tuesday noon, nearly a full day ahead of his nearest competitor. Some record!

The other beat was a question of minutes only, but equally demonstrative of the enterprise of the Pathe News organization, and occurred when Pathe News delivered to Marcus Loew's State Theatre, New York, at 11.30 A. M., prints ready for showing of the ill-fated start of the New York-to-Paris flight of the great Sikorsky plane, from which Rene Fonck, famous French ace, and Lieutenant Curtin, U. S. N., the pilot, narrowly escaped with their lives, while their two companions perished.

Harry Harde and Ludwig Getskop were the Pathe cameramen in this instance and the scenes they took show clearly every detail of the tragic accident, marking the end of one of the most daring undertakings in the history of aviation.

Is it any wonder that Manny Cohen and P. A. Parsons keep TELLING THE WORLD that Pathe News cameramen are the nerviest, most resourceful ever, and that the Pathe News laboratory organization can always be depended upon to back them to the limit in their constant race against time? Nor that Elmer Pearson sticks out his chest—just a little—when he reads the trade papers these days? It would be a WONDER if he didn't.

Aaron Jones, of Jones, Linick & Schaefer, Chicago, has set Loop theatre men talking by opening his Rialto, which for seven years has had a continuous vaudeville policy, to motion pictures. What is the attraction? Why, Red Grange's "One Minute to Play," of course. Ask Lee Marcus of F. B. O. if you want any further particulars.

The fact that Red Grange will play football at Rockford, Ill., on September 3 and again in Chicago on September 17, may have had something to do with the opening of "One Minute to Play" for a run at the Rialto September 4, but it's a cinch that Aaron Jones must rate its box office quality mighty high to make an exception to his long established policy.

Speaking further with Lee Marcus and about Red Grange. F. B. O.'s sales manager goes so far as to say that even other film companies are plugging Red's exploitation.

In witness whereof he invites attention to a spoken title in First National's "Subway Sadie," where Dorothy Mackaill says to Peggy Shaw, or Peggy says to Dot, as the case may be, the two having just successfully pin-wheeled through a typical New York "rush hour" mob: "I wonder if that gang thinks I'm Red Grange?"

That's getting it given to you, Lee! But why not add Will Rogers also to the list of F. B. O. exploiters? He recently called the Satevepost: "Mussolini is the Red Grange of Europe."

Which ought to be good enough for anybody. Especially the modest Red.

Up at Big U they're planning a joyous and festive welcome for President Carl Laemmle, when he gets in the Berengaria, due about October 8.

But no matter how big and elaborate the affair may be, it won't be half as good as they would like to have it.

The whole industry rejoices with them at "UNCLE CARL'S" safe recovery and safe return, even as they rejoiced in his own LAUPHEIM when he came through the "valley of the shadow."

Congratulations to Howard Dietz and Milton Beecher of M. G.-M. for capturing the honors in the recent hotly contested tournament of the Motion Picture Tennis League. As singles and doubles winners they will now have permanent possession of the Grantland Rice Trophy. Also they have the satisfaction of knowing that they had to fight for it right up to the last serve.

Good luck to the Motion Picture Tennis League, which has "caught on" in great shape, according to all reports. Next year its membership ought to increase greatly and its annual tournament should become one of the athletic institutions of the good old summer time in the industry.

Three sales promotion books, widely variant in type, came to our desk this week, which are deserving of comment for the distinctive fashion in which they have been prepared and for their value as sales aids to the exhibitor and general pep.

Monte Katterjohn sends us the third issue of "Greater Paramount Pictures," published by F. P.-L.'s production department. It is tastefully typed and arranged, presents a list of Paramount's "Ten Best" for the month, and contains a number of leading articles from important folk as to "What Makes Good Pictures?" that are decidedly instructive and informative. It helps keep the production units jazzed up.

S. Barret McCormick of Pathe sends an all-year-round book for



Saenger managers and employees recently gathered in New Orleans for field talks, conducted by John F. Barry, who is now back at 1520 Broadway again.

exhibitors, which provides a comprehensive and practical plan of exploitation for the Pathe All-Comedy Circus, useful for any theatre at any time, in putting over a complete program of short features.

We understand that this is the first book of its kind pertaining exclusively to the advertising and exploitation of "shorts" and it certainly is the best we recall ever having seen.

From Dick Weil, of Rayart, also comes a snappy little eight page magazine called "The Box Office," full of nifties and clever cracks, pictures and things, mostly boosting the excellent product of his company but giving news about most of the other independent companies too. Something that every exhibitor is apt to read, both for amusement as well as information, so what more need be said?

All is in readiness for the Fall Film Golf Tournament at Sound View on Sept. 29, and if your entry has not yet gone in, send it at once or you may be too late to qualify. Next to the Big Fight—and that's now history—the Film Golf Tournament is the Big Event of the year in our set and if your name is not included in the list of Immortals, it will only be your fault.

Motion pictures of the golfers and golfers, including the gallery, will be taken through the courtesy of Consolidated Motion Picture Industries, Inc., and will be shown the same evening after the dinner. Fill out and mail that blank—NOW.

Sam Briskin, Banner production head, is due to reach New York on Monday, September 27, with a print of "Dangerous Friends," Banner's latest feature offering directed by Finis Fox, with T. Roy Barnes and Burr McIntosh. Sam comes to confer about Banner's future with George H. Davis, who only lately returned to the office after several months' illness. Yes, Sam stopped off at the fight.

Schuyler Grey, who made "Casey of the Coast Guard" for Pathe, is said to be planning to make another serial dealing with the same service.

Herbert H. Van Loan, scenarist de luxe, enters the ranks of stage playwrights on October 4, when his maiden stage effort, "The Noose," a full bodied drama of novel plot, will open at the Teck Theatre in Buffalo. Mrs. Henry B. Harris is sponsor for the play and Willard Mack produced and co-authored it, so that high hopes are entertained for its success. Van Loan's latest picture is "The Dixie Flyer," a Rayart "meller" and it is hoped by his friends that he will continue his screen work even if his stage production goes over big.

Is there any significance in the fact that Ray Coffin does the publicity, while Bud Graves

grinds the camera on Hal Roach's Charley Chase Comedies? Or isn't there?

M. M. Hoffman postcards from the Coast concerning the completion of "College Days," his latest Tiffany gem, and enthusiastically "tells the world," that if one of the Big Fellers had this picture it would be a "road show."

More power to you, M. H., when it comes to showmanship, we give you second place to none. You know how to inject that mysterious quality, which is called "box office," and Tiffany attractions show it.

Next to being what we are, we can think of nothing we would rather be just now than one of Dick Rowland's star salesman, so that we could become a member in good standing of his exclusive K. O. club to which only the ten best salesmen of First National can belong. Then we could get in on that dinner de luxe at Hollywood, where the only other guests are to be the ten most beautiful stars of the film colony, with R. A. as host.

It may be said right here that as a host, First National's General Manager is the ne plus ultra, second to none, in this industry. He knows to the nth degree how to make his guests enjoy every minute. So we envy each prospective individual member of the K. O. Club his place at that festive board. How those First National boys are going to step to get in on it.

P. A. (Pat) Powers, is said to be on his way East, leaving Eric Von Stroheim flat. Another report has it that he is satisfied with "The Wedding March," as at present completed, as it seems all the big scenes in the picture had been taken before Mr. Powers disclosed to Von Stroheim that he did not consider the final and exceedingly costly scenes planned by the director to be essential to the story value of the picture, which had already cost more than originally intended.

Vincent J. Farrar, formerly with D. W. Griffith, has taken over the motion picture test studio of Edgar Scott Spargo, who is now with the Paramount casting office.

J. G. Hawks, production supervisor for F.B.O. at the West Coast studios, is due in New York early in October for a short vacation. He is now en route on the S. S. Mongolia by way of the Isthmus.

Mike Mindlin, Broadway producer, it is announced, will open the Fifth Avenue Playhouse, near Twelfth Street, some time next month as a motion picture theatre. The house, which seats under 300, will present novelties, revivals and short subjects of a character that are ordinarily unplaced in the usual film program.



# On the West Coast

**Barrymore Now Supporting Livestock**

**Sam Rork Bringing Print to New York**

**Sills Made Hollywood Film Guild President**

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.  
Tel.: Gladstone 0308

Larry Urbach, Manager

## Made Into Trailer

Tom Miranda, editorial manager of Inspiration Pictures, has completed a special trailer to be issued with the release of the latest Richard Barthelmess feature, "The White Black Sheep." It is made up of big dramatic moments from the past Barthelmess successes, beginning with "Tol-able David" and coming up to date with flashes of "The Amateur Gentleman."

## Dane Going Great

Karl Dane is expected to duplicate the success of his "Slim" in "The Big Parade" by his portrayal of "Pencroft" in "The Mysterious Island." The big Swede has another heroic comedy character in this Metro-Goldwyn-Mayer picture, and his work has never looked better. Benjamin Christianson is directing this adaptation of Jules Verne's fantasy.

## Siegmann Improves

George Seigmann is recuperating from a nervous breakdown, occasioned by overwork, according to his physician. Significantly, two pictures, "Uncle Tom's Cabin" and "The Bargain Bride," both Universal pictures, are being held up awaiting Siegmann's return to the studio.



Alberta Vaughn, peppy F. B. O. comedienne, advises, "Do your Hallowe'en posing early."

## John Barrymore Retorts

John Barrymore is beginning to qualify as a "gag" man since his introduction to Hollywood and the movies.

The writer approached him with the published comment in the September 11 issue of Moving Picture World of an exhibitor in Chico, Cal., to the effect that one of the Barrymore's recent photoplays was "great entertainment if one cared for whales."

Barrymore's retort is being widely quoted about Hollywood: "Animal pictures," he said, "seem to be in great demand. First I supported a whale. In the new Francois Villon picture I'm making for United Artists I seem to supporting a bear, a pig, a duck and lot of chickens. This besides demonstrating my versatility, doubtless assures the success of the picture. If the other livestock is not particularly popular, the chicken has an almost universal appeal."

\* \* \*

## "Blonde Saint" Completed

With the first print and negative of "The Blonde Saint" Sam E. Rork, the producer, accompanied by his daughter, Ann Rork, left for New York City on September 21.

Titled and edited, "The Blonde Saint" will be turned over to First National for an early release. Mr. Rork is enthusiastic over his latest production and declares it is "the best I have ever produced." His latest productions were "Ponjola," "Clothes Make the Pirate" and "Old Loves and New" ("The Desert Healer").

Lewis Stone and Doris Kenyon are starred and Ann Rork a featured player in "The Blonde Saint." It is Marion Fairfax's adaptation of Stephen F. Whitman's romantic novel, "The Isle of Life." Svend Gade, the Danish director, handled the megaphone for "The Blonde Saint" and Tony Gaudio the camera.

\* \* \*

## Sills Elected President

Milton Sills, First National star, has been elected president of the newly organized Hollywood Film Guild.

This makes a full quota of officers for the New Little Theatre movement of the films. The vice-presidents include Carey Wilson, scenarist and production manager for "Men of the Dawn," Sills' recently completed picture for First National, and B. P. Schulberg. Madeline Brandois is secretary; M. S. Palmer of the Hollywood First National Bank is treasurer, and chairman of committees are Harold Bucquet, Henry Herzbrun and James F. J. Archibald.

The purpose of the Guild is to bring to those who will appreciate them, examples of screen entertainment that may not be generally presented and also to foster and encourage new and even revolutionary ideas in the production of motion pictures.

\* \* \*

## Mabel Normand and Lew Cody

Mabel Normand, on Thursday evening, September 16, became the bride of Lew Cody, at Ventura, Cal., with Justice Thomas H. Meilands officiating. The wedding followed a dinner party at Miss Normand's home, where the famous screen lover proposed and was accepted, the entire party then motoring direct to Ventura for the ceremony.

Immediately upon receipt of the news by wire in New York, where he is at present transacting business, Hal Roach, to whom Miss Normand is under contract, wired his hearty congratulations, as well as an offer of his beautiful yacht, "Gypsy," for the honeymoon trip.

## Fox to Do Scenario

Edwin Carewe and Count Illya Tolstoy, oldest son of the famous Leo Tolstoy, have been hard at work on the adaptation of "Resurrection," Tolstoy's immortal love story. Carewe this week announced that they had practically completed their work. On the heels of this announcement comes the news that Carewe has engaged Finis Fox to take charge of the scenario or working script.

## Joe Poland Busy

Joseph Franklin Poland is writing the continuities for "The Red Headed Husband" and "Too Many Women," two Universal features which will star Hoot Gibson and Norman Kerry respectively. Poland recently left the Douglas MacLean Company to accept a position as one of the supervisors on Universal's scenario staff.

## Miranda to Edit

To Tom Miranda, editorial manager for Inspiration Pictures Corporation, goes the responsibility of titling and editing "Resurrection," the famous Tolstoy story which Edwin Carewe is shortly to direct.



Betty Jewell, who has signed a five-year Paramount contract and is now playing in "We're in the Navy Now."





Frank R. Strayer, the young director, is making a name for himself at Columbia's Hollywood studios. He has made "Sweet Rosie O'Grady" and "When the Wife's Away," both hailed as exceptional box-office pictures.

### Bracken Directs

Bertram Bracken is now wielding the megaphone for David Hartford's production, "God's Great Wilderness," from the story by Spottiswoode Aitken. The cast is headed by Lillian Rich and Russell Simpson. Bracken won the appointment because of his splendid success in directing "Dame Chance" with Julianne Johnson, Gertrude Astor and Robert Frazer, and "The Man in the Shadow," with Myrtle Stedman and David Torrence.

### Finish Shooting

"Men of the Dawn," the new First National feature starring vehicle for Milton Sills, has been completed by Director George Archainbaud and is now in the cutting room, where it is being assembled by Arthur Tavares, film editor, under the supervision of the director.

### New F. P. Actress

Jean De Navelle has been signed by Paramount. The famous Parisian dancer was placed under a long term contract following the consummation of preliminary negotiations entered into between Paris representatives of Paramount and the French artist.

### Buys New Novel

E. M. Asher, producer of the Corinne Griffith features, has purchased the screen rights to May Edington's popular novel, "Purple and Fine Linen," as a starring vehicle for Miss Griffith.

## Marks on Lecture Tour

A. Marks, Hollywood character actor, is making a tour of the United States accompanied by his manager, M. B. Ashur of Los Angeles. Mr. Marks will address audiences in hundreds of cities, telling the truth about the movies and the difficulties of making a success in the movies, and give first hand information of the many broken hearts and wrecked lives which have resulted from ill considered and unprepared attempts to break into the pictures.

He has letters of reference from the Hollywood and Los Angeles Chambers of Commerce, The Church Federation, Bishop Cantrell of Los Angeles and San Diego, and Mayor Cryer, prominent judges, County and City Officials, railroads and hotel associations and prominent business men of Los Angeles.

\* \* \*

## New Production Departure

The producing firm of Asher, Small and Rogers, which includes among its production activities the management of the Corinne Griffith features, plans a new departure in motion picture production.

Coincidentally with an announcement that this company is to film the famous comedy mystery play, "The Gorilla," in collaboration with its author, Ralph Spence, also comes the information that the producers have so much faith in the picture possibilities of the play that they will film the picture without any definite distribution plans in mind. This is an unusual procedure.

\* \* \*

## Bess Meredith Writing

Miss Meredith, who wrote the original screen story for "Don Juan" and all other previous Barrymore success for Warner Brothers, is busily engaged in writing the script for Samuel Goldwyn's next pretentious special, "The Vagabond Prince," in which Ronald Colman and Vilma Banky will be featured and which will be released as a United Artists special.

Miss Meredith has in addition to one big picture now running in Hollywood also another of greater magnitude running at the downtown Biltmore. That is "Ben Hur," for which she wrote the continuity. With these two foremost pictures of the time to her credit, places her in the realm of screen writers in a class to be envied by all.

### On Long Contract

Ralph Forbes, the young English actor who has been prominently identified with the theatre in London and New York for several years, will leave the footlights with the closing of the engagement of "The Green Hat" at Hollywood's El Capitan Theatre, to bid for popularity as a film actor. He has signed a long term M.-G.-M. contract.

### Added to Roach Cast

"Spec" O'Donnell, promising screen "kid" player, Ann Brody and Jess Devorska have been added to the cast of the newest Hal Roach Star comedy, directed by Leo McCarey, in which Marjorie Daw and Creighton Hale have the leading roles; with Max Davidson and Oliver Hardy in secondary roles.



Dorothy Gulliver, Universal Collegians" player, illustrates the benefits of a new divided skirt.

## Resumes Radio Tour

George L. Fecke, radio director for Metro-Goldwyn-Mayer, left Hollywood on Tuesday morning of this week to continue his tour of the country on the radio tie-up he consummated for M-G-M with twenty leading broadcasting stations throughout the country.

## Alice White Signed

Jack McCormick, general manager of West Coast production for First National Pictures, has just signed up a real "find" on a long term contract with his organization. Her name is Alice White, and according to McCormick, she possesses one of the most distinctively individual and arresting personalities he has ever encountered.

## Briskin to N. Y.

Samuel J. Briskin, head of Banner Productions on the West Coast, left Hollywood on Sunday for two weeks' business trip to New York, where he will confer with Henry Ginsberg on production and distribution plans for the coming season.

## In Hollywood

Miss Rebecca and Eddie Silton, of Rebecca & Silton, well known casting agency of New York, arrived in Hollywood on Thursday of last week. Their future plans will be announced shortly.

## Tidden Joins Brown

Fritz Tidden has resigned from the Metro-Goldwyn-Mayer publicity department on the West Coast this week to go with Clarence Brown as personal publicity director.

## Sees Premiere

Fred Niblo went to San Francisco over the week-end to view the premiere of "The Temptress" at Loew's Warfield Theatre.



### COMEDY PRODUCER STAGES A ROMANCE

Arthur MacArthur, producer of Monte Banks comedies, and his bride, who was Miss Mildred Kendall Yorba, are honeymooning in Southern California.



# Doing Alaska With Only a Bow and Arrows

Pathe Shortly to Release Wonder Picture of Sport—  
How to Sell this Novelty to Advantage

By Epes Winthrop Sargent



One of the contradictions of the picture business is that the very managers who call most loudly for novelty are the first to shy away from the slightest departure from the conventional triangle.

They hold fast to the tradition that they must have stars to sell. Un-

deniably the star sells with the least effort; but if a real novelty comes along, then it is worth the additional sales effort to be able to offer something really different.

Perhaps you will recall the best showings of "Moana," reported in Moving Picture World some time ago. It has almost universally been demonstrated that where this picture was intelligently offered the public, the public responded and went away pleased. Offered apologetically, or as a scenic, the picture ran to the red ink.

Pathe Exchange is to offer in October a story that in many aspects is vastly more personal than "Moana," because it is more varied. It is going to require a little extra effort to sell, but the return in patron interest will be well worth the effort. Because it can be made of vital importance to the exhibitor, we offer a few suggestions.

## "Alaskan Adventures"

The picture, which is in six reels, is known as "Alaskan Adventures" and deals with the travels through Alaska of Art Young and Capt. Robertson. They spent a year and a half accumulating ten reels of negative, of which the best has been selected for presentation.

Coming in from the South, they reached the headwaters of the Yukon, saw the Midnight Sun in Seward, crossed the Valley of Ten Thousand Smokes, and skied the coast on the coast trip.

Then, peering at the breaking up of the ice in the Yukon is a majestic spectacle; ice floes three to five miles in extent, running each other until, in the words of the subtitle, they are "merely as large as houses." The camera shows over the miles-wide river

extending the offers close-ups of the packing of every foot of which is made at risk of life and limb.

There is a sequence showing the birth of the huge bergs which runs into a finale of an iceberg procession that ranks with the finest photography ever brought to the screen. The lighting is marvelous and the composition is as fine as though the bergs had been placed with artistic care. The grandeur of this sequence cannot be expressed in words. That is strong praise, but sincere.

## Only Bow and Arrows

Art Young is a bow and arrow expert, and many shots show him bringing down big game, including a Kodiak grizzly, not to mention moose, caribou, big horn and even fish; the latter with a cord attached to arrow.

Intimate scenes of wild life are seen and the fishermen in the house will groan with envy as the travelers literally scoop brook trout out of their element with their bare hands.

Another picture of rare interest is netting sea gulls with a long handled butterfly net, and a terrier is shown hunting salmon during a run, much as the average dog retrieves a stick.

And this is not merely the dry record of the trip. There is a human element to many of the scenes, though much of the comedy relief is supplied by "Wrongstart," an engaging young fellow who is to Strongheart and the other dogs what Chaplin is to Hollywood. He is a natural comedian and handles his work far better than many of his human rivals.

There is not an inch of film that is not really interesting, and it is so well assembled that it is entertaining as well.

## How to Sell It

That's what you have to sell. Here's the way to sell it.

You have three big angles in the schools, the newspapers and the libraries. You have additional aids in the windows, the Better Films Committee, if you have one, and the various improvement clubs.

Don't sell to the schools on the educational value alone. Sell rather that you visualize Alaska. Work on the "Snow Anemone" letter.

idea. You are not going to educate the pupils. You are going to take them on a pleasure tour through Alaska.

Work through the school boards and the principals. See that each teacher gets a free ticket. Get the pupils interested in Alaska. Offer small prizes for the best essays or composition on Alaska, but do it before you show the picture. Don't offer prizes on best essay on the picture. That will come too late. Work this stunt a week or ten days in advance, starting the offer two or three weeks ahead.

## Let the Newspapers In

You might hook the newspapers to the composition through letting the paper ostensibly offer the prizes.

In addition you can sell the paper stories of Art Young that will be of real interest. Your press book will give you the material for this, but see the managing editor and try and sell the idea direct to him rather than to the photoplay editor.

The libraries will welcome you. Library success is judged in terms of books loaned. If you can move the novel of Alaskan life and also take from the shelves the travel and geographical volumes, the library will be glad to use book markers, still displays and posters. Start this at least three weeks in advance.

Order extra sets of stills. Make plentiful displays in store windows. The pictures are of real interest. You can get them in easily. Prepare explanatory cards for each display.

Try and have one central display that will be a complete exhibit. Refer to this big display on all the other displays. If possible set up a special display in a vacant store room. If you can't get that, perhaps some department store will give you room as a trade attractor. If your town is too small for a department store you may get space in some day or Sunday School room.

Try and obtain from the game warden the names and addresses of those who have taken out hunting and fishing permits. Every one of these is better than just a prospect.

Sell the Boy Scouts. They are interested in outdoors. Perhaps you can get some of the Green Archer archery sets as prizes to hook in to Young's fancy shooting.

If possible get a preview for educators and others who may be interested, and don't let them get the idea that this is a slaughter machine. Stress the fact that the shooting was done only for food and pelts for clothing.



TWO SCENES FROM "ALASKAN ADVENTURES," AN EPIC OF FROZEN TRAILS  
On the right is a scene in The Valley of Ten Thousand Smokes. On the left is a herd of caribou ranging their native hills.



# Late News from the Producers



## Half-Way Production Mark Reached By Fox

WITH Eastern and Western studios going full blast, Fox Films production schedule for the current season is rapidly approaching the half-way mark.

Fourteen of the feature productions, including Tom Mix and Buck Jones starring vehicles, have been completed and as many more are in various stages of production.

On the West Coast, eleven companies are occupying every available inch of studio space.

In the East, Allan Dwan is keeping the Tenth Avenue Studio in a constant bustle as he applies the finishing touch to "Summer Bachelors" and prepares to call "Camera" for "The Music Master."

Irving Cummings is making exterior shots in the East for A. H. Woods' melodrama, "Bertha, the Sewing Machine Girl," in which Madge Bellamy is starred.

Alfred E. Green will start "The Auctioneer" when he arrives in New York. George Sidney has the title role.

In work at the West Coast are "7th Heaven," "Mother Machree," "Going Crooked," "On the Wings of the Storm," "Gaby," "The City," "The Monkey Talks," "Sunrise," "Canyon of Light" and "Desert Valley." Preparations to start on interiors for "One Increasing Purpose," "The Auctioneer," and "Bertha, the Sewing Machine Girl," are also engaging the attention of the studio staffs.

Frank Borzage is filming "7th Heaven." "The Monkey Talks" is at present receiving fifty per cent of Director Raoul Walsh's time, the other fifty being spent with the cutters and titlers of his "What Price Glory" film. Olive Borden has the lead in "The Monkey Talks."

George Melford has "Going Crooked" nearing completion with Bessie Love and Oscar Shaw in the leading roles. "On the Wings of the Storm," a dog story featuring Thunder, is being directed by J. G. Blystone with Virginia Brown Faire and Reed Howes as the leads.

Howard Hawks is directing Virginia Valli in "Gaby," a story based on the life of Gaby Deslys. George O'Brien has the male lead.

"The City" is being directed by R. William Neill with a cast of stars which includes May Allison and Walter McGrail.

Edmund Lowe and Lila Lee are in England making sequences for "One Increasing Purpose," under the direction of Harry Beaumont.

Tom Mix is working on his fourth 1926-27 release, "The Canyon of Light," with Dorothy Dwan playing opposite him. His completed films of current release are "No Man's Gold," "The Great K. & A. Train Robbery" and "The Arizona Wildcat."

Buck Jones has just started on "Desert Valley," which is his third production for this season. The others are "The Flying Horseman" and "30 Below Zero."



**LAURA LA PLANTE**

One of the brilliant stars in the Universal constellation is seen here in a costume she wears in "Her Big Night," a Universal-Jewel.



**DOROTHY CUMMINGS**

This talented actress, attired here as a Red Cross nurse, has been chosen by Cecil B. De Mille to play the Madonna in his super-special, "The King of Kings," for P. D. C.

### "U" Valentino Reissues Popular

The Universal Sales Department reports that every section of the country is showing a revived interest in "All Night" and "The Delicious Little Devil," two Universal favorites of several years ago, in which Rudolph Valentino played featured roles.

"All Night" is a farce comedy featuring Rudolph Valentino and Carmel Myers. It was directed by Paul Powell from a farcical story by Edgar Franklin.

"The Delicious Little Devil" was directed by Robert Z. Leonard with Mae Murray as the star, and with Valentino in one of the important supporting roles.

### New Camera Angles In Pola Negri Film

Unique photography will distinguish Pola Negri's forthcoming Paramount picture, "Hotel Imperial."

Responsibility for the "new stuff" goes to Erich Pommer, originator of the striking methods used in European pictures which have been international successes.

Pommer was responsible for the unique camera effects employed in such productions as "Variety," "Metropolis," "The Last Laugh" and "The Cabinet of Dr. Caligari," all of which he supervised.

**For last-minute news of the exhibitors, turn to the color sections "up front."**

## Universal Sets Oct. 9 As National Denny Day



OCTOBER 9th will be National Denny Day, in honor of Reginald Denny, whose first big production for the 1926-27 season will reach the screen on that date. It is "Take It From Me," and is the first of the six Reginald Denny Productions scheduled for the coming months.

In recognition of the excellent work Denny has put into his many Universal successes and in appreciation of the superior quality of "Take It From Me," the first of the bigger and better Denny pictures, Carl Laemmle, president of Universal, has instructed all Universal exchanges and others in the organization to take every possible step to

pay tribute to Denny on October 9th, which he has designated as National Denny Day. The week of Oct. 9th will be National Denny Week.

Reginald Denny Productions are regarded by Universal as in a class by themselves. The star's pictures formerly were marketed as Universal Jewels. This season they are not included in the Jewel schedule, but offered strictly as a series of Reginald Denny Productions rated almost in the same class as the big specials Universal releases.

### M-G-M Announces

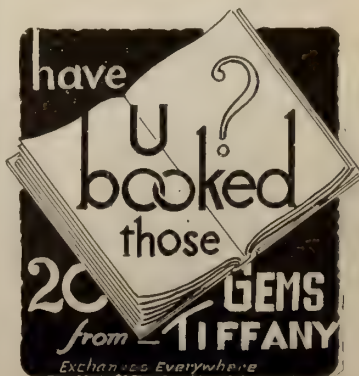
#### "War Paint"

"War Paint" is announced as the release title of the first Metro-Goldwyn-Mayer western picture featuring Colonel Tim McCoy. This picture has been known until now by the working title, "Rider of the Plains." It is an adaptation of a story by Peter B. Kyne.

W. S. Van Dyke, well known as a director of adventure films, directed this picture. In addition to Colonel McCoy, who plays "Lieutenant Tim Marshall," the cast includes Pauline Starke as "Polly Hopkins"; Charles French as "Major S. R. H. Hopkins"; Chief Yowlache as "Iron Eyes," and Karl Dane in the comedy part, "Clancy."

### Yola D'Avril Signed

Yola D'Avril, whom Jean Patou called the most graceful girl in France, has been signed for First National Productions.







**PAULINE STARKE**  
The popular star has just arrived in New York City to play the leading role opposite Ben Lyon in Ray Rockett's production, "Not Herbert," for First National.

### High Praise For Maynard Picture

Ken Maynard's second super-Western for First National is "box-office plus." This is the verdict of First National officials who have previewed the cowboy star's latest production, "The Unknown Cavalier." Throughout the film the star rides hard and acts splendidly.

Charles R. Rogers, who is making the Ken Maynard series for First National, was among those present at the preview. He expressed the utmost satisfaction with "The Unknown Cavalier" and predicted that it would clean-sweep the country.

Kathleen Collins is seen opposite Maynard. Tarzan, the star's famous horse, outdoes itself here.

### Tolstoi's Son With Carewe

Edwin Carewe, in collaboration with Count Ilya Tolstoy, eldest son of the Russian novelist, has completed the adaptation of "Resurrection." Leo Tolstoy's classic is being produced by Inspiration Pictures, Inc., and Edwin Carewe, for release by United Artists Corporation.

## Metro-Goldwyn-Mayer Spending \$25,000,000

THE CELEBRATION of Metro-Goldwyn-Mayer Week from September 12 to 19, which marked the third anniversary following the merger that established Metro-Goldwyn-Mayer Pictures as one of the largest producing units, aroused an unprecedented degree of enthusiasm among exhibitors, distributors and fans throughout the country.

The reaction is largely traceable to this company's remarkable record on last season's product, which included such highly successful films as "The Big Parade," which completes a year's run at the Astor Theatre, New York, in November, "Ben Hur," now in its tenth month at the Embassy, New York, Rex Ingram's "Mare Nostrum," "The Scarlet Letter," Lillian Gish's last starring vehicle which is packing the Central Theatre in Manhattan, "La Boheme," "The Merry Widow," and a train of other notable films.

In Southern California last week more than 150 of the leading theatres played M-G-M pictures exclusively. Never in the history of motion picture distribution there have so many play-houses shown so many films from one organization in one week.

Improvements and enlargements at the Culver City studios, recently finished at a cost of more than a million dollars, are now ready to facilitate one of the most ambitious producing programs ever attempted, for the coming year.

During the season of 1926-27 M-G-M will release a total of 51 productions involving a financial outlay of approximately \$25,000,000 of which about \$22,000,000 will be spent in California-made productions.

## P. D. C. Must Compete For N. Y. Hippodrome Dates

THE KEITH-ALBEE AFFILIATION with P. D. C. was a splendid cooperative deal. It gave P. D. C. invaluable first run connections and the largest theatre in the world, the Hippodrome, as its New York home.

The fact that the Hippodrome belongs to Keith-Albee and Keith-Albee is a part of P. D. C. does not mean that P. D. C. has a monopoly of the Hippodrome screen. On the contrary, P. D. C. must compete with all other companies for bookings in this house.

The Keith-Albee organization makes the Hippodrome situation clear in a statement explaining that they have many millions of invested money represented in The Hippodrome which must be protected by the presentation of only the best in entertainment.

This in effect means that P. D. C. pictures must be equal to, if not decidedly better in quality than competitive productions, to reach the Hippodrome screen.

In the first five weeks of this season the Hippodrome booked four P. D. C. attractions in open competition with the best productions on the market. For the gala opening the week of August 29, "Young April" was selected as the big attraction. This was followed by "Risky Business," which played to approximately 50,000 pleased patrons the week of September 5. This was followed by a competitive production and this week P. D. C. goes on the Hippodrome screen with "For Alimony Only."

Week after next "Gigolo" will come in, making four P. D. C. presentations in six weeks.

## Auspicious Start of "The King of Kings"

CECIL B. DE MILLE has made an auspicious start on "The King of Kings," his personally directed Biblical subject, and filming is progressing with remarkable smoothness, considering the many technical difficulties that arise in producing a picture of this nature.

The home of Mary Magdalene, near Jerusalem, and the Street of Miracles, are two of the most elaborate scenes ever constructed on the De Mille "lot".

The cast including H. B. Warner, Jacqueline Logan, Rudolph and Joseph Schildkraut, Ernest Torrence and Victor Varconi, are assuming their roles with the feeling and reverence that such characterizations demand.



**ELINOR FAIR**

The Princess of "The Volga Boatman" is seen here as Lady Jocelyn in Rupert Julian's production for Cecil B. De Mille of "The Yankee Clipper," for P. D. C. release, the picture which will revive the romance of the days of the clipper ships.

### Schrock Announces "The Third Degree"

Raymond L. Schrock, associate producer to Jack L. Warner for Warner Bros., has advised the home office in New York that shooting will start this week on "The Third Degree," the photoplay version of the popular old Charles Klein melodrama, in which Dolores Costello will be starred.

### Prize Beauty Wins

Beryl Roberts, remembered for her fine characterization in "The Palm Beach Girl," Bebe Daniels' recent picture, has now the ingenue lead opposite George Walsh in "Striving for Fortune," third of his series for Excellent Pictures. Beryl's quite recent



entrance to pictureland was made via a "beauty contest," and she has made rapid progress. She is youthful, beautiful and an accomplished actress. The George Walsh picture is being filmed against a shipyard background in Newport News, and is well under way. Joe Sameth is supervising director.







### MARGUERITE DE LA MOTTE

The featured player in "Pals in Paradise," the Metropolitan-P. D. C. picture which George Seitz is directing, feels the music urge of this instrument — the welcome coffee grinder.

### Lotta Woods Goes To M-G-M Studios

Lotta Woods, for seven years scenario editor of the Douglas Fairbanks organization, has been added to the Metro-Goldwyn-Mayer studio staff.

Her first assignment under the new affiliation is the titling of "The Fire Brigade," the epic of fire fighting which Hunt Stromberg is producing for M-G-M.

### Gibbon Cuts Loose

Douglas Fairbanks, Jr., is nursing a damaged hand as a result of a fight with Eddie Gribbon in the Metropolitan production, "Man Bait." Gribbon, as a dance hall "bouncer," staged a fight with young Doug and it grew a bit realistic, a right hook aimed for Gribbon's chin, missing him and connecting with a door frame.

### "The Block Signal"

Lon Young has decided that the best way to advertise "The Block Signal," Gotham's new railroad picture, is with block signals. Therefore, each exchange will be provided with a practical railroad block signal for a ballyhoo. They are a practical article made of wood.

### "Fighting Love"

Jetta Goudal's next starring picture for De Mille, "Fighting Love," has been adapted for the screen by Beulah Marie Dix from a novel by Rosita Forbes. Nils Olaf Chrisander, the new Swedish director, will handle the megaphone, and Victor Varconi is the leading man.

### "The Music Master"

Allan Dwan is editing and cutting "Summer Bachelors," and early next month will start production on "The Music Master" for Fox Films.

## Vilma Banky in "Barbara Worth"

Vilma Banky, the "Hungarian rhapsody," plays two roles in Henry King's production of "The Winning of Barbara Worth" for Samuel Goldwyn. Miss Banky appears in the prologue of the production as young Mrs. Jefferson Worth, mother of the infant Barbara. When little Barbara has become the beautiful lady sought by the Easterner, Ronald Colman, and the Westerner, Gary Cooper, that role is also portrayed by Miss Banky.

It is understood the versatile Goldwyn "find" is given wider scope for her dramatic powers in the new Henry King production, which United Artists will release generally this fall.



## Progress on George Walsh Picture

WIRES from Joe Sameth, supervising director of George Walsh's third Excellent, "Striving for Fortune," reports that with the clear weather production is up to the schedule and about half of the exterior shots are completed.

The company is on location at Newport News, Va., where Samuel Zierler, president of Excellent has been successful in securing the largest shipyards in the world as a background for the film.

George Walsh plays the leading role, with Louise Carter as the feminine lead and Beryl Roberts in the ingenue part.

### "Devil Horse" On All-Pathe Bill

Headed by Rex in "The Devil Horse" the Hal Roach Pathe feature woven around the pioneer days in the Northwest, an all-Pathe program was played recently by the Virginia Theatre, Fairmont, W. Va.

### Asher Signs Sellon

Charles Sellon, character actor, has been engaged by E. M. Asher, producer of the Corinne Griffith features, to play an important role in "The Lady in Ermine," Miss Griffith's newest starring vehicle, shooting on which has been started under the direction of James Flood. Sellon will portray an Italian silhouette maker.

### Harry Carey in "White Collar" Role

Harry Carey, famous Western star of the screen, is to play his first "white collar" role in years, at the Metro-Goldwyn-Mayer studios, in Robert Z. Leonard's production "A Little Journey" in which Claire Windsor and William Haines head a notable cast.

### Doris Kenyon Busy

Doris Kenyon is finding California a busy place. Finishing "Ladies at Play," Miss Kenyon left next morning for Laguna Beach, Cal., to begin work on "The Blonde Saint," in which she shares honors with Lewis Stone. Sam Rork and Marion Fairfax are producing "The Blonde Saint" with Svend Gade directing.

### PRIVATE IZZY MURPHY

George Jessel is starred by Warner Bros. as "Private Izzy Murphy," and he is reported to have "come through" his first starring vehicle a big winner. The beautiful leading lady is Patsy Ruth Miller.

### Marie Prevost Is "Resting"

Marie Prevost, having completed "For Wives Only" for Metropolitan, is taking a short rest before starting her next starring vehicle, "Man Bait." That is, the producers call it a rest, but Miss Prevost declares that getting together a wardrobe for the new picture is harder work than appearing before the camera. Donald Crisp will direct.

### Louise Dresser Signed

Louise Dresser has been signed by Marshall Neilan to enact the role of the hero's mother in the director's coming production, "Everybody's Acting."

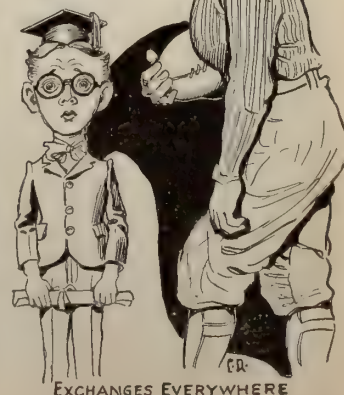
Betty Bronson is the star of the production and Lawrence Gray will be seen in the leading male role, while Miss Dresser will enact the part of his mother.



### JOHNNY HINES TURNS SPOTLIGHT ON MARY BRIAN

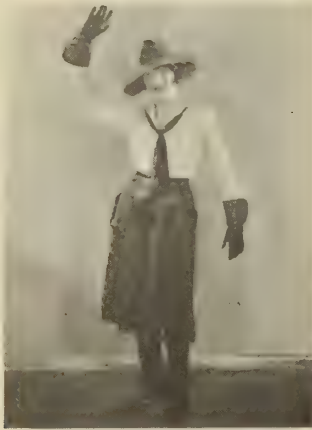
At the close of work on the First National star's next comedy, "Stepping Along," Johnny directed his charming little leading lady through a novelty sequence. This is one of the "shots."

For LAUGHS! book —  
**COLLEGE DAYS**  
A TIFFANY Production



EXCHANGES EVERYWHERE



**DOROTHY DWAN**

Being the leading lady for Tom Mix, the William Fox star, keeps Dorothy in "riding togs."

### Rushing Hines Film To Exhibitors

"Stepping Along," Johnny Hines' new First National Picture, is completed as far as camera work is concerned, and is now in the cutting room. George Amy, who cut and edited "The Brown Derby" and other Hines comedies, is again acting in that capacity, and the titles are being written by Jack McGowan, who furnished the humorous captions for "The Brown Derby."

### Not So Good!

Renaud Hoffman had a disgusted troop of marines "on the set" for "Money to Burn," a new Gotham production. They were flabbergasted when they found that the "cantina" on the street scene in San Domingo was not open for business—the "prop" wine was not so good.

### "My Wife's Honor"

Don Alvarado has been cast in the role of Maurice in "My Wife's Honor" Lou Tellegen's first directorial effort for Fox Films. Alvarado replaces John Roche, originally announced for the part.



Jack Buchanan and Beatrice Lillie, internationally famous stars who scored a hit in Charlot's Revue, signed by Cecil B. De Mille for P. D. C. release, "Corporal Kate," a Vera Reynolds starring vehicle.

## Intensive Production Marks F. B. O. Activities

FOLLOWING up the success it has won with its 1926-27 product to date, F. B. O. has been engaged in an intensive production drive on the West Coast under the leadership of Edwin King, vice-president in charge of production.

"Kosher Kitty Kelly" has been seen in the New York offices and has been pronounced one of the best Jewish-Irish comedies yet made for the screen. It features Viola Dana, Vera Gordon and Nat Carr and is scheduled for an early Broadway release.

"Breed of the Sea," a melodrama of the deep, will be ready shortly. Ralph Ince directed and played a dual role. The other players include Dorothy Dunbar, the new "find" of F. B. O., Margaret Livingston, Shannon Day and Pat Harmon.

"Rose of the Tenements," from the best selling novel, "The Stumbling Herd," by John Moroso, is well advanced under the able direction of Phil Rosen. Shirley Masons portrays the girl, Rose. Johnny Harron is the boy.

"A Reguar Scout," which promises to be Fred Thomson's greatest picture, is in production, and Fred has a company of more than 100 on location on Mount Whitney. This picture deals with the activities of a Boy Scout and has the endorsement and cooperation of the Boy Scouts of America. Olive Hasbrouck supports Fred, and his horse, Silver King, finds plenty to do.

Besides these Gold Bonds and the Thomson special, Viola Dana is at work on the first of her six starring pictures, tentatively called "They're Off!" a comedy-drama of the race-track. Eddie Dillon is directing.

Georgie O'Hara is at work on his new full-length feature, "Hi, Taxi!" under the direction of Del Andrews.

The second feature for Ranger, the dog star, is under way with James Hogan in charge.

Tom Tyler, with Bob Delacy at the megaphone, is making his newest Western, "The Kid's Last Fight," with little Frankie Darro as his chief support. Alberta Vaughn has just finished her full length feature, "Sherman Was Right."

The last of the "Bill Grimm's Progress" comedies are being shot, with Al Cooke and Kit Guard, Margaret Morris, Jack Luden and Grant Withers.

### Jack L. Warner on Production

JACK L. WARNER, director general of production for Warner Bros., is in New York for a brief visit and is most enthusiastic over the way things are progressing at the coast studios. He arrived here last week after having attended the golden wedding anniversary of his parents, Mr. and Mrs. Benjamin Warner, at Youngstown, Ohio.

Mr. Warner says that in all of his experience as a producer he has never seen things run more smoothly in a studio than they are at Warners at present and this despite the fact that many companies have been working on the biggest productions ever made by Warner Bros.

### First National Tie-up for Colleen

JOHN McCORMICK, producer of Colleen Moore features for First National, has consummated through the exploitation department of the film organization an extensive tie-up with the W. K. Kellogg Cereal Company. The tie-up is specifically on the star's current release, "It Must Be Love," and the cereal concern's nationally known product, Pep.

**MYRNA LOY**

The charming girl in Warner Bros. "Across the Pacific," demonstrates a life-saving device attached to the upper arms.

### Fistic Realism In the Studio

During the filming of the fight between Charles Delaney and Lawford Davidson in the Tiffany production "College Days," on the West Coast there was no "stalling" on the part of the participants.

The scene when viewed on the screen will show that the punches were not "pulled." The fistic encounter was filmed toward the close of production.

Delaney, who plays the leading male role in "College Days," during the picture melee, landed a hard left which connected with Davidson's lip.

### Gothams in Schine Houses

Sidney Samson, manager of Bond Photoplays of Buffalo and Albany, N. Y., closed a contract last week whereby the entire series of twelve Gotham Productions were booked 100 per cent. over the Schine circuit of twenty-eight houses in upper New York State.



**MAE MURRAY**  
Metro-Goldwyn-Mayer star, starring in "Altars of Desire."



## Tiffany Pictures For New Season's Program

WITH THE COMPLETION of "College Days," Tiffany Productions, Inc., have finished for their 1926-27 program six pictures of big box-office calibre and there are now in the course of production three additional pictures scheduled for early release.

The pictures completed are: "Lost At Sea," "That Model From Paris," "Fools of Fashion," "College Days," "The First Night," "One Hour of Love" and "Josselyn's Wife."

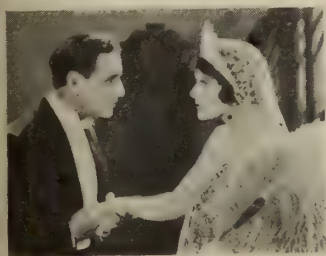
Casts are now being assembled for "Sin Cargo," "Lightning," a Zane Grey story, "Redheads Preferred" and "Enchanted Island."

According to advices received from M. H. Hoffman, vice-president of the Tiffany organization now in Hollywood, preparations are under way for the filming of the Tiffany special, "Wild Geese," the best seller by Martha Ostenso.

Some of the other pictures scheduled for early filming on the Twenty Gems From Tiffany for 1926-1927 include "Squads Right," "Husband Hunters," "Flaming Timber," "The Song of Steel," "Snowbound," "Tale of a Vanishing People" and "The Broken Gate."



Henry M. Warner, president of Warner Bros., and his wife (right) and Jack L. Warner, vice-president in charge of production, and his wife (left) attended the opening of their John Barrymore picture, "Don Juan," at Grauman's Hollywood Egyptian.



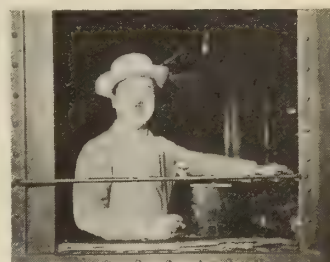
### AN OFFICIAL WIFE

Irene Rich and Conway Tearle are seen here in Warner Bros.' picture, "My Official Wife," directed by Paul Stein.

## Columbia Included In "Best Picture" Groups

Columbia Pictures Corporation is hitting a pace in line with public sentiment, according to a recent list of one hundred and four film features selected by the Motion Picture Producers and Distributors of America, Inc., as the most successful of last year's product, and published in their house organ. A railroad drama, "The Midnight Express," featuring Elaine Hammerstein and William Haines, received special mention as Columbia's contribution to the year's representative "best."

The fact that "The Lone Wolf Returns" and "The Bells of Broadway," this company's initial releases of their 1926-27 program, have been named in the Photoplay Guide, in the selected list of the National Board of Review, reflects keen judgment in Columbia's choice of screen material and people.



### MONTY BANKS

The Pathe feature star looks good at the throttle of a New York Central electric engine. He is starred in "Attaboy," his first for Pathe.

## Pathe Current Feature Releases

ON SEPTEMBER 12TH, PATHE released two big feature attractions—"The Devil Horse" with Hal Roach's wild horse star, Rex, and "The High Hand," with Leo Maloney.

"The Devil Horse" has been given pre-release showings on Broadway and in first-run houses in the key cities and has proved the greatest Rex success, surpassing the records hung up by "Black Cyclone" and "The King of Wild Horses."

Hal Roach wrote this outdoor spectacular drama and Fred Wood Jackman, who has made all the Rex pictures produced and directed it.

"The High Hand" is the first of Leo Maloney's new series of feature Western picture under the Pathe banner. Maloney, himself, directed this Pathe feature. Josephine Hill appears opposite Maloney and Paul Hurst, a famous director of Westerns, appears as the heavy.

## Chadwick Releases "The Bells"

AFTER PRE-RELEASE first run showings in Universal's Exploitation Theatres throughout the country, Chadwick Pictures Corporation's initial First Division Picture, "The Bells," was released generally on September 1st.

"The Bells," adapted by James Young, its director, from the Sir Henry Irving stage classic by Erckmann-Chatrian, is Lionel Barrymore's first screen offering of the new season. Barrymore plays the part of Mathias, Irving's greatest role.

Lola Todd, recently seen in Chadwick's "The Count of Luxembourg," starring George Walsh, plays a prominent supporting role. The supporting cast includes: Edward Phillips, Gustav von Seyferitz, Otto Lederer, Boris Kerloff, Lorimer Johnston, Fred Warren and Caroline Frances Cooke. L. William O'Connell, originator of many novel photographic devices, photographed the picture.



Marion Davies, as Tina the little Dutch Girl in Metro-Goldwyn-Mayer's production of "The Red Mill," is seen at center, flanked on left by a scene taken in summer with artificial ice, and at right by a scene on the canal in a Dutch village.





CHARLEY CHASE



VIVIEN OAKLAND



LIONEL BARRYMORE



SUE O'NEIL



MICKEY



CLYDE COOK



KATHARINE GRANT



BLANCHE MEHAFFEY



MICKEY DANIELS



JACKIE CONDON



TYLER BROOKE



JAMES FINLAYSON



JAY SMITH



HELENE CHADWICK



JEROME



BILL ROGERS



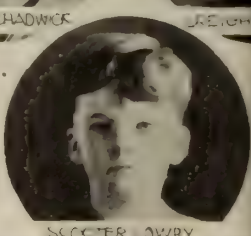
MABEL NORMAND



FARINA



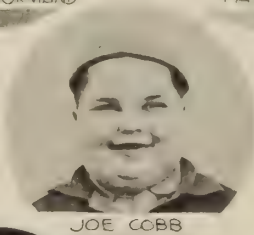
CLIVE BRODEN



SCOOTER LOWRY



SIDNEY D'ALBROOK



JOE COBB



LUCIEN LITTLEFIELD



FAY WRAY



JOHNNIE



MAX DAVIDSON



MARY KORNMAN



CLAUDE GILLINGWATER



SALLY LONG



ARTHUR STONE



GERTRUDE ASTOR

# HAL ROACH

presents

NAMES WITH BOX-OFFICE  
DRAWING POWER

in

TWO REEL COMEDIES

that are

TRUE FEATURES

Pathécomedy

TRADE MARK





MILDRED HARRIS



OLIVER HARDY



EVA NOVAK



FRANK BUTLER



GALE HENRY



BARA



HARRY MYERS



MILLA DAVENPORT



FRED MALATESTA



JOSEPHINE CROWELL



KAY DESLYS



STUART HOLMES



DOROTHY DWAN



CARL MILLER



WM. V. MONG



MARLEY



JOHN T. MURRAY



EILEEN PERCY



GLENN TRYON



VIRGINIA PEARSON



SALLY RAND



JOHN PRINCE



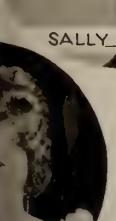
GEO. SIEGMANN



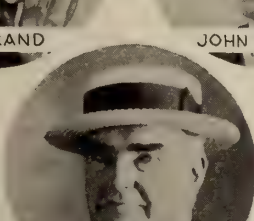
MILDRED JUNE



CISSY FITZGERALD



DAYTON



BURR MCINTOSH



LAURA LA VARNIE



MALCOLM DENING



MARCELINE DAY



SYD CROSSLEY



MARTHA SLEEPER



WM. ORLAMOND



KATHLEEN COLLINS



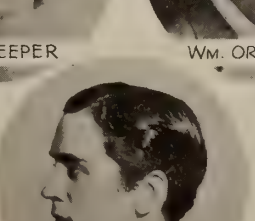
LINCOLN STEDMAN



LONG



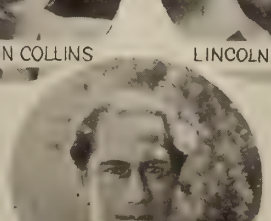
CHARLOTTE MINEAU



RAY HALLOR



CORLISS PALMER



DUKE KAHANOMOKU



# Short Feature Magazine

*A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch*

*Edited by Charles Edward Hastings*



**"SUNNY" McKEEN**

The truly remarkable baby, "Snookums", in "The Newlyweds and Their Baby" comedies, produced by Stern Bros. for Universal release.

## Pathe Program for Week of October 3

The Pathe short feature program for the week of October 3d offers a list of subjects of unusual variety, Mack Sennett presents the two-reel comedy entitled "Love's Last Laugh" and Hal Roach offers "Wise Guys Prefer Brunettes," a two-reeler with Helene Chadwick.

Other releases of the week include, "A Pup's Tale," one of Hy Mayer's sketchbook series; chapter four of the Patheserial "The Fighting Marine," with Gene Tunney; "The Restless Race," a Grantland Rice Sport-light; Pathe Review No. 40, "Why Argue," one of the Aesop's Film Fables; Topics of the Day No. 40 and issues Nos. 32 and 83 of Pathe News.

## Twenty-Eight Exchanges Handling Bray Subjects

The remaining unsold zone on the J. R. Bray products was disposed of last week, making a 100 per cent. distribution arrangement effective, and giving Mr. Bray and his associates full time to devote to production.

There are twenty-eight exchanges now handling Bray offerings, which total eighty-eight subjects.

### Ross in "Van Bibbers"

Sherman Ross will play the role of the tennis champion in "The Tennis Story," instead of Richard Travers, as originally announced. "The Tennis Story" is the latest Van Bibber comedy to go into production.

## Educational's October Program Announced

EDUCATIONAL'S PROGRAM of new pictures for October offers one of the most unusual arrays of entertaining Short Subjects ever arranged for one month, including as it does seven two-reel comedies, a new Romance Production in natural color, eleven new subjects and ten Kinograms news reels.

The only purely dramatic production scheduled for October release in "The Mona Lisa," third of the Romance pictures to be finished by the Technicolor Process. It was written and directed by Arthur Maude, being his conception of the story surrounding the character which is the central figure in Leonardo Da Vinci's masterpiece, "Mona Lisa." Hedda Hopper takes the title role.

Lloyd Hamilton maintains the fast pace set with his first fall release with the new starring comedy, "Teacher, Teacher."

Billy Dooley is seen in his second starring vehicle, "A Briny Boob."

Anne Cornwall makes her debut as a featured player in "Hold Still," a Christie Comedy, which is directed by Harold Beaudine. Jack Duffy, Bill Blaisdell and Jimmie Harrison head the large supporting cast.

Johnny Arthur finds a role unusually well suited for his abilities in "The Humdinger," a Tuxedo Comedy.

Two Mermaids are ready for October release, "Pink Elephants" and "Shell Shocked."

Two Cameo Comedies, described by previewers as setting a new standard for quality and laughs, also will be released, "Plumb Goofy" and in "Pound Foolish."

"Whatnots," third of the Curiosities series, known as the Movie Sideshow, keeps up the pace set by the earlier subjects in this group of novelties produced by Walter Futter.

Two Bruce Scenic Novelty subjects, "A Typical Sky" and "Sons of the Surf," contained in one reel, and "The River Road"—"Five-Fifty-Five Runs Wild," offer further aid to showmen in building programs and devising presentations.

Lyman H. Howe's Hodge-Podge for the month is titled "Figures of Fancy."

In the Life Cartoon series will be "Cut Price Glory" and "The Raging Tide." Felix the Cat has three new cartoons.



**ANNE CORNWALL**

Educational's newest comedienne-star, in a scene with Jack Duffy, in her first starring picture, "Hold Still."

## Beauchamp Acting And Directing

No sooner had Al St. John and the balance of the Educational-Mermaid Comedy company recovered from a bad attack of "sea legs" incurred during the making of their last comedy aboard a boat between Los Angeles and San Francisco, than Stephen Roberts, the director, went on the sick list with an attack of appendicitis. The doctors, so far, haven't decided whether or not to operate.

As a result, Clem Beauchamp has taken over the direction of the comedy, and is continuing in his role in this Mermaid.

## "The Chicken Coop," A Red Seal, Ready

"The Chicken Coop," third of the "Carrie of the Chorus" two-reel comedies that marked the entrance of Max Fleischer into the two-reel comedy field, has been cut and titled, and is ready for release.

The series was made by Max Fleischer for Red Seal release. There are thirteen in the series, nine of which have been shot.

Dave Fleischer directed the pictures, with Peggy Shaw in the leading role, ably supported by Flora Finch and Joe Burke.

### George Davis Featured

George Davis has been promoted to feature parts in Educational-Mermaid Comedies. Davis will head a cast consisting of Robert Graves, Jack Lloyd, Marcella Daly and Bert Young, in a comedy built around one of New York's night clubs.



### WHO'S WHO IN EDUCATIONAL'S STUDIOS

Left to right are: E. H. Allen, general manager of Educational Studios in Los Angeles; Arthur Maude and Eugene Roth, director and producer, respectively, of the Romance Productions released through Educational Film Exchanges, Inc.



## Pathe Gets Big Play In "Sporting Columns"

THAT THE SPORTING PAGES of the country's newspapers constitute a virgin field in which to exploit production in which there is a sports element of some type, has been proved by the Exploitation and Publicity Department of Pathe Exchange, Inc., under the direction of S. Barret McCormick.

The sports editors usually have a fixed amount of space to fill, and when things are quiet, they are glad to get publicity stories or pictures, if they are written from the sporting-page angle and are of local interest. In the smaller towns, the editor of the paper often doubles as sporting editor, and when stories and photographs come to his desk that answer the age old question of "what is news?" they stand a good chance of breaking in.

Last fall when Pathe released the Harold Lloyd feature comedy, "The Freshman," the production afforded local news through special reviews and showings by football coaches and teams, not to mention the dozens of publicity stories carried in the pressbook written with an eye to the pigskin lovers in every community.

With the release of the Patheserial "The Fighting Marine," starring Gene Tunney, Pathe is again turning its publicity guns on the sport pages. Tunney is a star of sportdom—now also of moviedom, but since he has not yet been seen as a screen actor, his greatest following is among the sports fans who are readers of the sporting pages and sporting magazines. "The Fighting Marine" has been given a tremendous amount of fan and general publicity through the motion picture columns from the angle of motion picture news. Realizing Tunney's place in sportdom, Mr. McCormick has devised a special campaign directed at the sporting magazines and the sports editors of leading newspapers.

### Five Fox Short Features Completed

GEORGE E. MARSHALL, supervisor of Fox two-reel comedy unit at the West Coast Studios, added five more of his short subject gems to the "completed list" this week when he reported to Winfield R. Sheehan, general manager in charge of all production work, that he had finished shooting on the following productions: "Society Architect," "The Merry Month of May," "Napoleon, Junior," "Light Wines and Bearded Ladies" and "Golfing Widows." They will be rushed to completion.

"Society Architect," is a Van Bibber comedy, starring Earle Foxe with Florence Gilbert in the feminine lead. Robert Kerr directed.

"The Merry Month of May," is an O. Henry story jazzed up by Murray Roth and Jack Magee. Thomas Buckingham directed.

"Napoleon, Junior," is the second of the new animal comedies from a story and scenario by Edward Moran and Edward Marshall, with the animals in the cast supplemented by Jerry, the Giant; Gordon Elliott, Frank Coleman, Flora Mae Moore, and the canine, Pal. Mark Sandrick and Leslie Selander directed.

"Light Wines and Bearded Ladies" is an Imperial comedy with Byrnee Beutler, J. Buckley Russell and Crimmins. Jules White was the director.

"Golfing Widows" is another Imperial, from a story and scenario by Sidney Lanfield and J. Walter Rubens with Barbara Luddy, Archie Buke, Oliver Eckhardt and Dot Farley. Max Gold and Alfred Davis collaborated in directing this one.

### Exchange Men Visit Red Seal

LAST WEEK looked like "Old Home Week" at the Red Seal Picture Corporation home office. R. Reubenson, foreign representative, came in on his semi-annual trip to America to see the new Red Seal product. He was most favorably impressed with the "Carrie of the Chorus" comedies, the two-reel series just released.

Lester Tobias, manager of the New Haven exchange, dropped in, exhibiting his latest stunt, an exchange house-organ, which he calls "The Film Reporter." Tobias has worked it out in a clever way, and it is probable that Red Seal will institute similar sheets in all its exchanges.

Morris Chase, manager of the Buffalo exchange, dropped in to give everything the "double O." Mr. Chase was also very favorably impressed with the Carrie comedies. Peggy Shaw, star of this series, is a favorite comedienne in his territory.



#### BABE LONDON

Few personalities in comedies are better known than this somewhat bulky young lady, who will be seen in Educational-Mermaid offerings. The Babe responded to an insistent vaudeville "demand," but is now back in the studios.



#### OUR GANG'S AROMA

The newest member of "Our Gang" (left) is initiated into the ranks of Hal Roach's Pathe comedians. She ("Aroma") is slightly more than two years old, and is the baby sister of Allan Clay Hoskins, Jr. (viz., "Farina") who tells his kid sister what it's all about.

### Anna May Wong In Pathe Comedies

Anna May Wong, beautiful Chinese actress, well known for her work on the screen with Douglas Fairbanks in "The Thief of Bagdad" and many other features, has been signed by Hal Roach for a special Chinese comedy for Pathe release. Miss Wong has previously been seen under the Pathe banner in "The Fortieth Door," a Patheserial starring Allene Ray.

#### "Butter and Egg Man"

Johnny Arthur, Educational-Tuxedo Comedy star, has made arrangements at Educational Studios whereby he will star in "The Butter and Egg Man."



#### EARLE FOXE

The star of the Van Bibber Comedies has achieved distinction for his artistry, not only in this series for the House of William Fox, but more especially for his fine work in this group. Here he is seen in "King Bozo."

### Florida Papers

#### Please Copy

Lloyd Hamilton is another of the film stars to reap considerable profit from real estate investments in Los Angeles. Lloyd purchased ten lots in Laurel Canyon a few years ago when this was nothing more than a sage-covered area. The pilgrimage of the rich set in, and the comedian now finds himself in possession of real estate in the heart of the valuable new development.

#### "Big Boy" Resting

"Big Boy," two-year-old star of Educational-Juvenile Comedies, is taking a well-earned vacation between picture while his director, Charles Lamont, makes a couple of comedies in which Johnny Arthur will be featured.



#### JACK DUFFY

This Christie Comedy star would be a discus thrower were it not for the fact that he is throwing a pie. Jack enlivens all his Educational releases.





An instant between tense situations in Episode 2 of Pathe's Gene Tunney serial, "The Fighting Marine."

## Bare Knees in Massed Drill

The world's greatest massed drill, in which 50,000 athletes from various countries go through amazing unified movements, is shown in the current issue of International Newsreel No. 72 at leading theatres throughout the country. The pictures were made at the recent gathering of the Sokol Societies held at Prague, Czecho-Slovakia.

The most spectacular scene of this remarkable picture is that in which 23,000 women dressed exactly alike, go through a series of athletic exercise in absolutely perfect unison, apparently without command from any source. Fifty thousand arms are raised simultaneously, and 50,000 knees bend as one. Another scene shows 25,000 men going through similar exercises, while 100,000 spectators look on.

## Artclass Sales In the West

Artclass Pictures Corporation announces the sale of four series of two-reel comedies to Peerless Film Service of San Francisco. This exchange has acquired the "Winnie Winkle," "Hairbreadth Harry," "Izzie and Lizzie," and Snub Pollard series for California, Arizona, Nevada and Hawaiian Islands.

This contract was closed between George West, representing Artclass Pictures Corporation, and Eugene Emmick.

## Two Reels of The Prince of Wales

Cranfield & Clarke, Inc., have contracted for a film of the life of the Prince of Wales, under the title of "The Making of a King." This is a two reel subject and deals with all the high spots of Prince Charming's life. This will be ready for release the first of October.

# Stern Bros. Resume Work In New Western Studios

CAMERA WORK was resumed in the new Hollywood studio of the Stern Film Corporation this week when production was begun on "The Newlyweds and Their Baby" series for Universal Release.

The record of the Stern Film Corporation in getting its feet under it in less than a month after the fire is one of the bright lights of screen history.

Credit is due to the Stern Brothers, Julius and Abe, who, though in Europe, sized up the situation and sent word to spare no expense in rehabilitation. The burden of the job fell upon Beno Rubel, secretary of the organization, who hurried to the Coast and supervised the rebuilding.

Rubel was assisted by Sig Neufeld, production manager of the Stern studio and by Max Alexander, the youthful technical manager.

The new studio is in Nos. 6040-6048 Sunset Boulevard, Hollywood, about a block from the old studio.

## Langdon on Meighan Bill, With "Saturday Afternoon"

WITH Harry Langdon having taken his place among the greatest comedians in cinema history, Pathe Exchange, Inc., is finding the droll star much in demand by exhibitors. Even blase Broadway can't get enough of the sad-visaged star in one feature comedy and for the week beginning Saturday, September 18, Harry will be seen at the Rialto Theatre, simultaneous with the showing of his greatest feature comedy hit at another Metropolitan house, in one of his three-reel productions made by Mack Sennett.

This comedy feature, titled "Saturday Afternoon," will run for three successive weeks at the Rialto, opening on the same bill with Thomas Meighan in his latest picture. In lobby and theatre-front display and newspaper advertising, Langdon will be given one of the greatest breaks that has ever fallen to a star in a production of less than five reels.

## Capitol, N. Y., Audiences Like Ko-Ko Car-Tunes

THE CAPITOL THEATRE, NEW YORK, is showing another of the Ko-Ko Song Cartunes this week. This makes three showings for the Inkwell Clown in four weeks.

The Capitol was one of the first big houses to run the Ko-Ko song novelties a year or so ago. Since then this theatre has not missed a single issue of the series. On several occasions, Ko-Ko's name was featured in big lights, sharing honors equally with the feature attraction of the week. On several occasions, Ko-Ko was made the subject of the prologue.

It is noteworthy what a showman like Major Bowes will do with a one-reel subject, if that one-reel subject is worthy of his efforts.

### Florida Booking Red Seal

The newly opened Red Seal Film Exchange is starting off with a rush on the Max Fleischer product. Regular showing have already been arranged for in some of the leading winter resorts, including Miami, Coral Gables and Fort Lauderdale.

### Lupino Lane's Brother

Wallace Lupino, brother of Lupino Lane, Educational star, has started work in the first comedy in which he will appear in the 1926-27 season. He arrived in Hollywood recently.

### Graves Signed as "Heavy"

Ralph J. Graves, well-known "heavy" of feature productions, has been engaged to play villain roles in Educational-Mermaid Comedies. His initial appearance in the two-reel fun films is with Frank Pangborn in the Mermaid Comedy, "The Jelly Fish."

### "Wife Shy"

"Wife Shy," Bobby Vernon's second starring vehicle for Educational's 1926-27 program, boasts of two beauties—Natalie Joyce and Frances Lee. William Irving has the principal male supporting role.



"BIG BOY"

The diminutive star of Educational-Juvenile comedies pays an official visit to the commissary department. Here, he registers "satisfaction."

## Thousands Enter New Contest

Hundreds of photographs have poured into the offices of "Film Fun" since this magazine announced a Film Fun-ny Girl contest in its August issue to select a leading lady for Billy Dooley in his new Educational-Billy Dooley Comedies.

Those in charge of the contest estimate that close to 2,000 photographs have been sent in by contestants to date, no pictures being allowed in the contest unless mailed or received not later than September 1, 1926.

The contestants rank in age from 6 to 60 years and from the most modest amateurs to semi-professionals. Many entrants came from the Far West, California being one of the most popular states to enter beauties.

The winner of this Film Fun-ny Girl contest is to be given a trip to the Christie Studios where she will appear in Billy Dooley Comedies for four weeks at a salary of \$100 per week, with an opportunity of becoming a star.

## Soman to Direct Radio Personalities

Elmer McGovern has been signed by Lester Soman, producer of the short subject series called Radio Personalities, to direct the remaining pictures of this series.

Radio Personalities is being distributed by Artclass Pictures Corporation and presents the famous announcers and entertainers of the ether doing their stuff before the "mike."



# Reviews of Little Pictures with a Big Punch

## "A Dippy Tar"

(Educational—Two Reels)

Efforts of Jack Duffy as an amateur hypnotist to demonstrate his skill on a strange sailor invited to dinner, furnishes the idea for this comedy starring Billy Dooley. Falling for a pretty girl's smile he agrees to fake being hypnotized and goes through a lot of nonsensical but amusing antics by imitating an alley cat, a fireman, etc., and finally impersonating Napoleon and being chased through the streets by a squad of cops armed with hat pins to make him "wake up" Duffy furnishes more comedy by prodding all the sailors he sees and keeping continually in hot water. Molly Malone is the girl.—C. S. Sewell.



## "Two Lip Time"

(Educational—One Reel)

CHASING A RAT onto a ship, Felix the Cat, in this Pat Sullivan cartoon after a period of seasickness finds himself in Holland. He gets in "Dutch" by flirting with a girl and in worse trouble by watering tulips with gin, is chased around windmills, but blows his tormenter away. A number of clever and amusing gags.—C. S. Sewell.

## "King Bozo"

(Fox—Two Reels)



As usual in the Van Bibber series Earle Foxe comes through a difficult situation with flying colors. The antics of a troupe of boy acrobats that Van adopts provides a novel and amusing touch and supplies the motive of the story as in seeking to get them a job with a circus he is chased by their father and gets mixed up with their act on the aerial trapeze. There is a lot of circus stuff and tumbling in and out of the train and all over the hotel. It is up to the amusement standard of this series and has plenty of action.—C. S. Sewell.

## "Pathe Review 39"

(Pathe—One Reel)

AN INSTRUCTIVE section of this reel is a Tolhurst microscopic study of a sea urchin; another is a series of models found in an Egyptian tomb showing the daily life of several thousand years ago. Other sections include a camera novelty with building rising out of the ground and trains disappearing by means of trick photography and printing, also a number of views in color of the children of Alsace. An interesting reel.—C. S. Sewell.

## "Pink Elephants"

(Educational—Two Reels)



A circus furnishes a fertile field for staging a lot of amusing gags in this Mermaid Comedy featuring Al St. John, several of which are developed a long novel and original lines. There are also several sure-fire slapstick laugh getters. Al, the ticket taker, is in love with Lucille Hutton as a bareback rider, while Phil Dunham and Robert Graves, crooked employees, seek to frame him. Clem Beauchamp adds smiles as a drunk who keeps thinking he is seeing strange things. There is a general mix-up involving Al and the others in which a real lion, which takes the place of a fake one, creates a lot of action and excitement. A fast and cleverly devised slapstick comedy with plenty of laughs.—C. S. Sewell.

## "Love's Last Laugh"

(Pathe—Two Reels)



Futile attempts of a suitor to make away with himself when he hears his girl is to marry a nobleman and in his diving from a bridge right into a tank on a steamship and getting mixed up in a search by customs officials for a diamond the bogus count is smuggling. There is a chase between two aeroplanes and a jump by the heroine with an umbrella, ending with the plane losing its wings and imitating a speed boat. An amusing jumble of slapstick in Mack Sennett's best style that is good for a lot of laughs. Cast headed by Raymond McKee and Ruth Hiatt, included Barney Hellum, pictured here.—C. S. Sewell.

## "Why Argue?"

(Pathe—One Reel)

CARTOONIST TERRY amusingly shows the futility of arguing with a mule especially if you stand in the range of its heels. Farmer Al, the cat and several dogs figure in this cartoon ending with the mule kicking the farmer right in front of a charging bull.—C. S. Sewell.

## "Jane's Troubles"

(Universal—Two Reels)



What causes "Jane's Troubles" in this issue of the Stern Brothers Comedy series "What Happened to Jane" featuring Wanda Wiley, is the fact that father favors one suitor, mother another, and Jane herself a third one. Using her wits she finally gets the undesirable ones to stage a bout with boxing gloves and elopes with her own sweetheart leaving the others disgusted. There is a lot of slapstick and several farce comedy complications and it is a good number of this series.—C. S. Sewell.

## "Wanted a Bride"

(Universal—One Reel)



This is an amusing little comedy in the series featuring Arthur Lake. He and his pal are expelled and when the pal's father demands that he get married, Arthur poses as the bride. Both boys fall in love with two girls and when the masquerade is discovered all ends happily. There are some laughable farce comedy situations. Mildred June appears as the girl, and Billy Engle assists in the fun-making as the pal's father who flirts with Arthur.—C. S. Sewell.

## "The Perils of Peterboro"

(Pathe—Two Reels)

Eddie Quillan, the lad who has been playing opposite Alice Day in her Mack Sennett Comedy series, is featured with the star in this number.

The basis of the fun is a romance between a city artist and a village girl. Her parents send her to a city aunt to get her away from him, but they meet. Father and brother Eddie follow and get into all sorts of mishaps and adventures but Alice wins out this time instead of dad. An amusing number with romance, juvenile comedy, slapstick and touches of burlesque developed along the lines typical of the Alice Day series.—C. S. Sewell.



**BAR-C MYSTERY.** (Pathe-serial). Not so good. Will do, but there are some better ones. Tone good. Draw farming class, town #12. Admission 10-25. Leveck & Jones, Benoit Auditorium, Benoit, Mississippi.

**CHEAP SKATES.** (Educational-comedy). Star, Lige Conley. There was one pretty good laughmaker, but it bordered on the offensive; it had plenty of laughs for everybody, here, at that. Fair tone, good appeal. Better class, town 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

**COLLEGE YELL.** (Universal-comedy). Star, Neely Edwards. Good. For a single reeler, couldn't be any better. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

## Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors  
Edited by Van

**EGGED ON.** (F. B. O.-comedy). I can't give this much: the truth is, it's poor comedy. J. W. Ryder, Jewel Theatre (225 seats), Vermdale, Minnesota.

**FAIR BUT FOOLISH.** (Educational-comedy). Star, Jimmie Adams. This was as good as the rest of Jimmie Adams' comedies. Some funny gags in it at places. Tone and appeal, good. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

**SOCK ME TO SLEEP.** (F.B.O. Serial). Star, Alberta Vaughn. Number six of Fighting Hearts and still going strong. Clean comedy. Tone, good, Sunday, yes. Special, no. Appeal, ninety-five percent. Robert W. Hines, Hines Theatre, Loyaltown, South Dakota.

**SPORTLIGHTS.** (Pathe). A very good filler that goes over very good with sport fans. Prints new. Sunday, yes. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**STICK AROUND.** (Cumberland). Star, Bobby Ray. A very funny two-reel comedy. The star of this comedy has made some very good comedies and should be classed with the best of comedians. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**SWEET MARIE.** (Fox Imperial-comedy). Star, Sid Smith. A burlesque of the World War. Good. This is my second or third sample of these Imperials, and I am well satisfied. Good tone, very good appeal, yes for Sunday. E. L. Partridge, Pyram Theatre (250 seats), Kinsman, Ohio.

**TAILORING.** (F. B. O.-Fat Men). Lots of laughs in this one. J. W. Ryder, Jewel Theatre (225 seats), Vermdale, Minnesota.



# Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

## No Ball Tickets in St. Louis Exchanges

FOR the information of the many hundred exhibitors of this and other territories who have asked St. Louis film exchange managers and salesmen to get for them tickets to the St. Louis games of the 1926 world's series it may be stated that the management of the St. Louis National Baseball Club has only received 85,000 requests for the 28,000 reserved seats that are available for each game.

### NEW AND REMADE

The Thompson-Starrett Company, Chicago, Ill., has been awarded the general contract for the \$1,250,000 Orpheum Circuit Theatre, store and office building at Fifteenth and Harney streets, Omaha, Nebr. The Empress Theatre, Springfield, Ill., is to be enlarged at a cost of about \$5,000. The seating capacity one story and basement, 40 by 50 feet. The Reisch Investment Company owns the building. A motion picture theatre to cost about \$50,000 will be erected in Chariton, Ia., by the A. H. Blank Enterprises. The Zenith Theatre, Shenandoah, Ia., owned by B. B. Holdridge, is being enlarged and remodeled at a cost of about \$5,000. The seating capacity will be increased 100 while a new stage will be installed.

Reports from Springfield, Ill., are that the site at Sixth and Washington avenue is being cleared for the new 1,000-seat theatre, store and office building to be erected at that point by Gus and Louis Kerasotas, who now operate the Strand and Savoy Theatres there. The new building will be four stories and basement and of fireproof construction throughout. It will be ready about February 1.

Work will start soon on the new Missouri Theatre, Edmond street between Seventh and Eighth, St. Joseph, Mo., which will be operated by the C. H. & S. Amusement Company headed by J. H. Cooper, 390 Riverside Drive, New York City. The general contract for this house was awarded to the W. B. Assenmacher Construction Company, Lincoln, Nebr. The building will cost about \$500,000.

### SWITCHES AND CHANGES

Mrs. I. W. Rodgers has added Jimmy Boyd's Grand Theatre, Blytheville, Ark., to her string. She also owns the Gem and Home Theatres in Blytheville. Tom Marlowe of Herrin, Ill., has taken the Hurst Theatre, Hurst, Ill., under his wing. R. W. Clarke, the former owner, has accepted the position of general superintendent for a railroad in that vicinity and will devote his entire time to railroading. The Rivoli Theatre, St. Louis, is now under the management of Leventhal & Goldman, who operate several other houses in the downtown section of the city.

Sidney Gates is now manager of Loew's State Theatre, Norfolk, Va. Until his promotion he was assistant to Harry Greenman, resident director of the Loew's State Theatre, St. Louis. E. Schres of New York City has succeeded Gates in St. Louis.

Livingston Lanning, formerly of St. Louis, is managing Loew's Colonial Theatre in Reading, Pa. Lanning at one time was resident manager of Loew's State Theatre here.

Jimmy Shea has been named city salesman for Universal. He was with Associated Exhibitors in Omaha.

### TOBIN LOOKS BLUE

Tommy Tobin, demon contract chaser for F. B. O., is beautifying the atmosphere of Southern Illinois with a light blue sport model Packard. Tommy believes that high class pictures require high class service.

### ALONG FILM ROW

Tommy Charack, district exploiteer for Universal, has returned here and will put over some live campaigns in this territory within the next several days. Tommy is an artist when it comes to inducing a city editor to give up several columns of his more or less valuable space. Charley Werner has now entirely recovered from his recent sick spell and is about Film Row once more.

R. W. "Dad" Slocum has resigned from F. B. O.'s sales organization in St. Louis and plans a vacation trip to Michigan.

'Tis said that Sol Rose, popular film sales-

man, is a prospective benedict. The young lady is Lydia Cherry, a very charming girl.

C. E. Penrod, division manager for F. B. O., was a caller on Tuesday, September 21.

It stopped raining one day this week and about that time Miss Jean Brewer, assistant booker for F. B. O., returned from her vacation trip. All of which was to be expected as Miss Jean always did radiate golden sunshine wherever she went.

J. B. Tackett has had final plans prepared for his new house on West Eighth street, Coffeyville, Kas. The structure will be two stories, 50 by 126 feet, and cost about \$50,000.

Charles J. Goodwin is pushing the construction on his new house in Bastrop, La. It will seat 1,000 persons when complete. The new house will stand on the south side of the public square. It will cost about \$100,000.

### SAYS HE WAS PEACEFUL

Homer B. Taylor, 15 years old, through his father, G. G. Taylor, manager for the American Express Company in St. Louis, Mo., has sued the St. Louis Amusement Company for \$5,000 damages.

The boy charges that on July 2 last, he was ejected from the Pageant Theatre Air-dome and that one of the ushers struck him in the breast. His petition further sets forth that the time he was ordered to leave the amusement place he was peacefully looking at a photoplay.

## Has a Twenty-first

Moving Picture World  
Bureau, Pittsburgh,  
September 20.

Harry L. Barnhart, of the Palace Theatre, Charleroi, Pa., celebrated the twenty-first anniversary of the opening of the house the week of September 13. The theatre was opened by the late Robert L. Barnhart September 5, 1905. It was claimed for the house that it is the fourth oldest in America. A special program was given including a number of films representing different stages in the picture's progress.

## Minneapolis City Council Opens Suburbs

Moving Picture World  
Bureau, Minneapolis,  
September 20.

THE Minneapolis city council took a hand in the motion picture business this week, opening up a possibility that residential districts may be dotted with picture theatres where heretofore they have been confined to business zones.

The council had been expected to step in on another tack, but on request of picture men it postponed its action on rules and regulations for the housing of film in the exchanges. This will be taken up in thirty days, after film men have drawn counter proposals.

But what the council did do was something unexpected.

William L. Lydick had asked for license to operate a theatre in a residential district. An alderman of the ward favored the proposal although residents objected. The matter caused a row in the committee and when taken to the council floor passed 24 to 2.

Now it is believed a rush will be made to reopen previous applications that have been turned down in committee.

### FIRE TAKES TOLL

Fire invaded three theatres of the Northwest during the week. Fireproofing of the projection room prevented heavy damage at the Rialto Theatre, Minneapolis. A blaze in a barn back of Kersten's Opera House, Wittenberg, Wis., destroyed the theatre. Fire of mysterious origin ruined the Miller Theatre located at Bonsteel, S. D.

### ST. PAUL ORPHEUM OPENS

Theatre openings in the Northwest territory will shortly include the Orpheum at St. Paul, which has been closed four years. A stock company will operate there. The Palm Theatre at Two Harbors, Minn., has been reopened by C. P. Christensen and W. R. Wright. Dubuque's Majestic has reopened with an "Old Time Movie Week." The Carroll Opera House at Carroll, Ia., has been opened by E. N. Neu, manager. H. W. and A. Anderson of Detroit Lakes, Minn., formerly Detroit, have added the Liberty at Fosston to their string at Frazee and Detroit Lakes. Mrs. M. Arvig, Walker, Minn., has reopened the Opera House there. The Empress at Storm Lake, Ia., has reopened. A. B. Demo has taken the management of the Star at Lake Park, Minn. The Photo Play at Hazen, N. D., has been renamed the Hoodoo. A grand ball opened the new Miller Theatre at Napoleon, N. D. W. W. Ar-

nold will put movies into Kramer Hall at Sykeston, N. D. He was formerly with the Grand at Carrington. G. Sorenson has opened the Ogema Opera House at Prentice, Wis., and will operate it with his Garden at Phillips, Wis.

### F. & R. MAKE CHANGES

Finkelstein & Ruben changes include the renaming of the Opera House at Winona. It will be called the Winona. George Langness has been named to manage the Regent at Eveleth, Minn., for F. & R. William Clifford, who has been managing the Tower in St. Paul for Finkelstein & Ruben, has been transferred to the Lyric at Duluth.

## Doings in Oklahoma

Moving Picture World  
Bureau, Oklahoma City,  
September 20.

There have been several changes in ownership and management in Oklahoma. The Deal Theatre, Wynnewood, has been purchased by Art Lewis. F. B. Pickrel is the new owner of the Constantine Theatre, Pawhuska. The Quannah Theatre, Comanche, is now the property of G. W. Spears, and the Gem, Frederick, now bears the brand of Edward Kadene.



# Royal, Kansas City, Publix Run House

*Moving Picture World  
Bureau, Kansas City,  
September 20.*

**L**OUIS FORESTEIN, director of the Newman Theatre Concert Orchestra, Kansas City, will leave Saturday for Dallas, Texas., where he will have charge of the musical features for Publix in that territory. The transfer is a part of the rotation plan of Publix theatres, each of the seventy directors making three-month stays in cities of the Publix chain. Mr. Forbstein's successor has not been named yet.

## KICKS AT AD RATES

Through C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, an attack has been launched against unusually high theatrical advertising rates in Kansas City newspapers.

## THEATRE CHANGES

The following opening of new theatres and changes in management in the Kansas City territory were announced this week: New Midland Theatre, Pittsburgh, Kas., opened by the Midland Theatre & Realty Co., of Kansas City, of which M. B. Shanberg is at the head; W. J. Gable of Beloit, Kas., has purchased the Grand Theatre, Lincoln, Ill., from Matthew Rheinhardt; Lee Miller has resigned as manager of the Elliott Theatre, Independence, Mo., controlled by the Glenn W. Dickinson Circuit. He will be succeeded by Michael Purcell, who also will manage the Lewis Theatre of the Dickinson chain.

## AMONG THOSE PRESENT

Among the out-of-town exhibitors in the Kansas City market this week were: Sam Blair, Majestic, Belleville, Kas.; W. J. Gable,

Beloit, Kas.; Arthur Ford, Miller Theatre, Topeka, Kas.; G. L. Hooper, Orpheum and Jayhawk Theatres, Topeka, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.

## NOW A RUN HOUSE

The Royal Theatre, Publix house of Kansas City, Sunday began its new policy of booking pictures for indefinite runs, the new policy being in accordance with similar policies in larger cities. "We believe that the new system will be greatly beneficial," said William Jacobs, manager. "There will be no changes in the price of admission."

## TWO FOR UNIVERSAL

The Isis and Madrid Theatres, two of Kansas City's finest suburban theatres, have been purchased by Universal Chain Theatres Corp., although confirmation of the deal has not yet been announced. The deal is known to have been pending for a long period.

# Aldine, Pittsburgh, Has Own Beauty Show

*Moving Picture World  
Bureau, Pittsburgh,  
September 20.*

**L**OEWS Aldine Theatre in Pittsburgh has just grabbed a record in the matter of getting front page publicity for five solid weeks. The Aldine, in conjunction with the Pittsburgh Press, held a beauty contest among Pittsburgh's fair maidens, the contest being labelled the "blonde-brunette contest." The Press carried front page stories for four weeks, and during the week of September 13, when the winner appeared in person at the Aldine, the house played to S. R. O. business. The boys who suggested the contest to the Press editor, were Resident Manager Walter S. Caldwell and Publiteer Jack Loder.

## WELL, WHAT DO YOU THINK?

What do you think of this one as related by Johnny Harris, of the Strand Theatre, Youngstown?: "In Youngstown we were advertising 'The Bat' a week in advance of its playing at the Strand. Three days before the picture was played, a bat got into our house and stayed on the proscenium opening, flying back and forth in front of the screen at intervals for the three days. The day the picture opened its run, the real bat disappeared.

This is not a press story, but is a positive fact, vouched for by our manager, Mr. W. J. Murray."

## SAW THE BIG CITY

Out-of-town exhibitor visitors recently included: "Jimmie" Retter, California; A. P. Way, DuBois; R. C. Pike, Portage; Manas Brothers, Wellsburg; Carl Becker, Butler; "Mike" Rosenbloom and "Bobby" Coyle, Charleroi; Harry Petz, Youngwood, and M. Schaffel, New Brighton.

## WOMAN MANAGER DIES

Mrs. Rose Mangello who conducted picture houses in Slovan and Langloth, died suddenly in the Slovan house during a performance recently. She leaves her husband and a large family of children.

## ALDINE'S THIRD BIRTHDAY

Congratulations to Loew's Aldine Theatre, which celebrated its third anniversary the week of September 13. The Pittsburgh Press on Sunday, the 12th, carried a special eight-page section dedicated to the Aldine, accordingly the house received many valuable columns of publicity.

## WILL BUILD A BETTER THEATRE

Clarksburg, W. Va., is soon to have a new, modern theatre of steel, skeleton type, brick and tile walls, fireproof floors and roof, announcement having just been made by Jack Marks, well-known local theatrical man.

that he has just acquired a twenty-five year lease on the property located at 404-08 West Pie street. The present Rialto Theatre on this site will be demolished. The policy of the new house is not yet announced. Plans have been prepared by E. J. Wood and Son, and the opening is expected on New Year's Day. Seating capacity will be 1,400. Jack Marks has been identified with the picture business in Clarksburg for eighteen years, having given the city its first picture theatre, the Star. At present he is conducting the beautiful Orpheum Theatre on West Main street.

## BENNETTS HAS A NEW ONE

A. Bennetts, formerly owner of the Grand Theatre, Nanty Glo, has just purchased the Broadway Theatre property at West Park, and has already taken over operation of the theatre. The house had been conducted for some time by Mrs. Vera Emmel.

## Open in Minneapolis

*Moving Picture World  
Bureau, Minneapolis,  
September 20.*

With labor troubles mostly settled for the season, the Hennepin-Orpheum, Seventh Street and Pantages are still negotiating with the stage hands and there is still possibility that there will be a walkout. So far there has been no actual difficulty.

# New Houses For San Francisco Sector

*Moving Picture World  
Bureau, San Francisco,  
September 15.*

**P**LANNING and building of new moving picture theatres in Northern California continues to go ahead merrily in spite of the large number of theatres opened during the past year. This section of the state is making a phenomenal growth, particularly Greater San Francisco, and only here and there has a community been overbuilt, as far as theatres are concerned.

## THREE NEW ONES

Ground was broken at Sacramento the middle of September for the Alhambra Theatre, the first show house to be erected in the residential district. This theatre, being built by a group of capitalists headed by George W. Peltier, will represent an investment of more than half a million dollars. It will be of Moorish design and will have a seating capacity of about 2,000. Arthur Rousseau, San Francisco builder, has purchased five blocks in the Sunset District and has arranged to erect a moving picture house on Morton street to cost in the neighborhood

of \$300,000. This will have a seating capacity of about 1,500. W. H. Gerlach has awarded the contract for the construction of a moving picture house at Dixon, Cal.

## BOOKED HIMSELF

Max Rattner, booker for the Blumenfeld chain of theatres, with headquarters at San Francisco, was married recently to Miss Marion Waxman. He is again attending to film duties, following a short honeymoon trip with his bride.

## NEW IN YUBA

The theatre being erected at Yuba City, Cal., by E. H. Mackay, has been leased by Mr. and Mrs. F. E. Smith, who for years conducted a theatre in the neighboring city of Marysville. The new house, which will have a seating capacity of 500, will be ready for use about the first of October. It is to be fully equipped, including an air cooling plant.

## HUGH KNOX PASSES ON

Hugh Knox, well known in theatrical circles at San Francisco, passed away at Seattle, Wash., September 10, following an illness of several months. Mr. Knox was for two years in charge of the Alcazar Theatre,

San Francisco, and for six years was connected with the Fulton Theatre in the suburban city of Oakland. At one time he was assistant director for Cecil B. De Mille.

## RENEE SHOWED HERSELF

The latest addition to the long list of stars who have appeared in person at the California Theatre, San Francisco, is Renee Adoree, who came up from Hollywood in connection with the opening of "Blarney," in which she is starred. Manager Richard Spier, having formerly been a publicity sharp, made the most of her visit.

## HAS WHITEMAN COMING

Ed. Smith, manager of the Granada Theatre, San Francisco, is looking forward to the forthcoming engagement of Paul Whiteman and his band with well-founded anticipations of big business. The initial appearance of this organization will be on October 16.

## "GRAND" TO GRANADA

The Grand Theatre, Reno, Nev., which has been undergoing rebuilding and redecorating at the hands of T. & D., Jr., is to be reopened at an early date under the name of the Granada Theatre.



# Many New Theatres Projected For Chicago

*Moving Picture World  
Bureau, Chicago,  
September 20*

**T**WO new theatres, one a small, luxurious playhouse, and the other a large picture theatre, are promised Chicago by H. L. Kaufman, president of the Congress Hotel Company, as a result of his acquiring, after a year's negotiation, the property at the southeast corner of Congress street and Wabash avenue. They are to be incorporated in the huge new Congress Hotel. Both theatres will have entrances on Congress street, opposite the Auditorium Theatre. The small theatre will be called the Congress. It will have 1,000 seats. The other will be christened by the lessee.

## MARKS ADDS A FOURTH

Louis L. Marks, Meyer S. Marks and G. H. Albright have organized the Araby Theatre Company, with offices at 1641 West Roosevelt road and a capital of \$125,000, to build a fine new movie theatre on the west side to be known as the Araby Theatre. This will make four new houses to be built and operated by the Marks circuit, the others being the Embassy Theatre, opened September 2; the new Granada, at Devon and Sheridan road, opened September 18, and the deluxe Paradise Theatre, now building, on Madison near Crawford avenue on the west side, that will seat in excess of four thousand people, now building. The Marks circuit has shown great expansion during the past year and the company will continue its building program for the next year.

## FROM PICTURES TO STOCK

The Lubliner and Trinz circuit have leased the Logan Square Theatre to the Denniston and Devan Company, with offices at 2542 Milwaukee. They organized last week with a capital of \$30,000 with Reynold Denniston, Irvin Rooks and Edwin Blackman as principals. The new operators will install a stock company for the present in the house and try it out in that territory.

## EARL'S NEW JOB

Harry Earl has been named as resident manager for the new Grand Theatre on Clark near Randolph street.

## A BROAD CHARTER

John A. Miller, Charles C. Dickman and Scott C. Deller have organized the Exposition Amusement Company at Aurora, Ill., to operate theatres and other places of amusements.

## LEASED THE MIDWAY

Tom and William Chamales have leased the Midway Theatre at 63rd and Cottage Grove avenue to a syndicate for a term rental of \$48,000. The house will be prepared for an early fall opening.

## WRECKERS ARE INJURED

Five workmen were injured when the balcony of the Ashland Theatre, at 4958 South Ashland avenue, collapsed while they were wrecking the structure.

## VITAPHONE PACKS THEM

The Vitaphone is showing to packed houses at the McVickers Theatre since the opening last Wednesday night. Samuel L. Warner was here for the opening.

## ROTATING THE DIRECTORS

Lubliner and Trinz circuit, with the open-

ing of the new Belmont Theatre, have started to rotate the musical directors, Art Kahn, Ben Paley and Bob Fischer, from the Senate to the Harding and the new Belmont Theatres, giving each leader a larger field.

## PAYS OFF A MILLION

The Orpheum circuit has paid off one million dollars of 7½ per cent. gold notes issued by the circuit some years ago. This makes a total of two million dollars paid off by the circuit this year, all payments being made from funds on hand.

## STILL THEY COME

Another new movie theatre is projected for the west side of this city by the American Amusement Company, of which Clarence P. Lauten is president, Bailey Samelow, vice-president, and Howard Lauter, secretary. A site has been secured at North avenue and Kedzie and work has started on demolishing the old structures on the location. The theatre will be Egyptian in design from plans by John Ebersson and will seat more than three thousand people. The members of the firm are interested in other theatres in that territory and the new house will be the deluxe theatre of their circuit when completed.

## THEATRE AND HOTEL

The plans of Architects Charles H. Bettis and C. Howard Crane for the new Woodlawn Theatre of the Karzas circuit, on the south side of the city, have been accepted by Andrew Karzas. In addition to the 4,500-seat theatre projected, a 500-room hotel is included in the new structure plans. It is expected that five million dollars will be invested in the double enterprise.

# Denver Unionists Sign For Two Years

*Moving Picture World  
Bureau, Denver,  
September 20*

**F**INAL settlement was reached between Denver theatre managers and the stagehands and operators this week when a slight increase in wages was granted to members of the two union organizations. The new contract was made for a period of two years instead of one year as had been the custom in the past. The musicians' contract does not expire until September, 1927.

Among exhibitors visiting Denver during the past week was Tom Love, owner of a Wyoming chain of theatres in Hanna, Su-

perior, Reliance, and Winton. Mr. Love and wife were motoring to New York City for a vacation trip expecting to be gone until November 1. Chas. Klein of the Black Hills Amusement Co., Deadwood, S. D., arrived to spend a week. D. D. Purcell, Cortez, Colo.; Max Karvetz, Ft. Collins, Colo.; Ed Schoelkopf, of Idaho Springs, Colo.; Frank Emery, of Parco, Wyo.; D. Swanson, of Lamar, Colo.; Tom Kirby, of Worland, Wyo.; and Henry Waterman, of Big Springs, Neb.

## JOHN FLINN IN DENVER

John Flinn, general manager and vice-president of Producers Distributing Corporation; Hayden O. Duke, assistant secretary; L. W. Weir, district manager, and Donald Smith, assistant to Mr. Weir, all arrived in

Denver Saturday noon to spend a few hours holding a sales meeting with representatives of the local branch office of Producers. They left Saturday night at 9:30 for Kansas City.

## CHANGED ADDRESS

The Fox and Educational exchanges have moved into their new building on Champa street near the present film building. Their addresses are 2140 and 2144 Champa street, respectively.

## EXECUTIVES HERE

Kenneth Hodgkinson, United Artists district manager, and Frank Harris, district sales manager for Pathe, were visitors to the branch offices of their companies here last week.

# Alliance to Get a \$600,000 Theatre

*Moving Picture World  
Bureau, Cincinnati,  
September 20*

**A**MONG the more important building activities in the theatre world is a house to be erected at Alliance, Ohio, at an estimated cost of \$600,000, on the site of the present City Arcade Market on South Freedom avenue. The project is being promoted by J. A. Morrison, but an operating company headed by H. F. Boyd and Raymond Wallace is being formed to carry on

the work. The house will have a seating capacity of 1,500.

## VALUES GO DOWN

That the mining slump in the coal regions of Ohio has had a very demoralizing effect on property values in the district is found in the case of the Maynard Theatre, Maynard, Ohio, which recently sold at sheriff's sale for \$3,500. The house cost \$20,000 to erect a few years ago.

## WILL BUY; NOT SELL IT

E. A. McAuliffe, who has been a Cincinnati film salesman for various exchanges, has

been made manager of the Bellfontaine Theatre, operated by the Bellfontaine (Ohio) Amusement Co. The house has been under management of Henry Lee Moller for the past two years, Moller having recently resigned to manage the Oakland Heights Theatre, Marion, Ohio.

## WARREN FATALLY INJURED

Parry O. Warren, 40, manager of the International Church Film Co., Dayton, Ohio, was injured, probably fatally, when struck by an auto while he was walking across Main street in that city.

# Academie, Detroit, Sells For \$19,094

*Moving Picture World  
Bureau, Detroit,  
September 20*

**T**HE Academie Theatre, 9000 Oakland avenue, was sold at public auction last week by the United States District Court. The theatre was sold to the Federal Bond and Mortgage Co. for \$19,094 to satisfy a mortgage and interest held by the same

company. There was only one bidder.

## MUSICALE IS LATEST

Manager Jack Landon of the Ferry Field Theatre has developed a new idea for community motion picture theatres which is receiving a good deal of publicity in the local papers. Each Monday evening he is offering a select group of singers and musicians in a "Musicale," which he advertises extensively. It has proved popular.

## SUPPLIES A TRAFFIC COP

A North Woodward avenue motion picture theatre is almost filled each evening with children, due, the owners believe, to an advertisement hung in the theatre entrance and flashed on the screen at the conclusion of each performance: "Upon request an attendant will be furnished to escort children living west of Woodward avenue across the street."



# Exhibitor-Barber Trims Film Salesmen

*Moving Picture World  
Bureau, Albany,  
Sept. 20.*

**A**LPHONSE CYR, who runs the Avon in Boonville, trims the filmsalesmen before they have a chance to trim him, for besides being an exhibitor Mr. Cyr is also the village barber, and a good one at that. The film boys have found out that the best way to do business with Mr. Cyr is to drop in for a shave and a hair cut and talk pictures and prices at the same time. The only trouble with this scheme is that Mr. Cyr becomes wrought up over prices quoted, and is inclined to wave his hands and incidentally the razor, as he argues with the salesman.

## OFF THE RADIO

According to Clarence Gardner, owner of the Pine Hills theatre in Albany, his patrons are not listening in on the radio, quite as much as in the past. In other words, his house is not feeling the influence of the radio as it did. The theatre is located in the exclusive residential section, and when the big operatic stars are on the air, business slumps.

## GET A GOOD MARK

The boys and girls around the Metro-Goldwyn exchange in Albany are much pleased these days as the exchange has been

given a place on the honor roll for fire prevention and general housekeeping.

## KALLET WILL BUILD

Mike Kallet has made so good with his theatre in Oneida, that he is now breaking ground for another house which will have about 800 seats, and which will be about two blocks from the other. The proximity matters little, for Mr. Kallet controls the city.

## THEATRES IN DEMAND

There was a time, two or three years ago, when motion picture theatres in this part of the state went begging. Witness the change. A. W. Goodman is planning to sell his Orpheum in Utica, and John Augello, of the Family; Joe Daniele, of the Lyric, not forgetting the two Kallet boys of Rome and Oneida, are out after it. In the neighboring town of Ilion, Bob Pierce has just completed spending several thousand dollars in redecorating the Capitol, and is scouring the field over for another theatre.

## WILL SECOND THE MOTION

When the roll is called at the Democratic State Convention in Syracuse, the latter part of this month, W. W. Farley, of Albany, owner of theatres in Schenectady, Catskill and Yonkers will be right on hand to second the nomination of Edwin Corring for Lieutenant-Governor.

## BEFORE AND AFTER

Frank Chase, of Pine Plains, and Frank Asher, of Rhinebeck, both well known ex-

hibitors in Dutchess county, have had an alibi during the past few weeks that has stalled many a film salesman from Albany. Both men are members of the Dutchess County Fair Association, and could not even discuss pictures while they were busy booking exhibits. And now the Fair is over, they are too busy in giving out prizes.

## MOVES TO THE EAGLE

Ormond Roberts will become house manager of the new Eagle theatre in this city, which will shortly open with George Roberts at the helm. Ormond was formerly manager of the Hudson theatre, which becomes a competing house as soon as the Eagle opens.

## THE GLASS OF FASHION

Walter Suckno, manager of the Rialto and Playhouse theatres in Hudson, put in an appearance on Film Row, his mustache waxed to the veriest tip, a green and white shirt that fairly shrieked a brown tie, and a white vest. The only thing lacking was a cane, and Walter has promised that for his next trip.

## BACK TO POPPER

Captain Broome is once more back to his popcorn stand in Schenectady, evidently concluding that the theatre he was running in Scotia was no gold mine. Captain Broome was at one time associated with William Shirley, and his little sideline of popcorn has brought many a dollar to him during the past few years.

# Scotts of Anaconda Close Out Theatres

*Moving Picture World  
Bureau, Butte,  
September 20.*

**T**HE Margaret and Imperial Theatres of Anaconda, owned and operated by Mr. and Mrs. D. C. Scott, have been sold to the Washoe Amusement Company, present operators of the Bluebird Theatre.

Albert Nadeau, general manager of the Washoe Amusement Company, announced at the conclusion of the transfer, that the Imperial Theatre will be leased out and opened at once. The Margaret is to undergo extensive changes at a cost of some \$30,000. It is estimated that the house will be opened shortly after the first of next year.

## Canadian Managers Compete for Bonus

*Moving Picture World  
Bureau, Toronto,  
September 20.*

**A**BONUS competition of large proportions is to be conducted through the winter for the managers of the theatres of Famous Players Canadian Corp., according to an announcement by N. L. Nathanson, managing director. Cash prizes will total \$5,000. The contest gets under way on October 4 and will terminate in February.

Beatty Bros., Red Deer, Alberta, proprietors of the Empress Theatre, have started construction of a new theatre on the site of the old Rex Theatre, Red Deer, which was destroyed by fire in 1924. The new house has a 42-foot frontage and a depth of 113 feet, the cost being \$15,000.

## WILL WINTER IN LOS ANGELES

Leonard Bishop, former manager of the Regent Theatre, Ottawa, who suffered a serious breakdown last June, left for California on September 18, where he will spend the winter with his mother and other relatives who reside in Los Angeles. Ray Tubman is now the lessee and manager of the Ottawa Regent.

## A "PUBLICITY HOUND"

W. J. Sullivan, manager of the North American Theatres in Butte, presented a basket of flowers and autographed photographs to the owner of "Who's Whooper," the winner of the La Boheme handicap on

the last night of the racing of the hounds at the famous Highland Kennel Club. The winning handicap was called La Boheme handicap in honor of the picture that was being programmed at the time of the final race. W. A. Burke, publicity manager, shared in the honors of the presentation.





# Selling the Picture to the Public

*This Department Was Established September 23, 1911 by its Present Editor—*

*Epes Winthrop Sargent*

## McCormick Organizes a Fine Campaign For Pathe All Comedy Circus Carnival

**N**OT often is this department moved to excitement over a campaign book. We have had them in gold and silver, in leather, cloth and practically every other book binding materials. We have had them large, small and middle sized and good, bad and indifferent.

But S. Barret McCormick, of the Pathe Exchange, has just published a book, designed and prepared by C. H. Ferrell that is both ornamental and useful, with use as the main object.

Did it refer merely to a single release, it would be deserving of pleasant but scant mention. But this deals with a permanent feature and not with an individual release. It will be as helpful a year or two years from today as it is now, for it relates to an idea and not merely to a single release.

Probably you can guess that this means the Comedy Circus; an idea which this department has vigorously upheld ever since it came into use.

It is our belief that every theatre, even the large ones, could profit through the presentation of two or more all-comedy bills each season. We believe that this would not only be immediately profitable, but that it would give impetus to the selling of the shorts throughout the intervening period.

The trouble has been that each exhibitor has had to stage these Circuses on their own initiative with no more aid than comes from the matter printed in the trade press.

To correct this condition, Pathe has issued a permanent press book on the idea, which covers practically every phase of the staging of such an event, even to the inclusion of two productions, one less elaborate than the other.

There is a page devoted to still and mechanical displays, another page for lobby dress with a third for street ballys. There

are a set of mats and cuts for a Limerick contest, another for "best" wise cracks from about six hundred joke sources, suggestions for contests and other stage events, sample ads and posters gotten up from available material, including a two-color poster mat and a score of accessories.

Best of all, there is an eight page addition, of stout paper, on which the exhibitor can paste material clipped from the trade press and additional matter to be sent out by Pathe. This is not a book to be used and thrown away. It is to be preserved because once you have tried the idea you will make it a permanency, and a scrap book addition will enable you to keep it up to the moment.

It is a book of permanent value, and we congratulate both McCormick and Farrell on having turned out an issue in which most of the money and thought have been expended on helping the exhibitor rather than to dazzle him with display.

The Comedy Circus is here to stay. Its value has been demonstrated in every section of the country and in towns of every size. It is a business builder for Summer, a good Fall opener, a welcome Midwinter idea and a fine Spring tonic. Feed it to the box office in regular and well proportioned doses and you'll be delighted with the reaction. Keep the book pasted up to date and you'll never be without new ideas for each recurrence of the event.

### IT'S AN F. B. O., OF COURSE

We regret that through some error Greater Than Barnum's was inadvertently credited to Universal in our last issue. It should be, of course, Film Booking Office. We don't blame them for wanting full credit for this box office cleanup.

## Hooks the Marines to Fighting Marine

Pretty nearly any picture can be tied to the recruiting staffs of the Army and Navy. It might be said that most pictures have made these valuable A boards somewhere, for the two recruiting forces are mighty good exploiters in their own right. But the individual hook-ups are one thing and the national hook-up is another.

S. Barret McCormick, of the Pathe Exchange, has just completed a hook-up with Maj. Joseph C. Fegan, U. S. M. C., in charge of the recruiting that covers the country for the fullest co-operation the Service can give.

Official orders have been issued all recruiting stations to co-operate with the theatres on this release, and with the order is sent a sketch of Tunney's life and the transcript of his war record. A marine is to be told off to make a personal appearance and give a talk about the Marines in general and Tunney in particular. Equipment will be loaned, where this is at hand, and, of course, the A boards will be posted with paper supplied direct by Pathe.

Further, Maj. Fegan has given Pathe one issue of the Marine Corps Service Bulletin which is used for window work.

This is backed by a window bulletin shown on this page which as available before the fight; which probably will be over by the time this gets into print, but other matter will probably be available for later issues, for Pathe is working this with the slogan "Service to the final chapter."

Some people walk a mile for a Camel, but in Macon, Ga., they walked further than that for a chance to win a pair of shoes and the certainty of seeing Harry Langdon in Tramp, Tramp, Tramp. Robert Simpson, of the Capitol Theatre, provided the tickets for all who finished a walking match and provided two \$5 second prizes.



THE LATEST SIGN SMASH ON BROADWAY IS FOR PARAMOUNT'S BEAU GESTE

This was designed by Harold B. Franklin—white letters, gold bordered, on a ground of light blue, each letter lighted with about 200 nitrogen lamps. Even if you are nearsighted you can't miss this. The day photograph shows the Broadway front, while the night shot gets in both corners. You can't beat it for a big smash.



# Kitchen-Police Dog is a New Brand

## K-P Canine Was a Rooter for Irvin

Showing The Unknown Soldier to the officers of the American Legion in Charlotte, N. C., enabled C. Warren Irvin, of the Imperial, to borrow a collection of war relics that included four German machine guns, with helmets, sword-bayonets and all the rest. It made a wonderful lobby display and was of additional interest because they had been captured by men from Charlotte.

To supplement this flags of all the allied nations were displayed on the front and around the marque and the street cars were bannered.

To lighten the tension, Mr. Irvin obtained an alley dog that might have had a police dog in its mixed ancestry. At any rate it looked something like the breed, and the pup was tied in the lobby below a sign reading: "Run-Tin-Can, the famous Kitchen-Police dog that followed The Unknown Soldier through the war."

Most persons saw the joke and chuckled, but a number of patrons seriously inquired if that really was Rin-Tin-Tin. Some people never could see a joke, but enough of them did to make the stunt worth while and it helped to roll up a large business on the Prodisco.

## Tabs and Tickets

Ernest Morrison put out 5,000 of the Mid-night Sun tabloids on that picture when it played the Howard Theatre, Atlanta, making his distribution the Saturday afternoon before the showing. At the same time local stores used the same number of heralds for package enclosures.

Tickets were sent all members of the Better Films Committee Atlanta Women's Club and the newspapers for a special Sunday showing, and a number of good trade hook-ups were used, notably with Mazda lamps.

## Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Our Seventh Anniversary program contained seven diversified incidents including the organ recessional. This show ran 2



hours and 7 minutes altogether and was made up of three musical presentations, three film subjects and the organ. The feature picture was Harry Langdon in "The Strong Man," running 1 hour and 12 minutes, and the remaining two film subjects were the Mark Strand Topical Review, eight minutes in length, and an especially prepared anniversary film compiled by James A. Fitzpatrick and including scenes from productions played here during the past. The musical presentations took up 37 minutes.

The opening incident was "Anniversary Fantasie," of which the program said: "This composite overture of diversified melodies was devised with the end in view of pleasing the divergent tastes which go to make up our vast army of patrons." The number opened with a flourish, much as any accepted overture, and then suddenly switched to a xylophone solo by Harry Breuer. Then the orchestra took up Herbert's "Kiss Me Again" and "Gypsy Love Song," after which there was a piano cadenza by Lilly Kovacs. The surprise of the incident was a violin solo by Willy Stahl, who up to this time had wielded the baton over the orchestra without playing any instrument. This overture, 10 minutes long, was accompanied by art film titles on the screen to make it more complete.

The second incident was the Seventh Anniversary special film subject with especially made titles and including scenes of past film successes. This film closed with greetings from Moe Mark, Jules Mastbaum and Edward L. Hyman.

"In Sunny Spain" was a presentation in full stage, introducing 27 people. The setting represented a Spanish garden with a flower-covered wall in the background against a sky drop. The routine of this presentation was as follows: The overture of the Sunny Spain Serenade Orchestra; "Clicking Castanets" by eight dancing señoritas; "Bandiera" by the entire company; "Dance Characteristic" by Estaban Palos and Dolores; "El Relicario" by Pio Covas, baritone; "Caballero" by Clario Lora, soprano; "Tin'ling Tambourines" by the señoritas, and the finale by the entire company. The incident took up 13 minutes.

After the Topical Review came the Happiness Boys, Billy Jones and Ernest Hare, in a return engagement. They had prepared a new selection of quips and melodies especially in celebration of the Seventh Anniversary. They appeared on the apron of the large stage in front of the orchestra, with Dave Kaplano at the piano, and used up 14 minutes to excellent advantage. White spots from the dome and from the bridge picked out each of the boys.

A souvenir printed program of 12 pages was gotten out for distribution to patrons. This program, in addition to carrying messages from Moe Mark, Jules Mastbaum and Edward L. Hyman, also printed pictures of several of the artists who appear here and also members of the theatre staff.

Please send in your good all-type ads. We need some of these.

## Eat Ice Cream

During the early weeks of the hot weather A. L. Green, of the Manor Theatre, Brooklyn, N. Y., made a big attraction out of an ice cream eating contest.

A confectioner in the theatre building supplied the cream and paid for all the printing, chiefly a weekly card announcing the prolongation of the contest and naming the winners of the previous week. This printing the names was one of the big angles of the stunt. The kids and all their families were proud of the mention.

About a dozen kids were selected each week. The entry blank contained a line for a choice of flavors and a pint of cream was served in a shallow bowl to each boy. He was required to eat it without a spoon, and it worked out even better than the more familiar pie contest.

Speed was the deciding factor.

It costs Sam Hammond, of the Egyptian Theatre, Greenville, S. C., only a few passes to achieve some unusual forms of advertising.

On F. B. O.'s The Dead Line, the newsboys in the mill section wore hat bands reading: "Don't forget Bob Custer's new picture, The Dead Line at the Egyptian, Saturday."



## GENE TUNNEY "THE FIGHTING MARINE" PREPARES FOR CHAMPIONSHIP BATTLE

There are few men like Gene Tunney, champion of Jack Dempsey, in the world. He is a champion fighter, but at the same time a champion actor. He is a champion of the people, and he is a champion of the cause of the underdog. He is a champion of the cause of the underdog, and he is a champion of the cause of the underdog.



GENE TUNNEY IS COMING

in "THE FIGHTING MARINE"

## PATHE'S WINDOW BULLETIN FOR THE FIGHTING MARINE

Here's a useful accessory on the new Tunney Serial. Of course its value ceases with the big fight, but it is a sample of the way the exchange is battling out special helps on this release. It all helped.



## Got a Co-op Page On Driverless Car



### CUTOUTS AND BANNERS HELPED ROAD TO MANDALAY

The Majestic Theatre, Austin, Texas, used two cutouts, an electric strip and a painted banner to supplement a richly oriental lobby appeal. An essay contest on Chaney's roles also helped sell additional tickets.

## Got a Co-op From a Driverless Car

Generally a cooperative page is hooked to a title, but in Lincoln, Neb., the Lyric theatre hooked a four-ad co-op to the announcement that the driverless car would appear at specified times on the streets of Lincoln. This is the display:

### Uncanny "Driverless Automobile" Makes Its Appearance in Lincoln

<p><b>LYRIC</b> MORDAU &amp; GUESDAU</p> <p>Johnny Hines - Picture</p> <p>Monday and Tuesday</p>	<p>Read Car Controlled by Robert Hines - Expert &amp; Famous in Lincoln Mass. and London at 12 and 13</p>	<p><b>THERE IS NO TRICK TO DRIVING WITH Miller</b></p> <p>GEARED TO THE ROAD</p> <p><b>Balloon and Cords</b></p> <p>Central Tire &amp; Repair Co.</p>
<p><b>BUICK</b></p> <p>Has Traveled 143,000 Miles</p> <p>Nebraska Buick Auto Co.</p>	<p><b>FILM FOLK</b></p> <p>Read</p> <p><b>A. B. A.</b></p> <p>The Perfect Power Gas</p>	<p><b>A. B. A.</b></p> <p>The Perfect Power Gas</p>

It will be noted that the house took one of the spaces, and the newspaper filled in with an announcement of its photoplay news. It made a nice looking display, and probably pleased the publisher as well as interesting the public. Anything that brings advertising in Summer is not exactly disliked by the newspapers.

## Fake Passes

Rodney Bush, of the Galax Theatre, Birmingham, Ala., got out a very useful trick piece for Outside the law. The full copy reads: "Don't let the season pass without seeing Lon Chaney in Outside the

Law, Galax theatre, Mon., Tu., Wed." with the signature of the manager. The words "season pass" and the house name were in large type, with the signature in autographic script. The rest was in four and five point size so that the first impression was that this was a season pass.

The local cutups had a lot of fun with the cards and Mr. Bush got a lot of new customers.

## Down the Road

For The Road to Mandalay the Warham theatre, Manhattan, Kans., put it over very nicely with a couple of real Chinese outfits.

William Prass, the manager, got a couple of girls to wear them around town and the citizens became so interested in the girls that they were interested in the play to the point of ticket purchases.

## Ran an Essay Contest on Chaney's Roles

One of the good stunts on The Road to Mandalay at the Majestic theatre, Austin, Texas, was an essay contest on Lon Chaney's greatest characterization. This gave a chance to talk about the new make-up he would use in his latest picture. This cost \$15 and a month's pass, and proved a splendid investment.

About 300 direction arrows were used, extending well into the country. All announced: "This is the road to Mandalay at the Majestic theatre," with the dates, and T. Wilson Erwin hung 3,000 doorknobs.

A window display was arranged for in a

### Burned Incense

drug store on the town's busiest corner, and in a niche in the lobby incense was burned before a Joss for two days before the opening and during the run.

The front made liberal use of cutouts from the paper with a banner in semi-Chinese characters, while the lobby and foyer were lighted with Japanese lanterns and decorated with characteristic screens and paintings. It all combined to make for a specially good business.

## Got Some Addresses

Warren Irvin appreciates the value of radio advertising and is willing to pay for it in tickets.

The other night a local station broadcast the story of Mantrap, which was to open at the Imperial theatre, Charlotte, N. C., the following day, and wound up with the announcement that the first fifty persons to phone the theatre would be given free tickets.

Fifty-five calls came in within the next hour, and the names were added to the mailing list after tickets had been sent.



### A BANNER STYLE THAT PUTS THE PICTURE OVER

C. B. Stiff, of the Imperial Theatre, Asheville, N. C., favors the lamp title and seems to use this regularly. No getting away from Lon Chaney in the example shown. The Road to Mandalay is lettered in.



# Got a Jazz Band for \$1.50 and Free Tickets

## Hired a Jazz Band To Play for Dance

Noting the effect a bunch of bathing girls had had on the receipts at another house, Charles R. Hamerslough, of the Broadway theatre, Newburgh, N. Y., put them into his show for a week, with Old Loves and New.

A twelve piece pickaninny band from Charleston was in town seeking contributions for charity and Mr. Hamerslough made a deal with them to play a ballyhoo on the sidewalk for \$1.50 and tickets to see the show. Then he got a couple of the girls to do their dance, and he had to stand them out on the first show.

Just to help along, Mr. Hamerslough started a local bathing beauty contest, with two cups each day for three days, making the professionals the excuse for the contest.

Everyone forgot that it was Summer and the box office statement was a pretty thing to look at.



### MAKING A BALLYHOO FOR OLD LOVES AND NEW

Charles R. Hamerslough, of the Broadway Theatre, Newburgh, N. Y., hired the band for \$1.50 and passes to the show and worked two girls from a bathing beauties show for a street stunt the town is still talking about.

## Had Flaming Sandy For Lobby Worker

Five windows were landed by E. R. Rogers for the showing of Sandy at the Trivoli theatre, Chattanooga, Tenn. Most of them used cutouts from the paper to good advantage and Mr. Rogers' artistic ability was responsible for some very nice displays.

For a lobby worker he got the reddest headed girl he could find and used her to pass out Sandy heralds the week before the showing. A sash was printed up with an additional urge to see Sandy.

One thousand mysterious postals in a very good imitation of hand writing urged the recipient to be at 709 Broad street on a certain evening to learn some of the writer's hearts deepest secrets. The address was, of course, that of the theatre.

Backed by one of the best prologues he has staged, Sandy went over to the entire satisfaction of Mr. Rogers and the customers.

## Has a Good New Idea For Planting Checks

Thank W. P. Stone for a new idea in handling bogus checks. He was playing His Secretary at the Capitol theatre, Asheboro, N. C., and got out a reproduction of the check Lew Cody is supposed to have paid Norma Shearer for a kiss.

Instead of the usual throwaway or mailing out, he took them over to three banks and a check was slipped into each batch of checks sent out to depositors. As all three banks mail a statement to each depositor at the end of the month, returning the paid vouchers, this brought the checks to unusual notice. Each depositor spotted the strange check and had to puzzle it out.

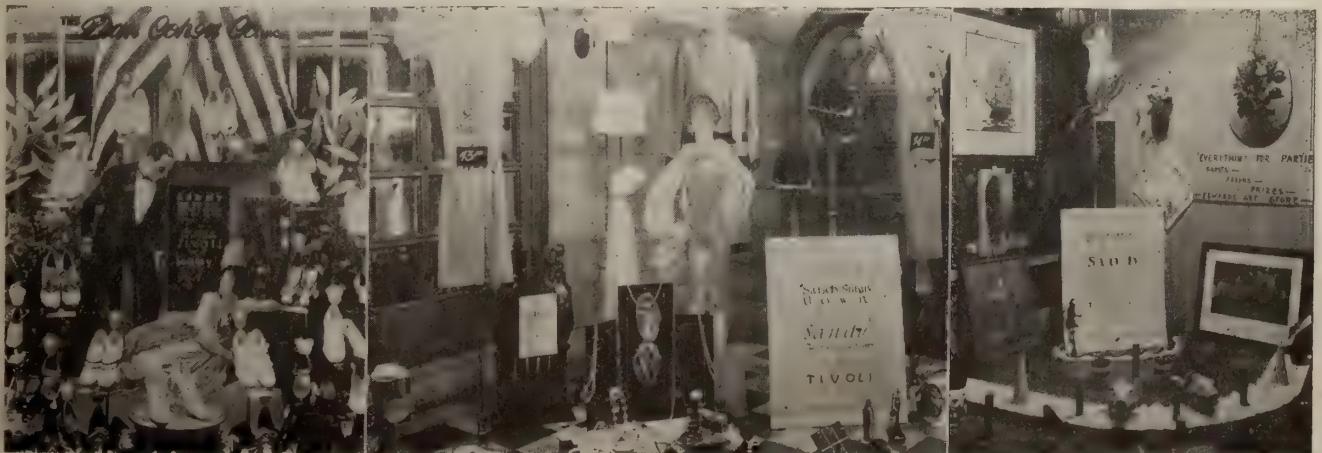
It's a stunt you can work only where state-

ments are sent out regularly, and then only toward the end of the month, but if you can time the stunt properly, you have an idea that will bring the best possible attention to your novelty.

Mr. Stone got out a very important looking check done on safety paper and framed to look like a check and not like an ad.

## Compared Desks

Obtaining a school desk 66 years old, Charles F. Shire, of Lincoln, Neb., placed it in a furniture store window with a display of modern desks and a card stating that at such a desk sat Lovey Mary in the picture at the Lincoln theatre. He also put out a thousand reward sheets for the location of Lovey Mary and Tommy, which did not seem to hurt business any.



### THREE DISPLAYS ON SANDY FROM THE TRIVOLI THEATRE, CHATTANOOGA

E. R. Rogers goes in strongly for window displays, and got five for Sandy, including a grocery store urge to "Buy a box of Rolled Oats and see how Sandy sows her wild oats." These three displays are for shoes, frocks and party favors and we should show you a nice florist's window if we had the space.



# Padlocked Girl Had a Month Pass in Her Pocket

## Girl in Irons Was a Padlocked Seller

Figuring that the old locked box in the lobby was a bit shopworn, Charles H. Amos got a new angle for Padlocked at the Carolina theatre, Greenville, S. C.

Several days before the showing a girl called up the telephone list with the statement that she was to be padlocked in the lobby of the Carolina on Monday afternoon, (the opening day,) and that she would give a thirty day pass to the one releasing her.

Several hundred keys were "lost" in the business district, each carrying a tag reading "To the finder of this key, I will be Padlocked in the lobby of the Carolina theatre Monday afternoon. If this key unlocks the padlock and sets me free I will give you a 30 day pass to the theatre."

### THE GIRL WAS THERE

On the opening day a pretty girl was chained in the lobby and the key finders were permitted to see what they could do about releasing her. We presume that some precaution was taken to hold back the successful key.

The stock doorknobs supplied by Paramount were placed on all business houses at the close of business Saturday, July 3. As the fifth was generally observed as a holiday, this gave the hangers an extra day to work in.

The hardware store hook-up was also used, the store taking extra space in the paper to tell about the play.

## An Early Start

Appreciating the value of preparedness, Guy A. Kenimer started in early to tell that The Volga Boatman was coming to the Arcade theatre, Jacksonville, Fla.

He labeled the street cars and taxicab spares, got into the library and tied in with four music stores and a book store. The result was that people were all ready when the regular advertising campaign was started.



### A COMEDY CAR HELPED MONTE CARLO IN KNOXVILLE

W. F. Brock hired a couple of clowns to ride around the streets to advertise the fact that the picture was to be seen at the Strand. No special connection between the stunt and the title, but it sold tickets.

## Icebound Ship

Montagu Salmon beat the iced lobby when he played The Barrier at the Rialto theatre, Macon, Ga. He obtained a miniature ship, set it into cotton sprinkled with artificial snow and lighted it with a green spot.

The result was a suggestion of the Arctic that was refreshing in the Georgia temperature.

## Snowball Battle to Put Over Denny Play

Whenever they have a convention in Denver—and usually these are in the summer months—there is always a snowball battle ar-

ranged. For the recent convention of International Rotary, Charles Lounsbury, of the Universal forces, arranged the stunt for Reginald Denny in Rolling Home at the America theatre.

The Denver Post was hooked to a series of stories on the event, and with this backing the Denver and Salt Lake R. R. was induced to bring in three carloads of snow from the peaks. Four trucks were loaned by the White Company and the snow was trucked to a space before the Rotary Headquarters where what was left of it was dumped on the pavement and the Rotarians and the dozen girls from the America, clad in bathing suits and arctics, indulged in a snow battle.

The cars were liberally bannered for the picture, and the stunt helped to make business for the house, though convention crowds seldom partonize the theatres much.



### SNOWBALLING IN JULY WAS A DENVER TREAT TO VISITING ROTARIANS

Charles Lounsbury, of the Universal office, arranged with a railroad to bring three carloads of snow from the peaks, and a dozen girls snowballed the Rotarians who were there for their convention. It was an advertising stunt for the America Theatre and Reginald Denny in Rolling Home. The snow and show were voted hot stuff.



# Six Title Space Would Be Better for All Type

## Here is a Place For an All Type

Working the revival week, which seems to have been a fad lately, Warner's State Theatre, Pittsburgh, uses all hand lettering where type would have been vastly better. The idea of the all lettering is probably that the design would limit the mortising, but a good display for six better than usual titles would have been far more valuable to the house than a shield design.

**REVIVAL WEEK**  
of the  
**YEAR'S SIX GREATEST PICTURES**  
MIDNIGHT SHOW TONIGHT

WARNER BROS. PRESENT  
TUESDAY NIGHTS 8:00/8:15  
MONTE BLUE IN  
**"THE LIMITED MAIL"**

TUESDAY ONLY  
MARIE PREVOST IN  
**"BOBBED HAIR"**

WEDNESDAY ONLY  
MONTE BLUE-PATSY RUTH MILLER IN  
**"HOGAN'S ALLEY"**

THURSDAY ONLY  
BERT COTTLE-WEED BUCK-MAY McAVOY-  
RONALD COLUMB IN  
**"LADY WINDERMERE'S FAN"**

FRIDAY ONLY  
SYDNEY CHAPLIN IN  
**"THE MAN ON THE BOX"**

SATURDAY ONLY  
JOHN BARRYMORE and  
DOLORES COSTELLO IN  
**"THE SEA BEAST"**

FINAL WEEK  
WEDNESDAY  
RALPH HARRISON  
and  
MIDNIGHT SONGS  
LABOR DAY

ALSO WARNER'S  
NEWS  
DIGEST-  
COMEDY-  
"BUSTER'S ORPHAN  
PARTY"

**WARNER'S STATE**

SHOULD BE IN TYPE

It is possible nowadays to get good small display faces in the Pittsburgh newspaper offices, and six well set titles would have been much better selling.

If you work a revival week you are selling a lot of titles, and it is better to display a good line of titles than indifferent art work. Explain to the printer that you want the titles to show through the smaller lines, and you probably will get the desired effect. Certainly you will get nothing weaker than this. And the best bet of all, *The Sea Beast*, gets the poorest play-up of the lot. Don't be afraid to use type where type is better.

## Small Attractor Is All Required

Taking only a double 75 lines, the Parkway Theatre, Baltimore, puts over Laura La Plante much better than her vehicle. We think that if we had been handling this cut we would have notched the cast to get the title out and would have used type. It may not be important, for the star is superior to the play, but it is an interesting title, at that, and deserving a better treatment than the Universal artist has given it. That may be a very beautiful letter, but it is rotten advertising.

But we think that with Miss La Plante's name and that cut the title does not matter so much. She is a notably beautiful woman and the cut, though it does not flatter her, suggests that you will see plenty of her, and that is what is going to sell tickets.

**PARKWAY THEATRE**  
Presents  
**LAURA LA PLANTE**  
**"The BEAUTIFUL CHEAT"**

Here's the real low-down on how to become a movie star—a delightful story of a beautiful girl's rise from corn-beef and cabbage to caviar, from factory to footlights, from Mamie Callahan to Maritza Cheronova. It's whimsical, funny, delicious—real champagne comedy.

By Nina Wilcox Putnam



THE CUT IS WHAT SELLS

But just to make certain, the house takes a rather long, but well written bank of sales talk that should appeal to anyone who is interested in the pictures, even though he may never have seen Miss La Plante.

This is a good combination of name, cut attractor and sales copy. And, better still, there is enough white space to coax the reader to get the small type. Packing type closer to the design would have seriously spoiled the chances of sales. As it stands, it is a nice handling of a relatively small space.

**Norma Talmadge**  
in  
**"KIKI"**  
with  
**RONALD COLMAN**

Louder than a drop of French perfume on a lace handkerchief—best watch out!

Kiki has a kick like dynamite!

And come early in the day! Because every body's coming!

Added attractions:  
An Artistic Musical Episode With a Cast of Ten

From DAVID BELASCO'S Stage Hit, Never Seen Here  
A First National Picture



CONCERT AND SONG CONTENT

THE J. & V. LIBERTY NEWS

**LIBERTY**

COMBINING TWO CUTS

J. W. Sayre's Stunt at the Liberty Long Theatre, Seattle.

## Combines Two Cuts For Kiki Opening

J. W. Sayre seems to have rolled two cuts into one for *Kiki* at the Liberty theatre, Seattle, Wash. He uses a three thirteens and does less talking that some copy writers would use for a two tens, but he knows the sales value of good cuts, and he figures that these two will sell the star and the stage locale.

Sayres knows his theatrical history from the time they had plank sidewalks in Seattle—and not very much Seattle, so he capitalizes the fact that the stage play has never been seen in town. This is a new and good idea, but probably few would think of this angle of appeal.

Another good line is "Come early in the day because everybody's coming." Means just the same as the old matinee line, but it is fresher.

## Sells Miss Nobody On the Character

Playing up the tramp role taken by Anna Nilsson in *Miss Nobody* and comparing that to her work in *Ponjola*, put over the picture for the Circle theatre, Indianapolis, though *Miss Nobody* is not an African picture as the comparison might suggest.

**CIRCLE**  
They're all looking for  
**"MISS NOBODY"**  
beautiful but broke!

ANNA Q. NILSSON in a funny role in a funny picture. It's a comedy-drama and it will delight you.

You've heard of hobos, but you've never heard of a "she-bo"—a "lady hobo." Miss Nilsson plays the part of a very ladylike tramp among very gentlemanly tramps.

You will remember how wonderful Miss Nilsson was in "Ponjola." She plays a role very similar in this picture which was adapted from Tiffany Wells' story "Shebo." It's great.

A First National Picture

Other Circle Features  
CHRISTIE INHERITS  
"SHAKE YOURSELF"  
With Shamus Aronson  
Circle Studio Presents  
"The Little Brown Bag"  
Musical Interpretation by Telle  
Belle Glavin  
Animated Hair Cartoon  
Circle News

**HARRY STODDARD**  
and STREETS OF NEW!  
his YORK Orchestra!

SELLING A HAIRCUT

The boyish bob is used to put the idea over in the cut attractor, and the copy is very well written. The title is poorly lettered in, a double white line robbing it of strength, but the general effect is capital, and the reverse plate at the bottom interferes very little.



# Rout Out White Letters Against a Dark Ground

## Outlined Letters Apt to Be Obscure

Evidently the signatures on this halitone were merely lettered on the cut copy, with the result that they do not come through very well. You can make out "Park" and "Mall", but the "Loew's" is very indistinct. It is a better plan, when lettering on a halitone, to mark the letters to be routed out. This will get them so deep that the ink will not fill in, and you will obtain a nice white against the tint ground.



SHOULD BE ROUTED

We think this would have been better had the entire ground been taken away to leave just the faces in half tone, but were this done the signature might have been more of a problem since one would be in white against the hat while the other would be in black on white. As it stands it is not up to the Malaney average.

The copy is well done. There is not much to be said for the story and so the less said, the better. The title suggests that it is cave man stuff. Admit it, and let it go at that. Malaney has done better. In six words he tells which one is the savage. Apart from the cut this is a nice layout.

## Makes Heavy Drive to Open His Season

M. A. Kadow, of the Mikadow Theatre, Manitowoc, Wis., used The Sea Beast to open his season, and he sends in a complete set of his displays, of which we have room only for two. There are eight in the set, and we think that Mr. Kadow has exceeded his own record in putting this over.

In an inland town, Mr. Kadow figured that the sea angle was the big seller and he

# The Sea Beast

AN  
EPIC OF THE  
GOLDEN AGE OF  
YANKEE  
SEA-FARING

THE HARPOON WAS DARTED--the stricken whale flew forward--with lightning speed--the line fowls--but the flying turn caught him around the neck and he was shot out of the boat before the crew knew he was gone.

ADMISSION  
10c-15c

Note: on Sunday the tickets will be sold to children up to 11 P. M. After that hour on Sunday the tickets will be only sold to children accompanied by parents.

**Mikadow Sunday**  
**Aug. 29**  
4 DAYS STARTING 30-31-Sept. 1

**NO** YOU HAVE NEVER SEEN THE LIKE OF THIS BEFORE




The First of The Mikadow's Super-Spectacles

A SIX EIGHTS FROM THE MANITOWAC ON THE SEA BEAST

played the whale and whaling strongly. Only in one of the spaces does he play up the star above, the picture, with a well-drawn portrait from the press book. He knows that the marine angle will make the stronger appeal.

"MOBY DICK"

A vague, remote mystery. The White Whale whose existence even more potent to the soul than the redness which afflicts his skin--few-sided we encounter with this, the greatest of open whales, possessed of such ferocity, cunning and malice as to seem supernatural.



JOHN BARRYMORE  
and a cast of thousands

**Mikadow** 4 DAYS STARTING **SUNDAY AUG. 29** **Mikadow**

THE WHALE AND THE WHEEL

In one of the examples we reproduce he combines the picture of Barrymore at the wheel with the harpooning of the whale. Probably none of his patrons realizes that this was a combination and not a single cut. Very probably they would not have cared either way, but the nice joining does give a better result and therefore makes a better impression. This is a four tens. The same whaling cut is used in another space only three sevens, with a smaller cut of Barrymore at the wheel, a small cut of a fight and the Captain and the girl.

A larger size of the same whaling scene is used in the six eights, also reproduced here, and this four column cut is also used in a four twelves, which gives four used of the same scene.

The man at the wheel is used in four

spaces, and in all of the eight displays used there is the invariable emphasis on the unusual locale of the story. He shows that he is well aware of the value of Barrymore's name, but Moby Dick is a more potent star in a town where they have to journey a thousand miles to sniff salt water, and Mr. Kadow is selling salt water to an eager clientele.

He selected "The September Parade of Hits" for his opening slogan, and he makes good his brag with Men of Steel, La Boheme, Don Juan's Three Nights, The Son of the Sheik, The Last Frontier, The Waltz Dream and The Bat. Any town that does not figure it is getting its money's worth with a bill including these pictures would be hard to please.

Mr. Kadow uses a scheme we do not recall having seen before. His prices are ten cents for children and forty for adults. But children are sold ten cent tickets without reserve up to 4:15 after which they must be accompanied by adults to obtain the price concession.

There seems to be two angles to this idea. Unwatched children are kept away from the later shows, when they might annoy their elders, and the youngsters are apt to coax the rest of the family down in order to obtain the price concession. You might add a third result. Father and mother are more apt to take the children if it only adds a dime a head to the outlay. Now that Mr. Kadow has figured it out, it might help your house.

## Hotel Show

Before it played the America Theatre, Colorado Springs, Mare Nostrum was shown to the guests of the Broadmoor Hotel in the hotel's Little Theatre. To avoid the suggestion of presswork it was ostensibly the hotel's treat to its guests.

Library book marks were used liberally and two window displays were obtained. A young man dressed as a ship's captain and a girl in sailor dress were used for perambulators. The girl's blouse was lettered as was the brief case the "captain" carried.



# Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

## "The Campus Flirt"

Bebe Daniels Wears Handsome Gowns, Runs Well and Keeps Things Moving at a Furious Tempo

Adolph Zukor and Jesse L. Lasky present

Bebe Daniels

in

"The Campus Flirt"

with James Hall, El Brendel and Charles Paddock.

A Clarence Badger Production.

Original and Screen Play by Louise Long and Lloyd Corrigan.

A Paramount Picture.

CAST:

Patricia Mansfield.....Bebe Daniels  
Denise Adams.....James Hall  
Knut Knudsen.....El Brendel  
Charles Paddock.....Himself  
Harriet Porter.....Joan Standing  
Graham Stearns.....Gilbert Roland  
Mae.....Irma Kornelia  
Gwen.....Jocelyn Lee

Length—6,702 Feet.

Father sends pampered girl to college. Disliked because of her snobbery she joins fast set, realizes she is a fool, gets mixed up in kidnapping, but finally wins relay track race and rich sweetheart working as coach. Fast comedy with a lot of laughs.

**B**EBE DANIELS FITS nicely into her part in "The Campus Flirt," or perhaps it would be better to say that it is nicely cut to her measure. It is machine-made and will not stand the test of plausibility, but

Reviewed by Epes W. Sargent

it's pretty solid entertainment and no one will care that it could not have happened so long as it has happened.

In other words it gives Miss Daniels a fine chance to be herself—her screen self—and even if she does win the last heat in a hotly contested relay after having played tag with the police for some miles that does not alter the fact that the suspense helps to build up the interest.

As a matter of fact this story is rather better than the last two or three Daniels stories. It moves with greater speed, runs to better suspense and has better local coloring.

Miss Daniels plays a girl who has been educated a snob by her patrician mother and who is sent to college by her democratic father. After getting in bad all around she discovers that she can run, joins the track team and wins the inter-college meet "for the World's Championship" with the last necessary point.

Miss Daniels is vivacious, appealing and in one sequence genuinely artistic. Her polite jag is a gem. El Brendel, as a boob janitor, is the chief comedian, making his points surely and without effort. James Hall is a



good college boy and the others all help to keep their end up. Even Charles Paddock proves that he can act as well as run. As a matter of fact he does act and he doesn't run.

Most of the scenes are in and around the college and the atmosphere is very well maintained.

There are some very interesting sequences in the story with girls doing the broad and high-jumps, javelin and discus throws and track work. Some of them perform very cleverly. The appearance of Paddock, wonder-foot-racer, is also of general interest, though there is no demonstration of his speed.

His recently announced engagement to Miss Daniels should add interest to their screen appearance together.

"The Campus Flirt" is excellent entertainment for the average patron, with especial appeal to young people of about college age.

## "Kosher Kitty Kelly"

Viola Dana and Vera Gordon in an Amusing Hebrew-Irish Comedy Based on Stage Play

Reviewed by C. S. Sewell

themes of this type with the interest growing out of their friendships and racial antagonisms, there are two big points of difference here. The plot involves no racial intermarriages, although two are threatened, and the entertainment angle has been concentrated on playing up the comedy element rather than offsetting it with the familiar pathos and heart interest.

It is true that Viola Dana has chance for an emotional bit when she breaks from her Irish policeman sweetheart for arresting her brother, but aside from this, most of the effort has been centered on the familiar lines of racial comedy and playing them up against each other. This has been done along broad and obvious lines, the laughs going largely out of the exaggeration of the racial characteristics, even including touches of slapstick.

Viola Dana gives a vivacious portrayal of the Irish girl and Tom Forman handles the opposite role nicely. Vera Gordon as a Hebrew widow anxious to get married again, Nat Carr as the delicatessen keeper for whom she is angling, and Aggie Herring as an Irish mother, contribute to the comedy.

This offering should provide amusing entertainment in all theatres where broad Hebrew-Irish comedy is popular.



Joseph P. Kennedy presents

"Kosher Kitty Kelly"

Featuring

Viola Dana and Vera Gordon.

From the play by Leon DeCosta.

Directed by James Horne.

CAST:

Kitty Kelly.....Viola Dana  
Officer Sullivan.....Tom Forman  
Mrs. Feinbaum.....Vera Gordon  
Josie Feinbaum.....Kathleen Myers  
Josie Ginsburg.....Nat Carr  
Morris Rosen.....Stanley Taylor  
Barney Kelly.....Carroll Nye  
Mrs. Kelly.....Aggie Herring

Length—6103 Feet.

Irish girl becomes engaged to Jewish doctor. Her sweetheart teams up with the doctor's Jewish sweetheart, but when trouble threatens Irish goes to Irish and Hebrew to Jewish. Amusing Jewish and Irish comedy.

**A**S THE LATEST ADDITION to the ranks of Hebrew-Irish stories, F. B. D. is offering an adaptation of the comedy with music "Kosher Kitty Kelly," with Viola Dana, and Vera Gordon also featured.

While following the general lines of

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**S**UGGESTED BY THE FAMILIAR old song still played on the hand organs, this Columbia picture with Shirley Mason and Cullen Landis in the leading roles is a pleasing romance of an Irish orphan and a millionaire's son.

"Sweet Rosie O'Grady" is another of the list of Hebrew-Irish pictures for the little waif is raised by a kindly Hebrew pawn-brokers. Scenes between this old fellow, his pal and a chronic buttinsky furnish a familiar type of Hebrew comedy relief which is good for a number of smiles, but the main entertainment value of the story lies in the heart

## "Sweet Rosie O'Grady"

### Pleasing Heart-Interest Romance of Irish Waif, Enlivened with Hebrew Comedy Relief

Reviewed by C. S. Sewell

interest and pathos and the warm sympathy aroused for the little girl, although this character is not without its comedy touches.

Some of the situations are rather far-fetched and it is hard to believe that anyone today would wear the "swell clothes" that Rosie uses to dress up and in which she wins a prize for the funniest costume; but this results in a warm sympathy arousing situation. Although the action moves along at a leisurely clip and the story follows romantic fancy rather than reality, its warm human interest, good characterization, amusing comedy relief and above all, Shirley Mason's performance of the title role, makes it a pretty and pleasing offering.

Miss Mason never gave a more vivacious or appealing performance, the role exactly suits her and her work is delightful. E. Allyn Warren contributes a fine performance

as the elderly Hebrew, both in the humorous and emotional scenes and the other parts are well handled.

Columbia Pictures Corp. presents  
"Sweet Rosie O'Grady"  
with Shirley Mason and Cullen Landis.  
Adapted from Mattie Nugent's story  
Directed by Frank R. Strayer

**CAST:**  
Rosie O'Grady ..... Shirley Mason  
Victor McQuade ..... Cullen Landis  
Uncle Ben ..... E. Allyn Warren  
James Brady ..... William Conklin  
Kibitzer ..... Lester Bernard  
Friend ..... Otto Lederer

Length, 6,108 Feet.

Irish foundling raised by Jewish pawn-broker is humiliated by her rich sweetheart's friends. Her Irish godfather takes her and gives her pretty clothes, but she forgives her sweetheart and elopes with him. Heart-interest drama with Hebrew comedy.

## "The Ice Flood"

### Plenty of Punch and Thrills in Lumber Camp Melodrama with Big Fight and Flood Climax

Carl Laemmle presents

"The Ice Flood"

Starring Kenneth Harlan and Viola Dana.

Story by Johnstone McCulley.

Directed by George B. Seitz.

A Universal-Jewel Production.

**CAST:**

Jack DeQuincy	Kenneth Harlan
Marie O'Neill	Viola Dana
Dum-Dum	William Deming
Pete	Frank Hagney
O'Neill	DeWitt Jennings
De Quincy	James Gordon

Length—5,747 Feet.

Rich young man goes incognito to straighten father's lumber camp and licks bully. Bully ties girl aboard boat and shoots at hero who escapes and rescues girl from ice flood. Virile melodrama with thrill climax.

Reviewed by C. S. Sewell

**T**AKING ITS TITLE from the situation which furnishes the climax, this Universal-Jewel starring Viola Dana and Kenneth Harlan is a virile action melodrama that should prove a good audience attraction.

The rich lumberman's son, portrayed by Kenneth Harlan, returning from college conceals the fact that he has won a collegiate boxing championship, and when sent to straighten up the chaotic conditions of the camps insists that his identity be kept hidden. This causes a peppy and amusing sequence between father and son. Much of the footage thereafter is taken up in building interest in the antagonism of a bully excel-



lently portrayed by Frank Hagney, with a side light on his cruelty toward a lame waif. The eventual encounter between hero and bully results in a well-staged fight in which the bully is badly beaten.

There is good suspense in a later attack by the bully, frustrated by the hero's rise and the story builds in good melodramatic style to the rescue of the heroine from the

(Continued on page 307)

## "Womanpower"

### Story of Influence of a Good Woman's Love Pleasingly Told with Amusing Comedy Relief

Reviewed by C. S. Sewell

avored suitor. Goaded by the woman's sneering laughter and his father's open contempt he goes to a prizefighter's training camp and the encouragement of the owner's daughter and finally her love outweighs the other considerations and his regeneration and release from the fascination of the other woman is complete.

The story proves interesting and the work of the cast is uniformly excellent. Ralph Graves is the hero, Kathryn Perry the good woman, and Margaret Livingston is the vamp, with Lou Tellegen in the minor role of the admirer who thrashes the hero and later gets thrashed.

The human interest angle is strong and there is considerable sure-fire comedy in the actions of the budding prizefighters.

There is a good ring sequence where the hero, greatly outmatched proves his game-

ness and, altogether, "Womanpower" is a thoroughly entertaining production.

William Fox presents

"Womanpower"

With Ralph Graves, Kathryn Perry, Margaret Livingston and Lou Tellegen.

Based on Harold McGrath's story "You Can't Always Tell."

A Harry Beaumont Production.

Length—6,240 Feet.

**CAST:**

Johnny Bromely	Ralph Graves
Jenny Killian	Kathryn Perry
Dot	Margaret Livingston
Gimp	Ralph Sipperly
Killian	William Walling
Trainer	David Butler
Broker	Lou Tellegen
Bromley, Sr.	Anders Randall

Goaded by a vamp's laugh and his father's calling him a coward and a quitter, a rich young idler seeks to rehabilitate himself and inspired by a good woman's love succeeds. Interesting drama with pleasing romance.



**A** GOOD WOMAN'S INFLUENCE in causing a man to "find himself" and fight back to his place in the world after he has been kicked out and denounced as "yellow, a coward and a quitter" by his father, furnishes the theme of this production.

There is also revealed the other side of the case, the power of another type of woman to drag a man down. The early scenes of this picture showing in an amusing manner the way a vamp toys with the hero, making a fool out of him ending with his being ejected from her apartment by more



## "Tin Gods"

Meighan, Renee Adoree and Aileen Pringle  
Unite in Forceful Drama of Modern Woman

Adolph Zukor and Jesse L. Lasky present  
Thomas Meighan

in  
"Tin Gods"

with Renee Adoree and Aileen Pringle.  
An Allian Dwan Production.  
A Paramount Picture.

CAST:

Roger Drake.....Thomas Meighan  
Carita.....Renee Adoree  
Janet Stone.....Aileen Pringle  
Tony Santelli.....William Powell  
Dr. McCoy.....Hale Hamilton  
Dougherty.....John Harrington  
First Foreman.....Joe King  
Second Foreman.....Robert E. O'Connor  
Billy.....Delbert E. Whitten, Jr.

Length—8,568 Feet.

Young engineer breaks with his strong-willed wife and goes to South America. He takes to drink but aided by native girl he is regenerated. Girl believing he loves his wife kills herself and he cherishes her memory. Strongly dramatic and picturesque.

**T**HOMAS MEIGHAN comes close to "Miracle Man" days with "Tin Gods," an adaptation of the stage play by William Anthony McGuire. Instead of pleasantly walking through a succession of scenes to display an agreeable personality, he gets out and acts. Roger Blake, construction engineer, playing second fiddle to a rich and politically ambitious wife, embittered to de-

Reviewed by Epes W. Sargent

gradation by the death of his little son and reclaimed by the real love of a woman of the South American dives, is different from the Meighan we have known of late. He is different—and better.

But the honors are carried by Renee Adoree, the impulsive girl, who effects his regeneration. Her vibrant, colorful personality makes something fine of what might have been a drab and repellant part in other hands. She is natural; real. She gains the interest in her first scene and holds it to her tragic death.

The third figure in the triangle is Aileen Pringle, as the selfish, narrow-minded wife, who indifferently seeks to wreck her husband's career to further her own self-seeking vanity.

These three are the play. Other competent men and women give good support, but the action lies with the triangle and the trinity of stars afford a dramatic treat.

The theme in its last reduction is old, but it has been furnished up by making the wife seek political rather than society honors. She is an office-seeker, rather than a tuft-hunter; and the woman politician is a somewhat new figure to the stage and screen. Miss Pringle gets herself so well disliked



that she does not get full credit for her artistry.

The story is well told in a general sort of way, but a lack of proper stressing robs the plot of some of the appeal it might have had, though even as it stands this has been lifted out of the program class. It is merely that the acting is so far beyond the construction that the action shows above the idea.

The scenes at the bridge are not altogether convincing, being apparently made by double exposures, but the local color in the other scenes is admirably sustained and adds not a little to the effectiveness of the production.

In spite of an unhappy ending (and much of the strength would have been taken from the story with the usual last scene clinch), the story should be a substantial success. It is above the average.



**B**EARING FURTHER EVIDENCE that Norma Shearer is not only one of the most talented but versatile stars of the screen, here is a delightful light comedy romance that offers genuinely humorous entertainment for all types of patrons. At the Capitol in New York, it kept the audience in chuckles.

Although the word "sex" occurs in the title there is not a sexy situation, as it is generally understood in the picture. It is a

Norma Shearer  
in

"The Waning Sex"

With Conrad Nagel

Story by Frederic and Fanny Hatton

Directed by Robert Z. Leonard

A Metro-Goldwyn-Mayer Picture

CAST:

Nina Daane.....Norma Shearer  
Philip Barry.....Conrad Nagel  
Hamilton Day.....George K. Arthur  
Mary Booth.....Mary McAlister  
Flannigan.....Charles McHugh  
Murphy.....Tiny Ward

Length, 6,025 Feet

Romance between district attorney and successful woman lawyer who enjoys kidding him. Their marriage is to depend on outcome of three contests, each wins one, then she gives in rather than enter politics against him. Delightfully amusing light comedy.

## "The Waning Sex"

Genuinely Amusing Comedy of Good-Natured  
Rivalry Between Sexes Stars Norma Shearer

Reviewed by C. S. Sewell

thoroughly wholesome and simple little story of good-natured rivalry between a hustling young lawyer and an up-to-date self-reliant young woman in the same profession. Both are madly in love with each other, the girl delights in playing up her independence and her career, taunting the hero with the fact that she is "as good a man as he is" and is tantalizing him by apeing and exactly forecasting the tactics of another woman of the clinging vine type who has set her cap for him.

Courtroom scenes are usually heavily dramatic or rather dry, but here is one that is a comedy gem, and there is not a dull moment in this sequence in which hero and heroine each have their inning on the opposite sides of a case, and which the woman easily wins.

Miss Shearer's performance throughout is a delight and she acts as if she thoroughly enjoyed the role. Her imitation of the tactics of her rival is genuinely funny, and in fact you watch her with pleased amusement throughout the picture. There are several laughable scenes in which each tries to put something over on the other, and gets caught, and a number of exceedingly clever little touches. It is all straight comedy and all entirely plausible, and Robert Z. Leonard has never contributed better direction. Conrad Nagel is excellent in the opposite role, George K. Arthur contributed to the merriment as an extremely effeminate fellow and other members of the cast furnish additional smiles.

"The Waning Sex" is genuinely amusing, good-natured drollery and thoroughly entertaining.

### "The Ice Flood"

(Continued from page 306)

ice flood sweeping the valley. Director George Seitz' ample experience with serials has resulted in good punch scenes and an apparently generous use of miniatures will probably escape general detection and not detract from the big thrill

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RED SEAL  
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# Straight from the Shoulder Reports

*Exhibition Information Direct from the Box-Office to You*  
Edited by A. Van Buren Powell

## Associated Exhibitors

**YANKEE CONSIL.** (6,148 feet). Star, Douglas MacLean. Starts slowly; gets very lively toward the end. MacLean is always good but this is not one of his best pictures. Suitable for Sunday, not a special. Appeal 80 per cent. Draw all classes, scattering suburban. George Lodge, Green Lantern Theatre, Claymont, Delaware.

## F. B. O.

**ALL AROUND FRYING PAN.** (5,329 feet). Star, Fred Thomson. Although many comments were received on this picture I believe it to have the weakest story. Lots of action in this picture. Fair tone, appeal 90 per cent. Not for Sunday or special. Draw farm class, town 150. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

**ARIZONA STREAK.** (5 reels). Star, Tom Tyler. Tom and his pals sure to go big here. Lots of comedy in this one. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 571. Draw small town type. Admission 10-25; 15-30. J. W. Ryder, Jewel Theatre, (225 seats), Verndale, Minnesota.

**BEYOND THE ROCKIES.** (5 reels). Star, Bob Custer. A dandy program picture and went over in very good shape. Think every one was very well satisfied. Don't believe it quite as good as the other Custer pictures that we have shown. Box office receipts very good. Tone, fair. Sunday or special, no. Appeal, ninety percent. Town 600. Draw general class. Admission 10-25; and 15-35. W. C. Snyder, Cozy Theatre, (265 seats), Lamont, Oklahoma.

**BLUE STREAK.** Star, Richard Talmadge. I predict Talmadge a great future because he has the stuff. Say, Dick, what about a photo of you. Sunday, yes. Town 3,500. Admission 15-25. R. Guy Bayes, Globe Theatre. (275 seats), Buena Vista, Virginia.

**BLUE STREAK.** (5 reels). Star, Richard Talmadge. Another good Talmadge picture and went over in good shape. Should go well anywhere, especially, where this star is liked. Had a very good patronage and made a little money. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre, (265 seats), Lamont, Oklahoma.

**BRIEF OF THE BORDER.** (4,980 ft). Star, Lefty Flynn. A real western. F.B.O. sure has the western pictures. You will not make a mistake with Lefty Flynn if your customers like good fast moving pictures. Town 1000. Admission 10 and 25. C. C. Golden, Missouri Theatre, (200 seats), La Belle, Missouri.

**BROADWAY GALLANT.** (6 reels). Star, Richard Talmadge. Fine stunt photoplay that was pleasing to all. Dick takes some rough falls but always gets up smiling. Clara Horton, as heroine, not very satisfactory to our patrons. Tone O. K. Strong appeal. Sunday, yes, special no. Draw all sorts, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**COWBOY COP.** (5 reels). Star, Tom Tyler. Not so bad for a small picture but these kind are too small for the Arvada people. Get in bigger stuff, Tyler. Tone, good. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**COWBOY MUSKETEER.** Star, Tom Tyler. This boy is running Fred Thompson a close second in my theatre. One of the very best westerners I have run. Boys if you want real "honest to goodness" action pictures

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

## OUR GANG.

F.B.O. has them. Town 1,000. Admission 10 and 25. C. C. Golden, Missouri Theatre, (200 seats), La Belle, Missouri.

**DOUBLING WITH DANGER.** Star, Richard Talmadge. Another good Talmadge picture with a fair cast and acting all good. Talmadge is good in all of them; get them if they like action. Plenty of stunts. Tone, good. Sunday, yes. Special, no. Appeal, good. City 13,500. Draw working class. Admission 10-20. G. M. Bertling, Favorite Theatre, (168 seats), Piqua, Ohio.

**DRUSILLA WITH A MILLION.** (7,301 feet). Star, Mary Carr. This is a good program. Had fair attendance. Appeals to higher class, think this is the best picture that has been run in Porter. Tone and appeal good. Boys, you can bank on this picture; it will make you some money. Palace Theatre, (150 seats), Porter, Oklahoma.

## First National

**BLUEBEARD'S SEVEN WIVES.** (7,274 feet). Star, Ben Lyon. Fine entertainment; but a tent show kept it from clicking. Good tone, appeal, 80 per cent. Sunday or special, no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

**CLOTHES MAKE THE PIRATE.** (8,000 feet). Star, Leon Errol. If this is a comedy, then I run a managerie instead of a picture show. Not a laugh in it here; silly all the way through. No comments. Good tone, appeal, none. Sunday or special, no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

**DARK ANGEL.** (7,211 feet). Star Ronald Coleman. Yes, sir, it's a special, and pleased everybody. Showed three days to very good business. Good tone, appeal, 100 per cent. Sunday and special, yes. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

**FAR CRY.** Star, Blanche Sweet. Not much of a picture—too flighty. Tone, fair, appeal, 50 per cent. Draw general class, town 2,200. Admission 10-25. A. J. Jenkins, Community Theatre (490 seats), David City, Nebraska.

**JOANNA.** (7,900 feet). Star, Dorothy Mackaill. Very weak and long drawn out. People of refinement fail to get any kick out of this sort of production. Flappers and Jellies liked it. A poor effort. Tone and appeal, weak. Special or Sunday, no. Draw all sorts, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**MEMORY LANE.** (6,825 feet). Star, Eleanor Boardman. A beautiful heart interest story that pleased all who saw it. The picture has no villain and is devoid of

all objectionable features. It is a hundred per cent. clean. Tone, 100 per cent. Appeal, strong. Yes for Sunday, almost special. Draw all sorts, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**SCARLET SAINT.** (6,886 feet). Stars, Mary Astor, Lloyd Hughes. The stars are both good. The picture did a nice little business and was fairly well liked as a program picture. There is nothing to rave about in it, still there was nothing to knock —EXCEPT—the fact that two-thirds of the picture seemed to be out of focus. Subtitles were sharp, but it was impossible to get some of the scenes to show up clearly. I suppose this is some of that so-called artistic soft focus. Believe me, I wish I could coach my patrons that it is artistic; but it seems impossible. They say that it bothers their eyes and that they like to see the expressions on the faces of the stars. At one time I had a sneaking suspicion that this artistic soft focus was used to conceal signs of age in some of the stars, but it was not necessary in this case and only hurt the picture. Tone O.K. Fair appeal. M. W. Larmour, National Theatre, Graham, Texas.

**SEA HAWK.** (12,045 feet). Star, Milton Sills. An excellent picture; play it if priced right. More action in this than in a western and of an exciting nature. Good tone, appeal, 80 per cent. Yes for Sunday and special. Draw rural class, town 200. Admission 25-50. L. L. Like, Dreamland Theatre (100 seats), Drummond, Montana.

**SEA HAWK.** (12,045 feet). Star, Milton Sills. Had to wait till now to play this one as the price was too steep for me. I stepped on the advertising and did a fairly good business the first day; but fell down the second. There is no doubt that it is a wonderful picture, but—the consensus of opinion here seemed to be, "It's a good picture but I don't care for pictures like that." I suppose they called it a costume picture, and costume pictures are poison to my box office. Tone O.K. Fair appeal. Sunday and special (with qualification above). Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**SENIOR DAREDEVIL.** (6,326 feet). Star, Ken Maynard with Dorothy Devore. Here's a western. And, believe me, it is a real western. If First National can keep the pace they have set on these pictures the series will go over with a bang. This new star, Maynard, can do all the stunts in the book. He showed them all in this picture, in addition to introducing a few new ones. The cast is good, the story is good, the photography is good; in fact, there were no faults to be found at all. The advertising accessories are all extra good. My people liked it fine and they are a little critical in regard to westerns. Tone O.K. Good appeal. O.K. Sunday, question as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

## Fox

**FIRST YEAR.** (6,028 feet). Star, Matt Moore. I think that if we had more pictures of this type, the business would be better off. This is a nice, clean little comedy of newly married life which should please as it is so true to life. Tone O. K. Good appeal. Sunday, yes, special no. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

**THE FOOL.** Star, Edmund Lowe. This is a very good picture of its type but did not appeal to many of the regular picture goers and is a little too long to please the average. This was a good play and title but somehow it doesn't ring true as it should. Tone, okay. Sunday, okay. Special, no. Appeal, seventy-five percent. Town 6,000. Ad-



mission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

**JOHNSTOWN FLOOD.** (6,295 feet). Star cast includes George O'Brien. A wonderful picture that should draw capacity houses everywhere it is shown. Flood scenes great. Print good. Good tone, great appeal. Yes for Sunday and special. Draw big city patronage. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**LAZYBONES.** (7,234 ft). Star, Buck Jones. Positively the biggest piece of cheese that Buck Jones ever starred in. They got up and walked out disgusted. Print good. Special, no. Appeal, very poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**MY OWN PAL.** (6,008 ft). Star, Tom Mix. This is the usual Tom Mix subject and a little under his better pictures. However, it is Mix and Tony and that is about all one has to advertise to get them in on Mix. Special, no. Appeal, eighty-five percent. Town 6,000. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

**MY OWN PAL.** (6,008 ft). Star, Tom Mix. Mix don't seem to go as good as he should, something either the matter with the star or the pictures, not enough action for a Mix. They don't seem to get him in much action pictures. Tone, good. Sunday, yes. Special, no. Appeal, fair. City 13,000. Draw working class. Admission 10-20. G. M. Bertling, Favorite Theatre, (168 seats), Piqua, Ohio.

**OVER THE HILL.** Stars, Mary Carr and Johnny Walker. So good that we are now playing it the third time. Sunday or special, yes. Appeal, very good. Town 800. Draw mixed type. Admission 15-25. Jerry Wertin, Winter Theatre, (240 seats), Albany, Minnesota.

**SANDY.** (7,850 feet). Star, Madge Bellamy. Fair entertainment; not a special by any means. Had lots of them say they didn't like it. Tone doubtful, appeal, 60 per cent. Sunday or special, no. Draw general class town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

**SHAMROCK HANDICAP.** (5,685 feet). Star, Leslie Fenton. A good racing picture with a lot of comedy. Well liked; good comments. Tone good, appeal, 100 per cent. Sunday or special, no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

**SILVER TREASURE.** (6 reels). Star, George O'Brien. Drew pretty good but it did not please patrons. Nobody will rave about O'Brien in this. Used it one day and was glad of it. Sunday or special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

## Metro-Goldwyn

**AUCTION BLOCK.** (6,230 ft). Star, Charles Ray. A very interesting picture. It sure kept the audience guessing. Sunday or special, yes. Appeal, very good. Town 800. Draw mixed type. Admission 15-25. Jerry Wertin, Winter Theatre, (240 seats), Albany, Minnesota.

**AUCTION BLOCK.** (6,230 feet). Star, Charles Ray. I think that everyone enjoyed this picture. At least, they should have. I would class this as a very interesting comedy drama with good work on the part of Charles Ray. Tone O. K. Fair appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

**BEVERLY OF GRAUSTARK.** (6,710 ft). Star, Marion Davies. Good show pleased hundred percent. Tone, okay. Sunday or special, okay. Town 3,300. Draw farmers and merchants. Admission 15-30. P. L. Vann, Opera Theatre, (600 seats), Greenville, Alabama.

**BLACK BIRD.** (6,686 ft). Star, Lon Chaney. One of Chaney's best. Book and boost. Sunday or special, yes. Town 3,500. Admission 15-25. R. Guy Bayes, Globe Theatre, (275 seats), Buena Vista, Virginia.

**IBANEZ' TORRENT.** (6,769 feet). Star cast. Picture not bad but no drawing power here. This "special" stuff has been overdone for the American public. We always fall

## Sextette From Smoots

Our good friend, H. V. Smoots, sends six-in-one tip from his Vine Theatre, Mt. Vernon, Ohio, drawing general patronage in city of 10,000.

"Mare Nostrum" (Metro-Goldwyn-Mayer), Extra good; tone good; "Show-off" (Paramount), Good, and tone good; "Cohens and the Kellys" (Universal), Good, and tone good; "Speeding Venus" (Pro-Dis-Co.), Fair, and tone good; "Mantrap" (Paramount), Good, and tone fair; "Variety" (Paramount), Good and tone good.

down with it. Yet the producers keep feeding it to us—can't you cut it out? Draw general class, town 3,600. W. A. Clark, Sr., Castle Theatre, (400 seats), Havana, Illinois.

**MIDSHIPMAN.** (7,498 ft). Star last. An A No. 1 production which went over almost hundred percent. Sunday or special, yes. Appeal, good. Town 800. Draw mixed type. Admission 15-25. Jerry Wertin, Winter Theatre, (240 seats), Albany, Minnesota.

**MIKE.** (6,735 ft). Star, Sally O'Neill. Charlie Murray and Ford Sterling carry away honors. Fine comedy will appeal to almost all. Tone, fine. Sunday or special, no. Appeal, eighty-five percent. Messrs. Werner & Schergens, Opera House, Tell City, Indiana.

**ROAD TO Mandalay.** (6,583 ft). Star, Lon Chaney. Very fine picture. Lon Chaney good bet. About on equal basis with Unholy 3 and Blackbird. Tone, fair. Sunday or special, no. Appeal, seventy-five percent. E. E. Seff, New Radio Theatre, Correctionville, Iowa.

**ROAD TO Mandalay.** (6,583 ft). Star, Lon Chaney. This drew the men fairly well—but kept many of the fair sex away. It seems that they (girls and women) don't like Lon's gruesome roles. However, this is about Chaney's best of last year's group. Joe Hewitt, Strand Theatre, Robinson, Illinois.

**ADVENTURE.** (6,902 ft). Star cast. Book by Jack London. Very fine program picture. Town 1,000. Admission 10 and 25. C. C. Golden, Missouri Theatre, (200 seats), La Belle, Missouri.

**ANCIENT HIGHWAY.** (7,506 feet). Star, Jack Holt. A fine picture and was liked by most every one. Lots of thrills that keep the audience interested. Good tone, appeal, 85 per cent. No for Sunday or special. Draw town and country class, town 900. Admission 10-25. Oren J. Spalti, Strand Theatre (335 seats), Pleasantville, Iowa.

**BORN TO THE WEST.** (6,043 ft). Star, Jack Holt. A Zane Grey story. Slam bang action, hurtling thrills, hand to hand battles and a pleasing romance all in this picture which made it a good box office attraction. Good print. Paper and cuts good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**CODE OF THE WEST.** (6,777 ft). Star, Owen Moore. One of Zane Grey's best pictures. Owen Moore sure does good work in this picture. Zane Grey gets the money for me. Town 1000. Admission 10 and 25. Mr. C. C. Golden, Missouri Theatre, (200 seats), La Belle, Missouri.

**DESERT GOLD.** (6,850 ft). Star cast. Good picture, well liked here but did not follow the story as I remember it, but have no kick on it at all. Tone, good. Sunday or special, yes. Appeal, good. Town 600. Draw small towners and farmers. Admission

10-30. H. W. Batchelder, Galt Theatre, (175 seats), Galt, California.

**ENCHANTED HILL.** (6,326 ft). Stars, Holt and Vidor. Above average western, good action, good photography. Tone, good. Sunday or special, yes. Appeal, seventy-five percent. H. P. McFadden, Reel Theatre, Natoma, Kansas.

**FINE MANNERS.** (7 reels). Star, Gloria Swanson. Another one where Gloria takes the part of the slangy chorus girl. Eugene O'Brien opposite her. Voted pretty good by some. Special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**GRAND DUCHESSE AND THE WAITER.** (6,324 ft). Star, Adolphe Menjou. They don't make them any better. This one pleased my patrons who told me so when they came out. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

**LORD JIM.** (6,700 ft). Star, Percy Marmont. This is a very good program picture that will do average business, but nothing to rave over. Pleasing program picture only. Special, no. Appeal, seventy-five percent. Town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

**LUCKY DEVIL.** (5,945 ft). Star, Richard Dix. Only good for a thrill. No story, but it pleased fairly well. Tone, fair. Sunday, yes. Special, no. Appeal, eighty-five percent. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

**OLD HOME WEEK.** (6,780 ft). Star, Thomas Meighan. An old picture but one of Meighan's best. Mighty good picture and drew good for me. Regular admission. Town 1,000. Admission 10 and 25. C. C. Golden, Missouri Theatre, (200 seats), La Belle, Missouri.

**OLD HOME WEEK.** (6,780 feet). Star, Thomas Meighan. A good picture, but did not do well here for two nights. Paper better than on most F. P.-L. pictures. Print very weak. Possibly for Sunday but no as special. W. H. Rector, American Theatre, Martinsville, Illinois.

**PALM BEACH GIRL.** (6,918 ft). Star, Bebe Daniels. Very fine picture, pleased hundred percent. Had many comments on this picture. Keep it up, Bebe. Tone, okay. Sunday, yes. Special, no. Appeal, hundred percent. E. E. Seff, New Radio Theatre, Correctionville, Iowa.

**PONY EXPRESS.** (9,929 feet). Star cast. This is truly an all-star cast picture. Cortez, Compson, Torrence, Wallace Beery. It is a real western special. Seems long in some places; but, believe me, you should stand to make some real money on this one. It certainly will please. Beery is great in his role, as are all the others. Good tone, great appeal. Sunday and special, yes. Admission 25. Mitchell Conery, Concoat Projection Service, Menands, New York.

**RAINMAKER.** (6,025 ft). Star, Ernest Torrence. Very fine picture. Tom Wilson almost got away with the honors. Everyone liked Georgia Hale. Tone, okay. Sunday or special, yes. Appeal, ninety percent. E. E. Seff, New Radio Theatre, Correctionville, Iowa.

**SHOCK PUNCH.** Star, Richard Dix. Very fine picture but they sure run out of names. Dix drew good but the name was a blue note. Town 1,000. Admission 10 and 25. C. C. Golden, Missouri Theatre, (200 seats), La Belle, Missouri.

**THE SHOW-OFF.** (7 reels). Star, Ford Sterling. There's millions of "show-offs," but Sterling is the limit. However, it's funny and will do the business all right. Suitable for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**STREET OF FORGOTTEN MEN.** (6,986 feet). Star cast. Couldn't see much in this. Very little good acting. Marmont does well with his part; nothing to the rest. Good tone, fair appeal. Yes for Sunday, no as special. Draw working class, city 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

**STREET OF FORGOTTEN MEN.** (6,986 feet). Stars include Percy Marmont. A real picture; had many comments on this one. Paramount is there with the goods. The small exhibitor can well afford to stay with them on this; they have the stars and the price. Fine tone, appeal, 95 per cent. Yes for Sunday, hardly special. Draw farm and town class, town 600. Admission 15-30. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

## Paramount



## Pathe

**DRIFTIN' THRU.** Star, Harry Carey. Very good western and patrons pleased. Change did Harry good. Showing much improvement. Tone, good. Appeal 95 percent. Sunday yes, special questioned. Draw middle working class, city 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

**KING OF WILD HORSES.** (5 reels). Star, Rex. I have read lots of good reports on this one and I agree with them one of the best Horse pictures that I have seen. Better than "Black Cyclone." Tone, good. Sunday, yes. Special, no. Appeal, good. Town 600. Draw small town and farmer type. Admission 10-30. H. W. Batchelder, Galt Theatre, (175 seats), Galt, California.

## Producers Dist. Corp.

**MADAM BEHAVE.** Star cast. We agree with the exhibitor who said "It is a twin sister to Charlie's Aunt." Eltinge and Pennington fine. J. H. Wilbermsdorfer, The Playhouse Theatre, Harrison, Nebraska.

**SILENCE.** (7,575 ft). Star, Vera Reynolds. and H. B. Warner. Fine picture played to poor business, also paid too much. Tone, good. Sunday, no. Special, yes. Appeal, seventy-five percent. Messrs. Werner & Schergens, Opera House, Tell City, Indiana.

**UP IN MABEL'S ROOM.** (6,345 ft). Star, Marie Prevost and Harrison Ford. Best comedy of year. Wonderful. Step on it. Sunday or special, yes. Appeal, hundred percent. Messrs. Werner & Schergens, Opera House, Tell City, Indiana.

**VOLGA BOATMAN.** (10,600 ft). Star, William Boyd. Never saw the picture but everyone reported it as wonderful. Ran it at advanced prices and no kicks. Sunday, no. Special, yes. Appeal, hundred percent. Messrs. Werner & Schergens, Opera House, Tell City, Indiana.

**VOLGA BOATMAN.** (10,600 feet). Star cast includes William Boyd. Russian drama of the Revolution that I believe is second only to "The Birth of a Nation" as a box office attraction. After being shown to hold-outs for ten days at all surrounding theatres I showed it for two days to excellent business and a third of the patronage was strangers. Exploitation; windows, shadow box; banner on auto and over lobby, entrance, newspaper and 2,000 heralds, also a real artist who sang the Volga Boatman song. A business getter for any house in any locality. Draw general class. William Meeks, Stillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

## United Artists

**DON Q, SON OF ZORRO.** ((11 reels). Star, Douglas Fairbanks. We say this is the best Fairbanks ever did. Its a 100 percent entertainment. Tone, okay. Sunday, okay. Special, yes. Town 3,300. Draw farmers and merchants. Admission 15-30. P. L. Vann, Opera House, (600 seats), Greenville, Alabama.

**THE EAGLE.** (5,756 ft). Star, Rudolph Valentino. Good show which pleased all. Tone, okay. Sunday, okay. Special, no. Town 3,300. Draw farmers and merchants. Admission 15-30. P. L. Vann, Opera House, (600 seats), Greenville, Alabama.

**LITTLE ANNIE ROONEY.** (8,500 ft). Star, Mary Pickford. Very good for children but adults walked out on it. Tone, okay. Sunday, okay. Special, no. Town 3,300. Draw farmers and merchants. Admission 15-30. P. L. Vann, Opera Theatre, (600 seats), Greenville, Alabama.

**LITTLE ANNIE ROONEY.** (8,500 ft). Star, Mary Pickford. One of the best features I have run in a long time. It's a dandy. At regular prices it is hard to come out even

Every report sent in good faith after an exhibitor has played a picture, is a dependable sign post by which hundreds of other exhibitors can lay their plans and decide picture value.

The exhibitors whose names are signed to tips in this department call themselves "Our Gang" and hold their tips to a certain unwritten code of fairness and helpfulness.

Every one of them would welcome your name among the dependables.

## USE AND SEND TIPS

with these features and if I raise admissions I do not get the attendance. I like to run such pictures but can make more money on program features. Tone, fine. Sunday or special, yes. Town 1,000. Draw mill and farm type. Admission 25 cents. L. E. Parsons, Parsons Hall, (325 seats), Marcellus, New York.

## Universal

**OUTSIDE THE LAW.** (8,000 ft). Star, Lon Chaney. A re-issue. One of the largest Saturday night crowds this year. Lon Chaney and Priscilla Dean liked here. A good feature. Special, no. Town 1,000. Draw mill and farm type. Admission 25 cents. L. E. Parsons, Parsons Hall, (325 seats), Marcellus, New York.

**PEACOCK FEATHERS.** (6,747 ft). Star, Jack Logan. Good picture—good story, good photography, good print—good business! Nuf sed! Tone and appeal also good. Yes Sunday, no special. Draw big city patronage. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**POKER FACES.** (7,808 ft). Star, Laura LaPlante. Universal makes a slip up with their first release. It is fair entertainment but not what they sold it to be. Tone, okay. Sunday, okay. Special, no. Town 3,300. Draw farmers and merchants. Admission 15-30. P. L. Vann, Opera Theatre, (600 seats), Greenville, Alabama.

**SAWDUST TRAIL.** (5,500 ft). Star, Hoot Gibson. Hoot is well liked here. He has the support of the kids. Tone, good. Special, no. Town 1,000. Draw mill and farm type. Admission 25. L. E. Parsons, Parsons Hall, (325 seats), Marcellus, New York.

**SCARLET STREAK.** Star, Jack Daugherty. No good. Sunday, yes. Special, no. Town 3,500. Admission 15-25. R. Guy Bayes, Globe Theatre, (275 seats), Buena Vista, Virginia.

**SKY HIGH CORRAL.** Star, Art Acord. A little better than the average run of Universal westerns. The trouble with these westerns has been that the plot is always the same thing. Snap out of it before it is too late or I am through with them. Tone O. K. Fair appeal. Sunday, yes. Special, never! Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre, (600 seats), Jewett City, Connecticut.

**SKY HIGH CORRAL.** Star, Art Acord. A fair western with not much action. It seems as though they are not putting the punch in the westerns that they did and they are killing the westerns. Tone, good. Sunday or special, no. Appeal, good. City 13,500. Draw working class. Admission 10-20. G. M. Bertling, Favorite Theatre, (168 seats), Piqua, Ohio.

**STILL ALARM.** (7,207 feet). Star, William Russell. Undoubtedly the best picture ever produced with big Bill Russell as hero and wronged husband; an interesting story containing breath-taking thrills performed by a splendid cast including a dog that dives into a life net holding a puppy in its mouth. High lights—Russell's rescue of a baby and its mother and several firemen walking on a narrow ledge high above a street, to escape the flames. Should suit all classes. Appeal

good, 98 percent. Sunday yes, special for small towns. Draw general class. Admission 10-20. William Meeks, Stillman's Murray Theatre, (740 seats), Milwaukee, Wisconsin.

**WHAT HAPPENED TO JONES.** (6,700 ft). Star, Reginald Denny. Another good comedy from Denny. I like his pictures because they are full of good, clean comedy which should please any audience. Tone O. K. Good appeal. Sunday yes, special no. Draw all classes. town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

**WHAT HAPPENED TO JONES.** (6,700 ft). Star, Reginald Denny. Very good comedy; keeps up interest with plenty of good laughs. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five percent H. P. McFadden, Reel Theatre, Natoma, Kansas.

## Warner Bros.

**HOGAN'S ALLEY.** Stars, Patsy Ruth Miller, Monte Blue. Very entertaining. Good tone. Sunday and special yes. Draw conservative class, city 23,000. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

## Independents

**BEYOND ALL ODDS.** (State Rights). Star, Ed. Sedgwick. If they call these things pictures, then I am going to make my own. And if they call any of them actors in this picture, then so am I. Stay away from these Sedgwicks, as they are terrible. Tone, none. Sunday or special, no. Appeal, fair. City 13,500. Draw working class. Admission 10 and 20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

**CUSTER'S LAST FIGHT.** (State Rights). Star cast. Picture of this kind will draw a good house and please them. Fine for schools. Has good scenery and well acted. Tone, good. Sunday or special, yes. Appeal, big. Town 571. Draw small town class. Admission 10-25: 15-30. J. W. Ryder, Jewel Theatre, (225 seats), Verndale, Minnesota.

**DAMAGED GOODS.** (6 reels). (State Rights). Star, Richard Bennett. A good picture and teaches a great moral lesson. Think everyone was well pleased. Showed this on Saturday night to a capacity house. Box office receipts very satisfactory. Think every exhibitor who has the opportunity should book this picture. Tone, fine. Sunday, yes. Special, no. Appeal, hundred percent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre, (265 seats), Lamont, Oklahoma.

**FANGS OF WOLFHEART.** (5 reels). Wolfheart the Dog and Big Boy Williams. Some combination all right and hope to see them on our screen quite often as this picture made money for me. Some of the Independent products does sure work at box office. Good picture and good paper to help put it over. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**FLAME FIGHTER.** (State Rights). Star, H. Rawlins. Just completing this serial and must say it sure pulled 'em in during the hot weather. Prints always in good condition. Tone, good. Sunday, no. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**LOVE GAMBLE.** (State Rights). Star, Lillian Rich. A very good program picture. Print good. Tone, good. Sunday, yes. Special, no. Appeal, fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**MAKERS OF MEN.** (State Rights). Star, Kenneth McDonald. A war story that is very poorly put over. In fact, it is very hard to put over any war stories today unless they are super pictures. Print good. Tone, good. Special, no. Appeal, poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**PHANTOM EXPRESS.** (State Rights). Star, David Butler. Another good program picture. The kid Frankie Darro is very good. In fact, cast supporting star is excellent. Print: good. Tone, good. Sunday, yes. Special, no. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.



# The Theatre of To~Day

*Presentations ~ Prologues ~ Music*

*Edited by Colby Harriman*

## "The Debut of Autumn"

*A Seasonal Presentation Devised By Colby Harriman*

### THE ROUTINE

The action opens with the introduction of a trio of maidens, dressed in bright costumes of the 1850 period who appear in front of the painted scrim. The trio should open the routine with an appropriate seasonal song. Following their song, the first movement of the dance ensemble number is played, as the trio make a dancing exit.

The lights in the foreground are dimmed as the lighting treatment on the full stage setting back of the scrim is brought up revealing a large draped silvered trunk with the head of a singer visible at the top. At the cue, the large leaves which dress the base of the silvered trunk suddenly move and the ballet appears from a kneeling posture to their first dance formation. The large leaves form a cape which they wear in this semi-serpentine routine. Each leaf cape is of a different color. At the climax, a mass of leaves fall from the rigging as the dancing ballet strike a pretty position around the silvered trunk while the trio are introduced for the singing finale.

### THE SETTING

The set is extremely simple to mount as indicated in the accompanying Scenic Ground Plot.

The painted scrim sketched in Plate I should be hung in one back of the cut drop which is hung at the curtain line. The opening in the cut drop should be made to resemble a large leaf. The design in the painted scrim should emphasize the large tree trunk in the center with a bank of leaves at its base. This is necessary to blend with the full stage set up back of it.

The detail of the pedestal and mound unit back of the scrim is indicated in Plate II, which is from a suggestion by Aubrey Beardsley in his "Adventures of an Illustrator." The singer whose head is visible at the top stands on a high pedestal around which the frame is built which supports the silvered shroud or trunk. Long festoons of flower clusters are suspended from the top with large cut out Autumn leaves in various colors at the base. This unit must be extremely colorful in assembling with reds, yellows and orange predominating.

A black patent leather drop of the oilcloth variety should be hung back in cyc formation.

### LIGHTING TREATMENT

Flood painted scrim with green and amber, highlighting the trio of singers with amber and rose spots from right and left off stage. Dim down foreground as background is brought up. Spot the pedestal and mound piece with amber, red and canary from the sides and overhead. Shaft in orange amber and green blue with a single magenta shaft from the sides to highlight the girls during the ballet number. Tone the folds of the black patent leather with green from right and red from left.



PLATE I.



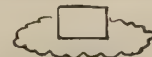
PLATE II



BALLET COSTUME DET.

Black PATENT LEATHER Cyc.

Pedestal and Mound



PAINTED SCRIM WITH DRAW BACKING  
CUT OUT DROP.

SCENIC  
GROUND  
PLOT.

HARRIMAN



# Production Tips, Kinks and Wrinkles

## Compiled by Colby Harriman for Your Scrap Book. Cut Out and Paste.

### PRESENTATION PUBLICITY SERVICE

The offices of Max Hart, Inc. have inaugurated a publicity service for presentation attractions booked by them which will systematize the present methods of artist exploitation and prove a boon to producers using the attractions.

The inauguration of a complete publicity department by the Max Hart Offices is a step forward in the right direction. It is a plan whereby the leading headline attractions suitable for the motion picture stages will receive a publicity and exploitation service second to none.

Mr. Hart has made a survey of the situation and is convinced that the motion picture theatre managers demand a genuine publicity service, one that is practical and of value to the attraction booked.

"We will issue a press book for every attraction that can see its possibilities" said Mr. Hart in a statement recently issued. "Most of our attractions are 'Big Time' stars and readily see that it will be to their advantage to avail themselves of our publicity department."

"The press books that several of our attractions have contracted for will include everything necessary for an advance and current campaign, with press notices, cuts, reproductions of photos, lobby display, suggestions for special exploitation and other valued material."

This will also have a tendency to eliminate mediocrity. If producers and managers have sufficient material at hand to play up attraction for which they are paying good money the box office gets the benefit.

### PROLOGUE TO "SPARROWS"

Joseph Plunkett's excellent prologue to Mary Pickford's production "Sparrows" introduces a specially written theme song by Jacques Grunberg of the Mark Strand Theatre staff, New York City.

The prologue introduces one character, Evelyn Price, soprano, dressed in a costume similar to that worn by Miss Pickford and sings the theme song in a special setting.

The design of the set is patterned after the squalid living quarters of "Mama Molly" and her brood, in the barren upper section of a dilapidated barn.

The curtains open on dark stage. The dim light of a lantern is seen at left, then the lights on the set are brought up revealing a triangular opening marking the outline of the attic effect of the gabled room. This opening is cut in the center of the drop giving the effect of being suspended in mid-air. Back of the opening is a high platform, about eight feet, with the framed gabled and boarded backing constructed to give a room. Various timbers are placed as beams in its construction and hay, straw, old bags, etc., are used to dress the scene. At right, an improvised hammock is hung made out of ropes and bags similar to that used in the picture. The character in the prologue stands beside the hammock and sings the theme song as she rocks the supposed baby to sleep.

The general tone of the lighting treatment is amber and is very effective in its placement. At the end of the number the lights dim down, and the lantern light is visible as the first titles of the picture are projected on the scrim which covers the entire opening.

The number is preceded by an orchestral interlude.

### "KASHMIRI SONG" SETTING

Major Bowes' charming presentation for the "Kashmiri Song" from "Indian Love Lyrics" by Amy Woodforde-Plinden is highly artistic and truly reflects the mood of the composition.

The set consists of a gold metalline curtain with a blocked pattern hung in a few draped folds in two. Two black plush drapes are hung right and left in one and are caught up midway with two large green cords with a huge tassel appended. The black plush curtains are given a large

### ULTIMATELY—

So start now.

Begin to keep a SCRAP BOOK. The material you will find published here each week will be of almost priceless value.

If you are producing, then surely save it. If you are not interested now the probabilities are you eventually will require some presentation or production material on your program.

So, start a scrap book now.—C. H.

sweeping drape with a different treatment for each drape. The metalline is flooded green. Two oriental lamps with red bulbs are suspended high at right. At left center is a low divan covered with various pieces of colored velvet. The singer, Colin O'More, tenor, wears a yellow East Indian Prince costume and is seated on the divan.

After the first movement of the song, the lights are dimmed on the foreground and the lights back of the metalline curtain are brought up revealing a pretty semi-silhouette scene, a moonlight stretch of water visible through palm trees. The background consists of a cut drop of slender palm trees with fern-like fronds. A blue sky drop is hung back and toned a deep blue with an amber water ripple projected at its base at right. For the finale of the song, the figure of an East Indian maiden appears. She is clad in a flowing shawl which covers the back of her head, draped around her waist and lower part of her back leaving the upper portion of her body nude. She slowly glides across stage in a bit of pantomime and rhythm as the singer comes down center and finishes his song.

It is very artistic and an excellent treatment for this song.

### MID-VICTORIAN COSTUMES

There is some confusion on what constitutes the proper costumes belonging to the period of Mid-Victorian which is contemporaneous with our Civil War period. Grimball and Wells concisely enlighten us.

The dress following the first Empire with Napoleon in the lead gradually developed the tight bodice or basque, as it was called, the skirts became wider and the waist line was lowered. Crinoline was in style from 1830 to the close of the sixties when the hoops were narrowed at the sides and gradually became bustles, which were worn at the back. The most beautiful dresses of the century were those worn during the period between 1845 and 1865. By that time the skirts had reached their greatest width and the waists had been drawn in just as narrow as was possible. The petticoats were made with whalebone, grapevine, or rattan hoop and many ruffles to hold the skirt out.

A very good way to make one of these petticoats is to make a very wide circular skirt. Into this sew three bands of feather boning or rattan (rattan is preferable as it has great elasticity and will support the weight of the skirt better); the first row should be placed over the hips, the second half way between the hips and the knees and the third below the knees. Over these sew three founces of tarlatan, which are deep enough to overlap and keep the hoops from showing. For dresses of lightweight materials, a very full tralatan petticoat with several fine ruffles is all that is needed.

Gloves were worn on every public occasion but were never removed in public. They were always white kid and short. Just above the gloves was worn a pair of gold bracelets often decorated with black enamel. These were always worn with the ball or party dress. Wreaths and flowers worn in the hair, and nosegays in metal holders were carried.

Materials for the Civil War period must simulate the light, crisp muslins, the taf-

fetas and grosgrain silks of the time. These materials are always decorated, sometimes with stripes and sometimes with flowers. The muslins often carried a colorful design of fruits or flowers, giving the effect of a handpainted design. The silks were woven into brilliant stripes or dainty flower designs, and sometimes shot with contrasting color. Rosettes of ribbon, and silk and tulle were used lavishly as decorations. Founces, piping and little frills were typical. Petticoats were a vital part of the lady's wardrobe. She sometimes wore four or five, each one carrying ten or twelve yards of material stiffened with featherbone and worn on top of the hoop. All this weight hung from the waist which was rigidly enclosed in heavy corsets. The silhouette of the dress was most important and should be carefully carried out in costume. The women were charming in poke bonnets of quilted silk or leghorn straw tied under the chin, trimmed in ribbons and flowers, or tiny roll-brim straw hats perched low on the forehead. It was a period of narrow shoulders and small hats.

The Mid-Victorian period brought in the beginning of the conventional dress for men, especially the evening clothes. The difference in social standing was marked more by the manner of wearing them and the care, although the brocaded waistcoat was a distinction.

Men wore beaver hats, stock ties, and frock coats of black or dark colored material. Trousers were usually light gray, buff or tan. Men's trousers were cut in what was known as the peg-top style, carrying great fullness around the waist, tapering to the foot where a strap went under the in-step to hold the trouser in place. Broadcloths, duveteen or flannel are the best materials from which to make men's clothes of this period. Stovepipe hats were also popular.

Turned down collars, cuffs showing below the coat sleeves, coat tails cut several inches above the knees, pince-nez worn around the neck with a black ribbon, colorful brocaded vests were the other touches of this period.

### WHITE LIST APPROVALS

Every day the mail brings in requests for our White List of Dealers of suitable stage equipment and materials. There must be a reason. Read some of the bits from letters at hand.

The following quoted sentences are taken from letters we have on file which represent the popularity of the White List.

"It is high time that such a list was available. Wish I had it a few months ago."

"The service is valuable and we know several instances of square dealing from some of the firms mentioned so you haven't gone wrong in making your selection."

"At first I thought it was an advertisement of some company, but I was pleased to find that it was a service without any strings attached to it."

"Kindly send me three more copies of the list without delay. Need them for other theatres."

These are just a few high spots but they show which way the road leads. There is need for a genuine service that can be depended upon. There are directories and lists galore but they are like the average and to the non-informed one name means as much as the other. Unfortunately, this is a situation which is not profitable to the exhibitor and the producer. Stage equipment and accompanying materials must have certain standards and if they meet the requirements of the majority of customers they are in demand. The stage is not a place for equipment experimentation especially when such installation is to form the basis of standard equipment. Use the uncertain things in an experimental way and added to the standard materials.

Have you received your copy of the White List? Why not send a two cent stamp or a stamped and addressed envelope today?



# Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Notice the Improvement in Arrangement!

## ARTCLASS PICTURES CORP.

Kind of Picture	Review	Feet
the Go (Buffalo Bill, Jr.).....Western	1925	4,825
ckless Courage (Buddy Roosevelt).....Thrill western	May 2.	4,851
icker 'N Lightning (Buffalo Bill, Jr.).....Thrill drama	June 6.	5,000
arin' Loose (Wally Wales).....Stunt western	June 13.	5,000

## ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
ep Smiling (Monty Banks).....Comedy	Aug. 1.	5,400
nnille of Barbary Coast (O. Moore-Busch).....Drama	Aug. 1.	5,308
ver Weaken (Harold Lloyd).....Reissued comedy	Aug. 1.	3,000
1. Skyrocket (Peggy H. Joyce).....Drama	Jan. 23.	7,350
nsel for the Defense (Compson).....Human Int. melo.	Feb. 13.	6,622
ch Hitter (Glenn Hunter).....College baseball dr.	Feb. 20.	6,250
ers' Island (Hampton-Kirkwood).....Romantic melodrama	Feb. 27.	4,624
irts and Fists (John Bowers).....Logging camp melo.	Mar. 6.	5,438
th Star (Strongheart).....Dog melodrama	Mar. 6.	4,715
idow of the Law (Bow).....Crook melo.	Mar. 20.	4,526
ite Mice (Jacqueline Logan).....Romantic melo.	Mar. 27.	5,412
adway Boob (G. Hunter).....Comedy drama	Apr. 3.	5,683
N-Cracker (Horton-Busch).....Farce Comedy	April 17.	5,786
To Can Play (Clara Bow).....Drama	Apr. 24.	5,486
2. Highbinder (W. T. Tilden).....Melodrama	May 8.	5,486
2. Big Show (Lowell).....Circus drama	May 15.	5,385
Cloning Cowboy (B. Cody).....Western	May 22.	4,639
1th Woman (Mary Alden).....Drama	May 29.	5,830
ivhide (Buffalo Bill, Jr.).....Mystery-western	June 5.	4,460
Ingerous Dub (Buddy Roosevelt).....Western	July 31.	4,472
isted Triggers (Wally Wales).....Action western	Aug. 7.	4,470
Snival Girl (Marion Mack).....Melodrama	Aug. 14.	4,962
Manza Buckaroo (Buffalo Bill, Jr.).....Western comedy-melo.	Aug. 21.	4,460
Eden Way (Mary Carr).....Crook melodrama	Aug. 28.	5,919
le of the Northwest (Sandow).....Dog-melodrama	Sept. 11.	3,965
ing Mail (Al Wilson).....Crook melodrama	Sept. 25.	4,500

## ASTOR DISTRIBUTING CORPORATION

Business of Love (Horton).....Comedy-drama	6,037
Shining Adventure (Marmont).....Drama	5,128
Wrongdoers (Barrymore).....Melodrama	6,424

## BANNER PRODUCTIONS

Man Without a Heart.....Novak-Harlan	Aug. 2—	6,001
ise Who Judge.....All star	Aug. 2.	5,701
Lighters Who Pay.....All star cast.	May 30.	5,800
Veckage (May Allison).....Drama	Sept. 5.	5,922

## C. C. BURR

Cockerjack (Hines).....Typical comedy	May 23.	6,701
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## CHADWICK PICTURES CORP.

Put and Powder (E. Hammerstein).....Stage life drama	Oct. 17.	7,000
See Pun'kins (Chas. Ray).....Rural comedy-drama	Dec. 26.	6,500

## About That Buck for Accuracy—

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

And, as you know, prints differ SOME in different places—BUT—just wise us up when they're REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

## Kind of Picture

1926			
Perfect Clown (Larry Semon) .....	Feature comedy .....	Jan. 2.	5,709
Prince of Broadway (G. Walsh) .....	Prize ring drama .....	Jan. 9.	5,800
Count of Luxembourg (G. Walsh) .....	Romantic drama .....	Feb. 27.	6,400
Transcontinental Limited (all star) .....	Railroad melodrama .....	Mar. 6.	6,400
Devil's Island (Frederick) .....	Mother-love drama .....	Aug. 28.	6,900
The Bells (L. Barrymore) .....	Drama .....		

## COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove).....Crook melodrama	July 31.	5,750
Belle of Broadway (Compson-Rawlinson).....Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason).....Comedy drama		5,500
Fight to the Finish (W. Fairbanks).....Comedy drama	Aug. 21.	4,603
Screen Snapshots.....Three issues	Aug. 28.	1,000

## Waldorf

Enemy of Men (Revier).....Drama	5,507
Price of Success (Lake-Glass).....Drama	5,567
Sealed Lips (Revier).....Drama	5,613
When Husbands Flirt (Revier).....Comedy drama	5,505
Fate of a Flirt (Revier).....Comedy drama	5,793

## Perfection

Fighting Youth (W. Fairbanks).....Melodrama	4,781
Speed Mad (W. Fairbanks).....Racing melodrama	4,441
New Champion (W. Fairbanks).....Boxing melodrama	4,498
Great Sensation (W. Fairbanks).....Melodrama	4,470
Fight to the Finish (W. Fairbanks).....Fight melodrama	4,514
Handsome Brute (W. Fairbanks).....Police drama	4,779

## CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....	2,000
International Twelve .....	
Novelty Twelve .....	1,006
Famous Paintings .....	2,000
Real Charleston .....	2,000
The Angelus .....	2,000
Wooden Shoes .....	

## EDUCATIONAL FILM CORP.

Yes, Yes Babbette (Vernon).....	Christie comedy	Dec. 19.	2,000
Felix the Cat at Rainbow's End.....	Cartoon	Dec. 26.	1,000
1926			
A Salty Sap (Dooley).....	Christie comedy	Jan. 2.	2,000
Live Cowards (St. John).....	Mermaid comedy	Jan. 2.	2,000
Hodge-Podge No. 40.....	Howe scenic	Jan. 9.	1,000
My Stars (Arthur).....	Tuxedo comedy	Jan. 23.	2,000
Felix the Cat Kept on Walking.....	Sullivan cartoon	Jan. 23.	1,000
Parisian Modes in Color.....	Special	Jan. 30.	1,000
Brotherly Love (Bowes).....	Comedy	Jan. 30.	1,000
For Sadie's Sake (Adams).....	Comedy	Feb. 6.	2,000
Be Careful, Dearie (Joe Moore).....	Cameo comedy	Feb. 6.	1,000
Felix the Cat Spots the Spook.....	Sullivan cartoon	Jan. 30.	1,000
Careful, Please.....	Hamilton comedy	Feb. 13.	2,000
Run Tin Can (Burns-Steadman).....	Christie comedy	Feb. 20.	2,000
Sea Scamps.....	Juvenile comedy	Feb. 20.	2,000
Page Me (Vernon).....	Comedy	Feb. 27.	2,000
Keep Trying (Bowes).....	Cameo comedy	Mar. 6.	1,000
Hold Your Hat (St. John).....	J. White prod.	Mar. 13.	2,000
Light Housekeeping (Conley).....	J. White prod.	Mar. 20.	2,000
Wireless Lizzie (Heirs).....	Christie comedy	Mar. 20.	2,000
Home Cured (Johnny Arthur).....	Comedy	Mar. 27.	2,000
Don't Stop (Bowes).....	Cameo comedy	Mar. 27.	1,000
Whoa Emma (Adams).....	Christie comedy	Mar. 27.	2,000
Felix Fans the Flames.....	Sullivan cartoon	Mar. 27.	1,000
Felix Laughs It Off.....	Sullivan cartoon	Mar. 27.	1,000
Quick Service (Bowes).....	Cameo comedy	Mar. 27.	1,000
Fool's Luck (Lupino Lane).....	Comedy	Apr. 3.	2,000
Dancing Daddy (Jack Duffy).....	Christie comedy	Apr. 10.	2,000
Congress of Celebrities.....	Hodge-Podge	Apr. 10.	1,000
Felix Weathers the Weather.....	Sullivan cartoon	Apr. 10.	1,000
Nobody's Business (Hamilton).....	Comedy	Apr. 24.	2,000
Tonight's the Night (Bowes).....	Cameo comedy	Apr. 24.	1,000
Lest We Forget.....	Free to exhibitors.	Apr. 24.	1,000
Felix the Cat Uses His Head.....	Sullivan cartoon	May 1.	1,000
Broken China (Vernon).....	Christie comedy	May 8.	2,000
Felix Misses the Cue.....	Sullivan cartoon	May 8.	1,000
The Vision.....	Technicolor drama	May 15.	2,000
Mr. Cinderella (Arthur).....	Tuxedo comedy	May 22.	2,000
Shore Shy (Dooley).....	Christie comedy	May 22.	2,000
Somebody's Wrong (Bowes).....	Cameo comedy	May 22.	1,000
Gimme Strength (Adams).....	Christie comedy	May 29.	2,000
Neptune's Domain.....	Hodge-Podge	June 5.	1,000
Going Crazy (Conley).....	Mermaid comedy	June 5.	2,000
Felix Braves the Briny.....	Sullivan cartoon	June 12.	1,000
His Private Life.....	Kind of Picture		
Tin Ghost (Conley).....	Lupino Lane comedy	June 12.	2,000
Hodge-Podge.....	Mermaid comedy	June 12.	2,000
Who's Boss? (G. Davis).....	Lyman Howe subject	June 19.	1,000
Papa's Pest (Steadman-Burns).....	Cameo comedy	June 19.	1,000
Bear Cats.....	Christie comedy	June 19.	2,000
	Juvenile comedy	June 26.	2,000



# How Do You Like Separation Idea?

	Kind of Picture	Review	Feet
Till We Eat Again (Vernon)	Christie comedy	June 26, 2,000	
Fresh Faces (Hiers)	Hiers' comedy	June 26, 2,000	
Nothing Matters (Hamilton)	Comedy	June 26, 2,000	
Creeps	Mermaid comedy	June 26, 2,000	
Felix in Tale of Two Kitties	Sullivan cartoon	June 26, 1,000	
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3, 1,000	
Hitchin' Up (Hiers)	Hiers comedy	July 3, 2,000	
Felix Scoots Through Scotland	Sullivan cartoon	July 3, 1,000	
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3, 1,000	
Hodge Podge	Lyman Howe mag.	July 10, 1,000	
Chase Yourself (Adams)	Comedy	July 10, 2,000	
Who's My Wife	Jack White prod.	July 10, 2,000	
Felix Rings the Ringer	Sullivan cartoon	July 17, 1,000	
School Daze	Sullivan cartoon	July 24, 1,000	
Hanging Fires (Bowes)	Comedy	July 24, 1,000	
Honest Injun (Arthur)	Comedy	July 24, 2,000	
Who Hit Me? (St. John)	Comedy	July 24, 2,000	
Mister Wife (Burns)	Christie comedy	July 31, 2,000	
Excess Baggage (Big Boy)	Juvenile comedy	July 31, 2,000	
Solid Gold	Jack White comedy	Aug. 7, 2,000	
Squirrel Food (Bowes)	Comedy	Aug. 7, 1,000	
Move Along	Lloyd Hamilton Com.	Aug. 7, 2,000	
Curiosities	Sideshow folk	Aug. 14, 1,000	
Daffy Dill (Burns)	Christie comedy	Aug. 14, 2,000	
Chips of the Old Block	Hodge-Podge	Aug. 14, 1,000	
Felix Misses His Swiss	Sullivan cartoon	Aug. 28, 1,000	
Dummy Love (Vernon)	Christie comedy	Aug. 28, 2,000	
Kiss Papa (Conley)	Mermaid comedy	Aug. 28, 2,000	
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28, 2,000	
Uppercuts (Duffy)	Christie comedy	Sept. 4, 2,000	
My Kid (Big Boy)	Juvenile comedy	Sept. 4, 2,000	
The Blue Boy	Romance prod.	Sept. 4, 2,000	
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11, 2,000	
Tolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11, 2,000	
Sons of the Surf	Bruce scenic	Sept. 11, 1,000	
The Radio Bug (Phil Dunham)	Comedy	Sept. 25, 1,000	
Missing Links	"Life" Cartoon	Sept. 25, 1,000	
Jelly Fish (Frank Pangborn)	Comedy	Sept. 25, 2,000	
Flaming Ice	"Life" Cartoon	Sept. 25, 1,000	

## EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh).....Drama

## FILM BOOKING OFFICES OF AMERICA

Short Subjects			1925
Peaceful Riot (Summerville)	Comedy	Dec. 26, 2,000	
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26, 2,000	
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26, 2,000	
Leopard's Spots	Bray unnatural history	Dec. 26, 1,000	
Features			1926
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2, 4,500	
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6, 6,591	
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13, 5,129	
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20, 6,500	
Traffic Cop (Flynn)	Policeman romance	Feb. 27, 5,193	
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17, 5,486	
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24, 5,146	
Fighting Boob (Bob Custer)	Western	May 1, 4,549	
Wild To Go (Tom Tyler)	Western	May 8, 4,576	
The Imposter (Brent)	Crook melodrama	May 15, 5,457	
Isle of Retribution (L. Rich-Frazier)	Melodrama	May 29, 6,200	
Broadway Gallant (R. Talmadge)	Melodrama	June 5, 5,510	
Hands Across the Border (Thomson)	Action western	June 12, 5,367	
Valley of Bravery (Custer)	War-western	June 19, 5,021	
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26, 5,486	
Jade Cup (Brent)	Crook melodrama	July 3, 3,656	
Dead Line (Bob Custer)	Western	July 10, 5,000	
Masquerade Bandit (Tom Tyler)	Western	July 10, 4,010	
Bigger Than Barnum's (star cast)	Melodrama	July 17, 5,391	
Two-Gun Man (Fred Thomson)	Western	July 24, 5,139	
Her Honor, the Governor (Frederick)	Melodrama	July 31, 6,712	
Better Man (R. Talmadge)	Stunt comedy	Aug. 7, 4,703	
Cowboy Cop (Tom Tyler)	Action western	Aug. 7, 4,383	
Flame of the Argentine (Brent)	Melodrama	Aug. 14, 5,004	
College Boob (Lefty Flynn)	Comedy drama	Aug. 21, 5,340	
One Minute To Play	Red Grange special	Aug. 28, 7,430	
Laddie (John Bowers)	Romantic drama	Sept. 4, 6,931	

Short Subjects			
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13, 2,000	
In the Air	Fat men comedy	Feb. 20, 2,000	
Mummy Love (Necly Edwards)	Comedy	Feb. 27, 2,000	
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10, 2,000	
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10, 2,000	
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10, 2,000	
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10, 2,000	
Ostrich's Plumes	Bray cartoon	May 15, 1,000	
Wild West	Bray cartoon	May 22, 1,000	
Pelican's Bill	Bray cartoon	May 29, 1,000	
Smouldering Tires	Fighting Hearts	June 5, 2,000	
Dinky Doodle's Bedtime Story	Bray cartoon	June 12, 1,000	
Dinky Doodle in Egypt	Bray Cartoon	June 19, 1,000	
Lightning Slider	Fighting Hearts	June 26, 2,000	
Three of a Kind	Standard comedy	June 26, 2,000	
Cat's Whiskers	Bray cartoon	June 26, 1,000	
Big Charade	Fighting Hearts	June 26, 2,000	
Dinky Doodle & Little Orphan	Bray cartoon	July 10, 1,000	
Black and Blue Eyes	Comedy	July 17, 2,000	
Up and Woogie	Fighting Hearts	July 24, 2,000	
When Sally's Irish Rose	Fighting Hearts	July 31, 1,000	
Magician	Bray Dinky-Doodle	July 31, 1,000	
Mule's Disposition	Bray Unnatural Hist.	Aug. 7, 2,000	
Wedding Daze (Alexander)	Comedy	Aug. 7, 2,000	
Vamping Babies (L. Sargent)	Comedy	Aug. 14, 2,000	
All's Swell That Ends Swell	Fighting Hearts	Aug. 14, 2,000	
Back Fire (Fat End)	Comedy	Aug. 21, 2,000	
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28, 2,000	
The Army	Bray cartoon	Sept. 11, 1,000	

## FIRST NATIONAL

	Kind of Picture	Review	Feet
Soul Fire (Barthelmess)	Emotional drama	May 16, 8,826	
The Talker (Nilsson-Stone)	Human Interest drama	May 23, 7,786	
Necessary Evil (Lyon-Dana)	Drama	May 23, 6,520	
Just a Woman (Windsor-Tearle)	Drama	June 6, 6,236	
Desert Flower (C. Moore)	Comedy drama	June 13, 6,881	
White Monkey (La Marr)	Society drama	June 13, 6,612	
Making of O'Malley (Sills)	Police romance	July 4, 7,151	
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18, 7,657	
Marriage Whirl (Corinne-Griffith)	Drama	July 25, 7,657	
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8, 7,571	
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15, 6,937	
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29, 9,355	
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5, 7,225	
Live Wire (Johnny Hines)	Comedy feature	Sep. 12, 7,000	
Dark Angel (Vilma Banky)	Drama	Sep. 19, 7,311	
Graustark (Norma Talmadge)	Romance	Sep. 26, 5,390	
Shore Leave (Barthelmess)	Sailor drama	Oct. 3, 6,885	
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10, 7,344	
Knockout (Milton Sills)	Prizefight drama	Oct. 10, 7,455	
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24, 6,911	
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31, 6,652	
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7, 6,988	
Beautiful City (Barthelmess)	Melodrama	Nov. 14, 6,642	
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14, 6,996	
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21, 6,888	
Unquarred Hour (Sills-Kenyon)	Emotional romance	Dec. 5, 6,661	
Memory Lane (Colleen Moore)	Typical of star	Dec. 12, 6,660	
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12, 6,660	
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19, 7,764	
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26, 7,900	

			1926
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2, 7,777	
Infatuation (C. Griffith)	Drama	Jan. 16, 6,529	
Just Suppose (Barthelmess)	Romance	Jan. 30, 6,777	
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30, 7,000	
Reckless Lady (Bennett-Moran)	Romance-sentiment	Feb. 6, 6,882	
Far Cry (Blanche Sweet)	Drama	Feb. 13, 7,333	
Irene (Colleen Moore)	Society drama	Mar. 6, 6,886	
Girl from Montmartre (LaMarr-Stone)	Romantic comedy	Mar. 13, 4,400	
Dancer of Paris (Tearle-Mackaill)	Drama	Mar. 20, 6,620	
Kiki (Norma Talmadge)	Romantic Drama	Mar. 27, 6,222	
Old Loves and New (Stone-Bedford)	Comedy Drama	April 17, 4,277	
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 1, 7,442	
Greater Glory (Tearle-Nilsson)	Epic drama	May 8, 6,629	
Wilderness Woman (Pringle)	Comedy	May 15, 9,771	
Ransom's Folly (Barthelmess)	Romantic drama	May 22, 7,533	
Brown Derby (Johnny Hines)	Comedy	May 29, 7,332	
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 5, 6,630	
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 12, 5,883	
Ella Cinders (Colleen Moore)	Comedy	June 26, 6,554	
Puppets (Sills)	Drama	July 3, 7,446	
Men of Steel (Sills)	Western	July 10, 6,333	
Great Deception (Lyons-Pringle)	Melodrama	July 24, 9,114	
Into Her Kingdom (C. Griffith)	Comedy drama	Aug. 21, 6,944	
Amateur Gentleman (Barthelmess)	War melodrama	Aug. 28, 5,883	
Subway Sadie (Dorothy Mackaill)	Romantic drama	Sept. 4, 6,644	
Paradise (Milton Sills)	Romantic drama	Sept. 11, 7,779	
	Comedy drama	Sept. 18, 6,721	
	South Seas melo.	Sept. 25, 7,009	

## FOX FILM CORP.

Features			1925
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5, 7,726	
Have (George O'Brien)	War drama	Sep. 12, 9,288	
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19, 4,820	
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26, 6,997	
Thank You (George O'Brien)	Comedy drama	Oct. 3, 6,590	
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10, 7,310	
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17, 6,006	
Durand of the Bad Lands (Jones)	Action western	Oct. 24, 5,884	
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31, 5,884	
Lazzybones (Buck Jones)	Human interest drama	Oct. 31, 7,779	
East Lynne (Rubens-Lowe)	Famous play	Nov. 1, 8,957	
When the Door Opened (star cast)	Curious Canadian	Nov. 8, 6,531	
Wages for Wives (Jacqueline Logan)	Golden stage hit	Nov. 15, 6,660	
Best Bad Man (Tom Mix)	Action western	Dec. 2, 4,889	
Desert's Price (Buck Jones)	Action western	Dec. 9, 5,700	

Short Subjects			
The Wrestler	Van Bibber	Aug. 29, 2,000	
Sky Jumper	Van Bibber	Aug. 29, 2,000	
My Own Carolina	Varieties	Aug. 29, 1,000	
The West Wind	Varieties	Aug. 29, 1,000	
Big Game Hunter	Van Bibber	Sep. 5, 2,000	
On the Go (Sid Smith)	Comedy	Sep. 12, 2,000	
With Pencil, Brush and Chisel	Varieties	Sep. 19, 1,000	
Cuba Steps Out	Varieties	Sep. 26, 1,000	
Love and Lions	Imperial comedy	Sep. 26, 2,000	
On the Go (Sid Smith)	Imperial comedy	Oct. 3, 2,000	
Cloudy Romance	Comedy	Oct. 10, 2,000	
The Sky Tribe	Magazine	Oct. 10, 1,000	
Toiling for Rest	Varieties	Oct. 10, 700	
Hearts Braker (Sid Smith)	Imperial comedy	Oct. 17, 2,000	
Transients in Arcadia	O. Henry story	Oct. 31, 2,000	
All Aboard	Helen & Warren	Oct. 31, 2,000	
Peacemakers	Helen & Warren	Nov. 7, 2,000	
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28, 2,000	
River Nile	Varieties	Nov. 28, 1,000	
His Own Lawyer	Helen & Warren	Dec. 5, 2,000	
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 5, 2,000	
Cupid a la Carte	O. Henry Series	Dec. 5, 2,000	
Parisian Knight	Van Bibber series	Dec. 5, 2,000	
Iron Trail Around the World	Variety	Dec. 5, 2,000	

Features			1926
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16, 6,620	
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23, 9,444	



# Short Subjects Apart From Features!

	Kind of Picture	Review	Feet
1st Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6.	6,038
Mike Senior (Tom Mix-Tony)	Spanish-western	Feb. 13.	4,902
Whoop & The Countess (Jones)	Action melodrama	Feb. 13.	5,345
Ad to Glory (McAvoy-Fenton)	Drama	Feb. 20.	5,600
Instanwood Flood (all-star)	Spectacular melo.	Mar. 13.	6,258
Die Merchant (Bellamy)	Drama	Mar. 20.	5,126
Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
Low Fingers (Olive Borden)	Oriental melodrama	April. 10.	5,994
Madge Bellamy	Drama	April 17.	7,850
eria (Rubens-Lowe)	Melodrama	April 24.	6,950
Lighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
sting for Cupid (O'Brien)	Romantic western	May 8.	4,835
amrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
ry to Wed (M. Moore-K. Perry)	Domestic drama	May 29.	5,912
Man Four-Square (Buck Jones)	Western	June 5.	4,744
Jack Paradise (Bellamy)	Thrill melodrama	June 12.	4,962
Trip to Chinatown (Foxe)	Farce-comedy	June 26.	5,594
Little Cyclone (Buck Jones)	Action-comedy	July 3.	4,825
re Pay-Less Work (Mary Brian)	Comedy-drama	July 10.	6,027
Leaves (O'Brien-Borden)	Comedy drama	July 17.	6,498
ily Upstairs (Valli-McDonald)	Comedy drama	July 31.	5,971
Light Kiss	Comedy drama	Aug. 7.	5,025
Man's Gold (Tom Mix)	Western	Aug. 14.	5,745
ree Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28.	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4.	7,168
ing Horseman (Buck Jones)	Action western	Sept. 11.	4,971
he Eagle (George O'Brien)	Drama	Sept. 25.	6,200

## Short Subjects

Whirlpool of Europe	Variety	Jan. 16.	750
Whiting Tailor	Imperial comedy	Jan. 15.	2,000
Virginia	Variety	Jan. 23.	1,000
Flamingo Affair	Imperial comedy	Jan. 30.	2,000
Bankrupt Honeymoon	Comedy	Feb. 6.	2,000
Cocor of the Day	Imperial Comedy	Feb. 13.	2,000
Expt Today	Variety	Feb. 20.	707
Erinshop Politics	Imperial comedy	Feb. 27.	2,000
iving Day	Helen and Warren	Mar. 6.	2,000
ave from Heaven	Varieties	Mar. 13.	1,000
oman of Letters	Helen and Warren	Mar. 20.	2,000
from the Cabbie's Seat	O. Henry comedy	April 10.	2,000
Up Lips in Holland (Marian)	Comedy	April 17.	2,000
Polar Baron	Imperial comedy	April 24.	2,000
Many Relations	Helen and Warren	May 15.	1,965
Gary Island	Varieties	May 22.	927
id America	Varieties	May 29.	960
Social Triangle	O. Henry series	June 5.	2,000
ht Cylinder Bull	Comedy	June 12.	2,000
gium Today	Varieties	June 19.	735
il Rahl Heidelberg	Van Bibber comedy	June 26.	2,000
ountains of the Law	Varieties	June 26.	895
and—A Nation Reborn	Varieties	June 26.	929
imming Instructor	Van Bibber	July 3.	2,000
ry the Giant	Kid and animals	July 3.	2,000
a Pipe (Georgie Harris)	Imperial comedy	July 3.	2,000
omplete Life	O. Henry comedy	July 3.	2,000
l. Society	Comedy	July 10.	2,000
illy Picnic	Comedy	July 10.	2,000
kpenny Lover	O. Henry series	July 24.	2,000
acing Around the World	Varieties	July 31.	743
llo Lafayette (Shields)	Imperial comedy	Aug. 7.	2,000
iting on Dog	Varieties	Aug. 7.	749
umber Jacks	Varieties	Aug. 14.	750
lephchaser (Conley)	Farce comedy	Sept. 11.	2,000
na-Stop Bride (Gene Cameron)	Comedy	Sept. 25.	2,000

## GOTHAM PRODUCTIONS

Ice Patrol (Kirkwood).....	Melodrama.....	6,100
le Girl in a Big City.....	Noted play.....	6,046
Master's Voice (Thunder, dog).....	Melodrama.....	5,975
Time Wife (Alice Calhoun).....	Domestic drama.....	5,950
ow on the Wall (Hale-Percey).....	Drama.....	6,010
of the Bravest (Ralph Lewis).....	Fire Dept. drama.....	5,750
antom of the Forest (Thunder-dog).....	Drama.....	5,500
ed limit (McKee-Shannon).....	Romantic com.....	5,860
ing Blood.....	Racing Drama.....	6,000
arts and Spangles.....	Circus Romance.....	5,900
n of the Claw (Thunder, dog).....	Dog picture.....	6,000
den Web (Rich-Gordon).....	Melodrama.....	Sept. 11.....
		6,000

## METRO-GOLDWYN-MAYER

		1925	
la and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18.	5,307
oud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25.	5,770
irie Wife (Rawlinson-Devore)	Domestic dr.	May 16.	6,487
nder the Great (Marion Davies)	Human interest	May 16.	6,844
orting Venus (Sweet)	Romantic drama	May 23.	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18.	6,464
itty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25.	5,828
ve of Fashion (Norma Shearer)	Drama	Aug. 1.	5,906
ver the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8.	8,143
holy Three (Lon Chaney)	Drama	Aug. 15.	6,948
ry-Up (Starke-Nagel)	Mountain tragedy	Aug. 22.	5,819
rry Widow (Murray-Gilbert)	Romantic drama	Sept. 12.	10,627
tratic (Pringle-Tearle)	Fake spiritualism	Sept. 12.	6,147
e Circle (E. Boardman)	Drawing room comedy	Feb. 2.	5,511
eat Divide (all star)	Drama	Mar. 14.	5,908
g Man (Coogan)	Comedy-dr.	Oct. 11.	5,750
auty Prize (Dana)	Comedy-dr.	Oct. 11.	5,750
wer of Lies (Chaney-Shearer)	Drama of pathos	Oct. 17.	6,300
change of Wives (Boardman)	Married life com.	Oct. 17.	6,300
Shipman (Ramon Novarro)	Naval com. drama	Oct. 31.	7,498
West (Buster Keaton)	Burlesque western	Nov. 7.	6,256
hts of Old Broadway (Davies)	Old N. Y. drama	Nov. 14.	6,437
ht Lights (Chas. Ray)	Typical feature	Nov. 21.	5,915
ly Thing (Boardman-Nagel)	Type com-drama	Nov. 28.	6,260
oked Bride (Mae Murray)	Glyn love drama	Dec. 5.	5,824
ly, Irene and Mary (Star cast)	Paris underworld	Dec. 12.	5,690
ne, the Comedian (Busch-Cody)	Musical comedy hit	Dec. 19.	5,564
	Unique drama	Dec. 26.	4,757

		1926	
His Secretary (Shearer)	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16.	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16.	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23.	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb. 27.	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13.	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27.	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1.	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22.	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3.	6,167
Road to Mandalay (Chaney)	Melodrama	July 10.	6,551
Waltz Dream	Romantic comedy	Aug. 7.	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21.	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4.	6,970

## PARAMOUNT

		1925	
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Drama	July 11.	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18.	5,935
Night Life of New York (All-star)	Comedy-drama	July 25.	6,908
Marry Me (Vidor)	Small town idyl	July 25.	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1.	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8.	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8.	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15.	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22.	7,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star)	Prodigal son epic	Sept. 5.	8,173
Man Who Found Himself (Meighan)	Crook drama	Sept. 5.	7,298
Coast of Folly (Swanson)	Society drama	Sept. 12.	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sept. 12.	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sept. 19.	6,546
Pony Express (Cruze production)	Epic of west	Sept. 26.	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10.	6,925
a Regular Fellow (R. Griffith)	Typical comedy	Oct. 17.	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24.	10,063
Flower of the Night (Negri)	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31.	6,570
Best People (Star cast)	Society comedy	Nov. 7.	5,700
King on Main Street (Menjou)	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21.	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28.	6,691
Fish Luck (Meighan)	Melodrama	Dec. 5.	7,008
Cobra (Valentino)	Drama	Dec. 19.	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26.	6,354

		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt)	Western	Jan. 9.	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 23.	10,253
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 30.	6,981
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30.	5,883
For Heaven's Sake (Golt-Torrence)	Burlesque on war	Feb. 6.	7,931
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 13.	5,997
Song and Dance Man (all-star)	Comedy-drama	Feb. 20.	5,555
Behind the Front (Beery-Hatton)	War farce-com	Feb. 27.	6,314
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27.	6,133
Moana	South Sea study	Mar. 6.	6,565
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 13.	7,169
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 20.	6,800
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 27.	6,900
Nell Gwyn (Dorothy Gish)	Farce-comedy	Mar. 27.	6,467
Miss Brewster's Millions (Daniels)	Comedy-drama	Apr. 3.	7,445
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3.	6,132
Untamed Lady (Gloria Swanson)	Society drama	Apr. 10.	5,820
Crown of Lies (Pola Negri)	Romantic drama	Apr. 17.	6,050
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 24.	7,363
For Heaven's Sake (Harold Lloyd)	Typical comedy	Apr. 24.	6,805
Blind Goddess (Golt-Torrence)	Mystery Drama	Apr. 24.	6,805
That's My Baby (Douglas MacLean)	Farce comedy	May 1.	6,025
A Social Celebrity (Menjou)	Melodrama	May 8.	6,218
The Runaway (Clara Bow)	Drama	May 22.	6,882
Fascinating Youth (Juniors)	Drama	May 29.	8,514
Aloma of the South Seas (Gilda Gray)	Farce-comedy	June 5.	5,109
Wet Paint (Raymond Griffith)	Drama	June 12.	6,055
Rainmaker (Collier, Jr.)	Travesty-farce	June 19.	5,577
Say It Again (Dix)	Thrill melodrama	June 26.	5,462
Volcano (Daniels)	Society comedy	June 26.	5,503
Good and Naughty (Pola Negri)	Farce-comedy	July 3.	6,918
Palm Beach Girl (Bebe Daniels)	Drama	July 10.	5,283
Variety (Emil Jennings)	Western	July 17.	6,043
Born to the West (Jack Holt)	Farce comedy	July 24.	6,889
It's the Old Army Game (W. C. Fields)	Drama	Aug. 7.	6,077
Mantran (Torrence-Bow)	Drama	Aug. 7.	6,064
You Never Know Women (Vidor)	Melodrama	Aug. 28.	6,700
Padlocked (Lois Moran)	Drama	Sept. 4.	10,600
Beau Geste (Ronald Colman)	Character comedy	Sept. 11.	6,196
The Show-Off (Ford Sterling)	Modernized Sardou play	Sept. 25.	6,950
Diplomacy (Sweet-Hamilton)			

## PATHE

		1925	
Laughing Ladies (star cast)	Comedy	Nov. 21.	2,008
A Day's Outing	Terry cartoon	Nov. 21.	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28.	1,000
Walloping Wonders	Spotlight	Nov. 28.	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5.	10 ep.
Bonehead Age	Terry cartoon	Nov. 28.	1,000
One Wild Ride	Our Gang Comedy	Dec. 5.	2,000
Hold Everything	Comedy	Dec. 5.	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5.	2,000



# Users Help Make This Chart More Useful

	Kind of Picture	Review	Feet		Kind of Picture	Review	Feet
Window Dummy (Graves)	Sennett comedy	Dec. 12.	2,000	Along Came Auntie (Tryon)	Hal Roach comedy	July 31.	2,000
From Rags to Riches	Sennett travesty	Dec. 12.	2,000	Merry Widow (E. Clayton)	Hal Roach comedy	July 31.	2,000
Haunted House	Terry cartoon	Dec. 12.	2,000	Venus of Venice	Terry cartoon	Aug. 7.	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12.	2,000	Alice Be Good (Day)	Comedy	Aug. 7.	2,000
English Channel Swim	Terry cartoon	Dec. 19.	1,000	When a Man's a Prince (Turpin)	Comedy	Aug. 14.	2,000
To!able Romeo	Hal Roach Comedy	Dec. 19.	1,000	Last Ha-Ha	Terry cartoon	Aug. 14.	1,000
Hotsty Totsy	Sennett comedy	Dec. 26.	2,000	Hubby's Quiet Little Game	Sennett comedy	Aug. 14.	2,000
Wild Cats of Paris	Comedy	Dec. 26.	2,000	Ball and Bat	Sportlight	Aug. 14.	1,000
		1926		Crazy Like a Fox (Chase)	Comedy	Aug. 21.	2,000
Gosh Darn Mortgage	Sennett comedy	Jan. 2.	2,000	Shivering Spooks	Our Gang Comedy	Aug. 21.	2,000
Good Cheer	Our Gang	Jan. 9.	2,000	Dough Boys	Terry cartoon	Aug. 21.	1,000
Wide Open Spaces	Sennett Comedy	Jan. 9.	2,000	A Knight Out	Terry cartoon	Aug. 28.	1,000
Between Meals	Roach comedy	Jan. 9.	2,000	Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28.	2,000
All Astride	Sportlight	Jan. 9.	1,000	Scrambled Eggs	Terry cartoon	Sept. 4.	1,000
Gold Push	Terry cartoon	Jan. 9.	1,000	Fighting Marine (Gene Tunney)	Serial	Sept. 4.	1,000
Three Blind Mice	Terry cartoon	Jan. 9.	1,000	A Buggy Ride	Terry cartoon	Sept. 11.	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23.	5,303	Fourth Alarm	Our Gang comedy	Sept. 11.	2,000
What's the World Coming To?	C. Cook comedy	Jan. 16.	2,000	Abraham the Patriarch	Pilgrimage series	Sept. 11.	1,000
Hot Cakes for Two (Day)	Comedy	Jan. 16.	2,000	Watered Stock	Terry cartoon	Sept. 25.	1,000
Lighter Than Air	Terry cartoon	Jan. 16.	1,000	Bull's Eye	Sportlight	Sept. 25.	1,000
New Melody Series	Song series (13)	Jan. 23.	1,000	Charleston Queen	Terry cartoon	Sept. 25.	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23.	2,000	Bromo and Juliet (Chase)	Comedy	Sept. 25.	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000	Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sept. 25.	2,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000				
Little Brown Jug	Terry cartoon	Jan. 30.	1,000	Features			
Long Pants (Tryon)	Comedy	Jan. 30.	2,000	The High Hand (Leo Maloney)	Western	Sept. 11.	5,000
A June Bride	Terry cartoon	Jan. 30.	1,000				
The Uprising Generation	Sportlight	Jan. 30.	1,000				
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000				
Funnymooners (Graves)	Comedy	Feb. 6.	2,000				
Strenuous Life	Sportlight	Feb. 6.	1,000				
Windjammers	Terry cartoon	Feb. 6.	1,000				
Your Husband's Past	Comedy	Feb. 6.	2,000				
Casey of the Coast Guard	Action serial	Feb. 13.	10ep.				
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000				
Wicked City	Terry cartoon	Feb. 20.	1,000				
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27.	4,320				
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000				
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000				
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000				
Mail Coach	Terry cartoon	Mar. 6.	1,000				
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13.	2,000				
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000				
Spanish Love	Hal Roach comedy	Mar. 13.	1,000				
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000				
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13.	2,000				
Leaps and Bounds	Sportlight	Mar. 20.	1,000				
Only Son (Parrott)	Hal Roach com.	Mar. 20.	1,000				
Bar-C Mystery (all star)	Feature version	Mar. 27.	4,750				
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000				
Monkey Business	Our Gang comedy	Mar. 27.	2,000				
Up in the Air	Terry cartoon	Mar. 27.	1,000				
Fire Fighter	Terry cartoon	Mar. 27.	1,000				
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	2,000				
Dixie Doodle	Sportlight	Mar. 27.	1,000				
Seventh Bandit (Carey)	Western	Apr. 3.	5,353				
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000				
Fly Time	Terry cartoon	Apr. 3.	1,000				
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3.	2,000				
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	2,000				
Happy Hunting Grounds	Sportlight	Apr. 10.	1,000				
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000				
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000				
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000				
Bar-C Mystery (Dorothy Phillips)	Western Serial	April 17.					
Hearts and Showers	Terry cartoon	Apr. 24.	1,000				
The Inside Dope	Sportlight	Apr. 24.	1,000				
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24.	2,000				
A Big-Hearted Fish	Terry cartoon	Apr. 24.	1,000				
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7.	2,000				
Baby Clothes	Our Gang	May 1.	2,000				
Farm Hand	Terry cartoon	May 1.	1,000				
Rough and Ready Romeo	Terry cartoon	May 1.	1,000				
Scared Stiff (Cook)	Hal Roach comedy	May 1.	2,000				
Fight Night (star cast)	Sennett comedy	May 8.	2,000				
Mum's the Word (Chase)	Hal Roach comedy	May 8.	2,000				
Ghost of Folly (Alice Day)	Sennett comedy	May 8.	2,000				
Nervous Moments	Sportlight	May 15.	1,000				
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15.	2,000				
Don Key (star cast)	Hal Roach comedy	May 22.	2,000				
An Alpine Flapper	Terry cartoon	May 22.	1,000				
Say It With Babies (Tryon)	Hal Roach comedy	May 22.	2,000				
Liquid Dynamite	Terry cartoon	May 22.	1,000				
Uncle Tom's Uncle	Our Gang comedy	May 29.	2,000				
Bumper Crop	Terry cartoon	May 29.	1,000				
Planting Season	Sportlight	May 29.	1,000				
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5.	2,000				
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5.	2,000				
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12.	2,000				
Golf Bug (Parrott)	Comedy	June 12.	1,000				
He Forgot to Remember (Cook)	Hal Roach comedy	June 12.	2,000				
Songs of Central Europe	Song series	June 12.	1,000				
R. P. M.	Sportlight	June 12.	1,000				
Long Fliv the King (Chase)	Hal Roach comedy	June 19.	2,000				
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19.	1,000				
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26.					
Never too Old (Gillingwater)	Hal Roach comedy	June 26.	2,000				
Big Retreat	Terry Cartoon	June 26.	1,000				
Jacks-of-One-Trade	Sportlight	June 26.	1,000				
Cow's Kimono (Tryon)	Hal Roach comedy	June 26.	2,000				
Thundering Fleas	Our Gang	July 3.	2,000				
Glory or Dollars	Sportlight	July 3.	1,000				
Songs of Spain (Peggy Shaw)	Melody series	July 3.	1,000				
Land Boom	Terry cartoon	July 3.	1,000				
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10.	2,000				
A Plumber's Life	Terry cartoon	July 10.	1,000				
Keeping in Trim	Sportlight	July 10.	1,000				
Mighty Like a Moose (Chase)	Comedy	July 17.	2,000				
Pirates Bold	Terry cartoon	July 17.	1,000				
Jungle Sports	Terry cartoon	July 17.	1,000				
Chop Suey and Noodles	Terry cartoon	July 24.	1,000				
Her Ben	Terry cartoon	July 24.	1,000				
Smith's Baby	Sennett comedy	July 24.	2,000				
Songs of Italy	Song series	July 24.	1,000				

	Kind of Picture	Review	Feet
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14.	6,14
Go Straight (Star cast)	Drama	May 9.	6,10
Faint Perfume (Seena Owen)	Romance drama	June 7.	6,22
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,00
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,32
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,97
Plastic Age (Bow-Keith)	College story	Oct. 10.	6,48
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,48
Low Tyler's Wives (Frank Mayo)	Drama	July 10.	7,75
Romance of a Million Dollars	Melodrama	Aug. 7.	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25.	5,900

PRODUCERS DISTRIBUTING CORP.			1925
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,966
Beyond the Border (Carey)	Western		4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16.	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13.	4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20.	4,941
Stop Flirting (all star)	Light comedy	June 27.	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4.	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,917
Texas Trail (Carey)	Typical western	July 18.	4,720
Private Affairs (Hulette)	Character drama	Aug. 1.	6,112
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12.	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12.	6,574
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19.	5,007
Off the Highway (W. V. Mong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.	6,166
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980

	Kind of Picture	Review	Feet
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2.	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.	5,903
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRoque)	Underworld melodrama	May 1.	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8.	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15.	6,995
Prince of Prides (Geo. Sidney)	Comedy drama	May 8.	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22.	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29.	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5.	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12.	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19.	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26.	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26.	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3.	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3.	5,908
Sun Wolf (Ralph Ince)	Jack London story	July 10.	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17.	5,994
Speeding Venus (Priscilla Dean)	Melodrama	July 24.	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31.	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11.	6,858

RAYART			1925
Snob Buster (Reed Howes)	Action melodr.	Aug. 22.	4,974
Cyclone Cavalier (Reed Howes)	Action-romance	Sept. 26.	4,924
Midnight Limited (star cast)	Railroad melodrama	Dec. 27.	5,235

	Kind of Picture	Review	Feet
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21.	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4.	5,303

RED SEAL			1926
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20.	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27.	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6.	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20.	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20.	1,000
Marvels of Motion	Magazine	Apr. 3.	600
Song Cartune	Fleischer novelty	Apr. 3.	300
Reelview (Scenes in Turkey)	Magazine	Apr. 10.	850
Hair Cartoon	Marcus cartoon	Apr. 10.	500



# We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon	Marcus cartoon	May 1.	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1.	750
Song Car-tune	"Trap, Boys are March'g"	May 8.	550
Sweet Adelaide	Song Car-tune	June 5.	550
Hair Cartoon (Issue 8)	Marcus novelty	June 12.	850
When Do We Eat?	Novelty	July 10.	1,000
Old Black Joe	Song Car-tune	July 17.	500
Hair Cartoon	Marcus cartoon	July 17.	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17.	1,000
Hair Cartoons	Marcus cartoon	July 31.	1,000
Reelview (Issue E)	Pictorial	July 31.	1,000
Searchlight (Issue H)	Pictorial	Aug. 7.	1,000
Song Car-tune	Song series	Aug. 7.	1,000
Marvels of Motion	Issue L	Sept. 4.	800
Morning Judge	Carrie of the Chorus	Sept. 4.	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.	1,000
Film Reporter	Series	Sept. 11.	1,000
Churchyards of Old America	Humor	Sep. 25.	1,000

## SAVA FILMS, INC.

Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

## SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug. 15.	1,000
Remember	Pastoral	Aug. 15.	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17.	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31.	1,000

## SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial		
Here He Comes (E. Douglas)	Comedy drama		5,000
Trapped (Elinor Fair)	Drama		5,000
Who's Your Husband? (Morante)	Comedy		2,000
Bedtime Stories Series	Animal Novelty		2,000
Eyes of the Desert (Richmond)	Western		5,000
Just Travelin' (Bob Burns)	Western		5,000

## STERLING PICTURES CORP.

Love Gamble (Lillian Rich)	Melodrama	July 24.	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11.	4,891
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800
Men of the Night (Rawlinson)	Melodrama	July 24.	5,723

## TIFFANY PRODUCTIONS, INC.

		Release Date
That Model From Paris	Society comedy drama	Aug. 15
Lost At Sea	Romantic comedy drama	Sept. 1
Wings of Fashion	Sophisticated comedy drama	Sept. 15
College Days	College comedy drama	Oct. 1
The First Night	Farce comedy	Oct. 15
Widow's Wife	Society drama	Nov. 1
Redheads Preferred	Whimsical comedy drama	Nov. 15
On Cargo	Drama of the High Seas	Dec. 1
One Hour of Love	Emotional drama	Dec. 15
The Enchanted Island	Romantic drama	Jan. 1
Flaming Timber	Woodland drama	Jan. 15
Squads Right	War farce comedy	Feb. 1
The Steeplechase	Racing society drama	Feb. 15
The Tiger	Modern drama	Mar. 1
The Song of Steel	Society-business drama	Mar. 15
Busband Hunters	Domestic comedy drama	Apr. 1
Snowbound	Comedy drama of the North	Apr. 15
Wild Geese (Special)	Human drama	May 1
The Squared Ring	Society comedy drama	May 15
The Broken Gate	Emotional drama	Jun. 1

## UNITED ARTISTS

ally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29.	8,533
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29.	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31.	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157
Bumblebees (W. S. Hart)	Land rush drama	Jan. 2.	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7.	6,685

## UNIVERSAL

Features		1926
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10.
Flaming Frontier (Gibson)	Epic drama	Apr. 17.
The Escape (Morrison)	Western-action	Apr. 24.
My Old Dutch (McAvoy-O'Malley)	Drama	May 1.
Lightning Sun (LaPlante-Dowling)	Russian melodrama	May 2.
Looking for Trouble (Hoxie)	Western	May 8.
Outside the Law (Chaney-Dean)	Crook melodrama	May 15.
Rolling Home (Denny)	Farce comedy	May 22.
Phantom Bullet (Hoot Gibson)	Western	May 28.
Mustler's Ranch (Acord)	Western	June 5.
Love Thief (Norman Kerry)	Romantic drama	June 12.
Chasing Trouble (Morrison)	Action western	June 19.
Uncovering the Truth (Morrison)	Action western	June 26.
Marriage Clause (Lois Weber)	Drama	July 3.
Under Western Skies (Norman Kerry)	Western	July 10.
He Terror (Art Acord)	Western	July 10.
Man in the Saddle (Gibson)	Western	July 17.
Other Faces (Horton-LaPlante)	Farce comedy	July 24.
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14.
Wild Horse Stampede (Hoxie)	Western	Aug. 31.
Unaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28.
For Big Night (Laura LaPlante)	Farce comedy	Sept. 4.
Id Soak (Jean Hersholt)	Comedy drama	Sept. 11.
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25.

Short Subjects	Kind of Picture	Review.	Feet
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3.	1,600
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3.	2,000
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10.	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10.	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10.	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10.	1,000
Radio Detective (Jack Daugherty)	Serial	Apr. 17.	
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17.	1,000
Help Wanted (Puffy)	Comedy	Apr. 24.	1,000
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24.	2,000
In Quarantine (Snookums)	Newlyweds	June 5.	2,000
Snookums' Buggy Ride	Newlyweds	June 5.	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12.	2,000
Movie Madness (Edna Marian)	Comedy	June 12.	2,000
A Haunted Heiress (Marian)	Comedy	June 12.	2,000
Let George Do It	A series	June 19.	
Why, George!	Let George Do It	June 19.	2,000
George's in Love	Let George Do It	June 19.	2,000
George the Winner	Let George Do It	June 19.	2,000
Buster's Narrow Escape	Buster Brown series	June 26.	1,000
Wise or Unwise (Puffy)	Comedy	June 26.	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26.	1,000
Let Loose	Mustang comedy	June 26.	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26.	1,000
Tin Bronc (Cobb)	Western	June 26.	2,000
Four-Square Steve (Cobb)	Western	June 26.	2,000
Buster Watch Tige	Buster Brown	June 26.	2,000
Frame Up (Hume)	Western	June 26.	2,000
Love Deputy (E. Cobb)	Short western	July 3.	2,000
Trapped (Fred Humes)	Short western	July 3.	2,000
There She Goes (Wanda Wiley)	Comedy	July 10.	2,000
Buster's Girl Friend	Buster Brown series	July 10.	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10.	1,000
Buster's Heartbeats	Buster Brown	July 17.	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17.	2,000
Love's Labor Lost (Edwards)	Comedy	July 17.	1,000
Do or Bust (Edwards)	Comedy	July 17.	1,000
Motor Trouble (Chas. King)	Comedy	July 17.	2,000
Mixed Doubles (Puffy)	Comedy	July 17.	1,000
Fire Barrier	Short western	July 24.	2,000
Village Cut-Up (Lake)	Comedy	July 24.	1,000
Under Desert Skies	Short western	July 24.	2,000
Thirteenth Man (Puffy)	Comedy	July 24.	1,000
Op'ry House Tonight (Lake)	Comedy	July 31.	1,000
Little Open Faces (Puffy)	Comedy	July 31.	1,000
Who's Next? (Edwards)	Comedy	July 31.	2,000
Thrilling Romance (Wiley)	Comedy	July 31.	2,000
Little Warrior (Sedgwick)	Short western	July 31.	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7.	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7.	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14.	2,000
When East Meets West	Mustang comedy	Aug. 14.	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14.	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14.	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21.	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21.	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21.	2,000
Don't Shoot (Mower)	Short western	Aug. 21.	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28.	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28.	2,000
And George Did (Saylor)	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgwick)	Short western	Sept. 4.	2,000
Buster Helps Dad	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4.	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11.	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11.	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11.	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sept. 25.	1,000
Which is Which? (Chas. King)	Excuse Maker	Sept. 25.	2,000

## VITAGRAPH

Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8.	7,832
Love Hour (H. Gordon Fazenda)	Melodrama	Sept. 12.	7,036

## WARNER BROS.

Features		1925
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15.
Limited Mail (Monte Blue)	Railroad melodrama	Aug. 15.
Wife Who Wasn't Wanted (Rich)	Romantic drama	Aug. 15.
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sept. 26.
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.
Bride of the Storm (D. Costello)	Melodrama	Apr. 10.
Night Cry (Rin-Tin-Tin)	Dog melodrama	Apr. 24.
Other Women's Husbands (Blue)	Comedy drama	May 8.
Hell Bent For Heaven (Miller)	Mystery drama	May 15.
Little Irish Girl (D. Costello)	Crook drama	May 22.
Why Girls Go Back Home (Miller)	Comedy drama	May 29.
Silken Shackles (Irene Rich)	Drama	May 29.
Social Highwayman (Devore-Love)	Farce-comedy	June 5.
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.
Don Juan (John Barrymore)	Romantic drama	Aug. 21.



# Your Equipment

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Edited by A. Van Buren Powell

## Will Hays to Be Chief Speaker At Coming S. M. P. E. Dinner

Constructive Papers Feature of Fall Gathering to  
Convene at Briarcliff Manor, N. Y., Oct. 4  
For Four Day Session

**J.** C. KROESEN, chairman of the Committee of Arrangements of the Society of Motion Picture Engineers announces that Will Hays will be the chief speaker at the dinner given by the society at Briarcliff Lodge, Briarcliff Manor, N. Y., on Monday evening, October 4. This will be the opening event of the four-day session of the society at Briarcliff Lodge, October 4-7.

Wednesday night, October 6, the society will hold its banquet and one of the features of this occasion will be a talk by Lee DeForest on the recent development in Phonofilms. Arrangements have not been completed for the evening sessions of this meeting, but a very elaborate program has been planned and a very large attendance is anticipated at the convention of the S. M. P. E.

### Announces Papers To Be Featured

J. I. Crabtree, chairman of the Papers Committee, announces a full list of papers to be read at the day and night sessions, and a list of the speakers is given herewith. Free discussion of the papers will be encouraged and this is one of the most valuable features of the meetings of the S. M. P. E. The papers are of a very practical nature and touch every department of the motion picture industry.

As in other fields, progress and valuable contacts are the result of such conventions as the meeting of the S. M. P. E. and these are of importance to everyone connected with the making and showing of motion pictures.

The society welcomes new members and guests at the convention and those desiring information about the S. M. P. E. can secure same by writing to J. C. Kroesen or J. A. Summers, secretary, S. M. P. E., Edison Lamp Works, Harrison, N. J.

Those who will read papers are:

"Making Duplicate Negatives," J. G. Capstaff and M. W. Seymour, Eastman Kodak Co.

"The Mercury Vapor Lamp," Frank Bedford, General Electric Co.

"A Portable Time Lapse Apparatus," E. S. Rinaldy.

"Coloring Motion Picture Films by Imbibition," Wm. V. D. Kelley.

"Recent Progress in the Motion Picture Industry," C. E. Egeler, National Lamp Works.

"The Effect of Motion Pictures on the Eye," Guy Henry, director of the Eyesight

Conservation Council of America.

"Stereoptic Motion Pictures," E. J. Wall  
"An Exhibitor's Problems in 1926," E. T. Clarke, manager of the Eastman Theatre, Rochester, N. Y.

"Light Sources in Motion Picture Work," P. R. Bassett, Sperry Gyroscope Company.

"Some Considerations in Spotlighting," J. H. Kurlander, Brunkert Light Projection Co., Detroit.

"Projector Carbon Arcs, How to Obtain the Best Results From Them," W. C. Kinzman and E. R. Geib, National Carbon Co.

"Photomicrography With a Motion Picture Camera," G. E. Stone, Carmel, Calif.

"Why Slide Film?" Rowland Rogers

"The Properties and Applications of Panchromatic Motion Picture Film," J. I. Crabtree, Eastman Kodak Co.

"The Telephoto Lens in Wild Bird and Animal Photography," Norman McClintock, photo-naturalist, University of Pittsburgh.

"A Daylight Optical Printer," O. B. Depue, Chicago, Ill.

"Reflection Characteristics of Motion Picture Screens," L. A. Jones and C. Tuttle, Eastman Kodak Co.

"The Little Theatre Movement in the Cinema," Symon Gould, director, Film Arts Guild, New York.

"Who Should Preserve Historical Films," E. W. Perkins, director, Motion Picture Division, United States Department of Agriculture.

"The Printing of Motion Picture Film," Roscoe Hubbard, manager, Consolidated Film Laboratories, New York, N. Y.

### Evening Talks With

### Motion Picture Demonstrations:

"Wild Bird and Animal Habits in Motion



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Pictures," Norman McClintock, photo-naturalist, University of Pittsburgh.

"Colored Motion Photomicrographs Showing the Formation of Crystals of Organic Compounds Under the Polarization Microscope," L. A. Jones and C. Tuttle, Eastman Kodak Co.

"The Business of International News by Motion Pictures," Emmanuel Cohen, editor-in-chief, Pathe News.

"Recent Developments in the Phonofilm," Lee DeForest.

## 35 Equipment Houses Tie Up As Natl. Theatre Supply Co.

**I**N a consolidation involving 35 equipment and supply houses, National Theatre Supply Company, a \$5,000,000 corporation, has been formed, with H. A. R. Dutton as president.

Other officers directing the new corporation are, H. Stanley McLeod, treasurer; C. D. Struble, secretary, and the following vice-presidents, G. A. Lincoln, W. H. Green, George DeKrulff, L. G. Dolliver, Oscar Oldknow and Joseph Hornstein.

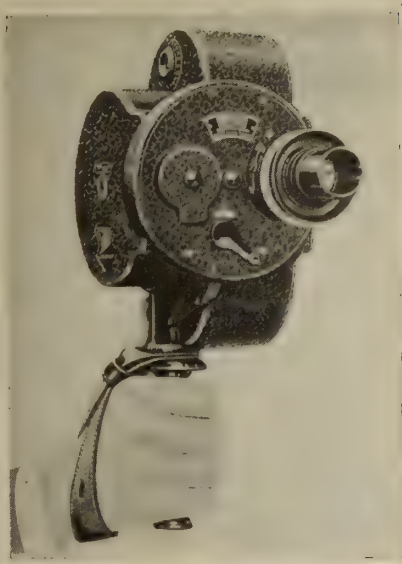
A step toward greater economy and the elimination of waste in distribution are announced as the factors governing the organization of the National Theatre Supply Company.

Supply houses taken over are:

Amusement Supply Co., Detroit, Mich.; Theatre Equipment Co., same city; Theatre Supply Co., Cleveland, Ohio; Dwyer Bros. & Co., Cincinnati, Ohio; Hollis-Smith-Merton Co., Pittsburgh, Pa.; Becker Theatre Supply Co., Buffalo, N. Y.; N. C. Haefels & Co., Baltimore, Md.; Washington Theatre Supply Co., Washington, D. C.; Philadelphia Theatre Equipment Co., Philadelphia, Pa.; Howells Cine Equipment Co. and Independent Movie Supply Co., New York, N. Y.; United Theatre Equipment Co., Exhibitors Supply Co. and Eastern Theatre Equipment Co., Boston, Mass.; Exhibitors Supply Co., Indianapolis, Ind.; Yale Theatre Supply Co. and Cole Theatre Supply Co., Kansas City, Kans.; Western Theatre Supply Co., Omaha, Neb.; Denver Theatre Supply Co., Denver, Colo.; Salt Lake Theatre Supply Co. and Utah Theatre Supply Co., Salt Lake City, Utah; Pacific Amusement Co. and California M. P. Equipment Co., Los Angeles, Cal.; Theatre Equipment & Supply Co. and Western Theatre Supply Co., San Francisco, Cal.; B. F. Shearer, Inc., and Theatre Supply Co., Seattle, Wash.; Service Film & Supply Co., Portland, Ore.; S. T. E. Co. offices in Atlanta, Ga., New Orleans, La., Dallas, Tex., Oklahoma City, Okla., and Charlotte, S. C.; Theatre Equipment Supply Co., Atlanta, Ga.; Simplex Theatre Supply Co., Dallas, Tex.; Capital Merchandise Co., Exhibitors Supply Co. and Amusement Supply Co., Chicago, Ill., and Exhibitors Supply Co. offices in Cleveland, Ohio, and Denver, Colo.

**HARRIMAN, TENN.**—Gay Theatre, owned and operated by Crescent Amusement Company, Nashville, will be converted into moving picture house. Remodeling will give building frontage of fifty feet. Will have attractive balcony, ladies' rest room, men's smoking room, heating and ventilating system installed, marquee erected over sidewalk, new pipe organ. Seating capacity will be 1,000. Improvements to cost about \$30,000. Mrs. Katherine Wells will continue as manager of remodeled house.





Bell & Howell's Improved Eyemo  
Camera.

## Bell & Howell Eyemo Standard Camera Has New Feature

**T**HE Standard Automatic Professional known as the EYEMO, especially designed for field use has met with such an enthusiastic welcome everywhere that its manufacturers, the Bell & Howell Company, pioneer builders of cinematograph cameras and equipment, Chicago, have been encouraged to add another feature that undoubtedly enhances the value of this remarkable instrument.

A double speed mechanism has been perfected and is now available. With it, the EYEMO operator is in position to take pictures at the rate of 32 exposures per second, instantaneously adjusted by manipulating the speed adjusting lever controlling the governor, on the face of the camera.

The EYEMO Camera has quickly established itself as a most practical portable standard film camera. Its exceptional light weight (only seven pounds) and compactness is considered a tremendous advantage to all field cinematographers. The fact that it is entirely automatic, operating by means of a spring motor and is held in the hand, requiring no tripod, enables easy operation in cramped quarters and facilitates quick set-ups when pictures must be shot in a hurry. And since up to a 20" Telephoto lens can be obtained and interchanged with the 47 m/m F 2.5 Taylor-Hobson Cooke lens supplied as regular equipment, it is easily seen that photographic flexibility has not been sacrificed for portability. This as well as the fact that the camera is obviously built with the same care and precision which characterizes all Bell & Howell products and assures their dependability, has no doubt helped to popularize this new field camera.

## Seattle Orpheum Will Stack Up With Finest, Carl Reiter Says Special Attention Being Paid to Illumination

**B**UILDINGS on the new Seattle Orpheum site will be razed within a few days and work on construction of the new \$1,500,000 theatre will go forward without delay, according to positive advice received in Seattle by Carl Reiter, Orpheum manager here. Architect B. Marcus Priteca has returned to Seattle with his plans approved by Orpheum officials in New York. Final details are now being worked out. The site is on the corner of Fifth avenue and Stewart street, facing Times Square, with a frontage of 108 feet on Times Square, and will run back 210 feet on Fifth avenue. The big double entrance will be on the corner of Fifth and Westlake.

Mr. Reiter states that the system under which the work is to be carried forward, will permit of an almost exact setting of the opening date when construction work begins. The building is to be six stories in height of reinforced concrete, terra cotta faced, and will be the last word in magnificence, both within and without. It will seat 3,000, divided equally between a ground floor and one balcony plan, with 34 rows of seats. In addition to the spacious lobby, forty feet square, there will be four stores on the street level. Sixty offices will be available on the top floor.

When the new theatre is opened, Seattle will have, for the first time, year round Orpheum vaudeville. Feature pictures will be part of the programs. Heretofore it has been the policy to close the Orpheum here for a period of from ten to twelve weeks in the summer time.

An unusual feature of the new theatre will be the three spacious mezzanine floors leading to the commodious balcony. Each mezzanine will be equipped with luxurious lounge and smoking and rest rooms. From the main foyer, an elevator service will be maintained to each mezzanine and to the balcony in a large 50-passenger elevator. This service will be supplemented by broad stairways.

Back stage the theatre will be a marvel of equipment and appointments. No expense will be spared to make the new Orpheum the finest theatre in the country. Special attention is being paid to illumination. In addition to the effects created within, the exterior of the building will require \$50,000 alone, for the lighting effects planned.

Carl Reiter, who has been Seattle Orpheum manager for seventeen years, hasn't much to say about the new house. He is one showman who doesn't may any promises beforehand, believing that performance is what counts, and it is in the cards for the new Orpheum to be all that has been said for it and more.

## Addition of Two Brings Koppin Holdings Up to 24

**T**HE Henry S. Koppin Circuit of Michigan Theatres operating as The Woodward Theatre Company has increased its theatre holdings to twenty-four houses through the purchase this week of John Golden's Virginia and Irving Theatres in Brightmoor, Michigan. Both houses are located on Twelfth Street within a block of each other.

The Virginia is a six hundred seat house, and has been operated by Mr. Golden for the past two years as a straight picture house.

The Irving is a new house now in the course of construction, and when completed will be one of the finest theatres in West Detroit. It has a seating capacity of 1,750, with a stage thirty-five feet deep by fifty-five feet and a counter weight system of rigging. The house is equipped with a three manuel Robert Morton unit organ of the latest design with the chambers extending far into the theatre auditorium on each side.

The projection room is one of the most modern in the State, is equipped with Simplex projectors and Peerless Reflector Arc Lamps. Brenkert Lighting effects are used throughout. Electric call boards are installed on each dressing room floor. No set policy has as yet been decided upon for this new house.

The structure housing the Irving has a frontage of one hundred, seventy-two feet.

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# Better Projection

*This Department Was founded in 1910 by its Present Editor—*

*F. H. Richardson*

## Better Projection Pays

### The Go-Devil in Distinguished Company

**A** FEW weeks ago a picture of Miss Nancy Hanks, the Go-Devil No. 16, together with this same company was published in this department, but unfortunately that publication was without my knowledge and they picked the wrong picture.

Here is a group of people, every one of whom you will, I am sure, be glad to see. In front is Miss N. Hanks. Left to right, the assembled multitude is P. A. McGuire, advertising manager for the International Projector Corporation; Herbert Griffin, sales manager for the Powers Division of the International Projector Corporation; George Edwards, editor of the American Projectionist; W. C. Michel, vice-president of the International Projector Corporation; F. H. Richardson, of whom some of you may possibly have heard; W. E. Green, vice-president in charge of sales for the I. P. C.; L. S. Frappier, factory superintendent, I. P. C., and Samuel R. Burns, who, despite the gay raiment, is vice-president and secretary of the corporation.

In viewing the picture you really must not judge harshly of Griffin from his sheepish look, thing McGuire a detective by or from the shrewd look he assumed for the picture, or believe Edwards a vamp because he looks so enticing. Michel's hat gives him the look of a gunman, but he's not, and the straw stack and goggles in which Green tried to disguise himself—well, I'll leave it to you if they ain't pretty awful.

But, just the same, you are looking at as fine a bunch of men and as jolly good fel-

### Bluebook School

**Question No. 528—What effect has a rise in temperature on the resistance of metals and on resistance in carbon?**

**Question No. 529—Is resistance in metals directly proportional to the increase in temperature over normal? Don't just say "yes" or "no." Give us the dope.**

lows as you'll see in many a long day, and that is no mere idle chatter, either—leaving myself out of it, of course. The honest look on my map doesn't really stand for anything, so keep your fist on your wallet while you examine the picture. Miss Hanks doesn't really look natural in the picture. Usually she looks like an olive green streak.

### As to Picture Size

**F**ROM R. H. Palmer, Jr., Valerie Theatre, Inverness, Fla., comes the following: I am not certain that Palmer cares to be named, but don't see how it can do any especial harm, and the matter ought to have publicity frequently. It has not been explained for quite a while in this department, therefore here goes. Palmer says:

Dear "Rich": If you object to that term, advise me and I'll square myself with a box of grape fruit, as I'm in the land of fruit and flowers. Have been a reader of the department for more than six years, but only once before have I written, though I've started at least five hundred (More or less. I think. Ed.) But now I want advice, so here am I, with my hair in one big braid.

I have charge of a very pretty and costly house in a town of between 1,500 and 2,000.

My patrons think the picture too small, in which I agree with them to a certain extent.

The opposition house has a 13-foot picture and they have become accustomed to a large screen image, hence this letter of inquiry.

My equipment is, in my opinion, the best obtainable. Have two heated new Powers 6B improved, the mechanism numbers of which are 44,103 and 44,105, which proves their up-to-dateness. The light source is incandescent, 900 watt lamps, Nos. 918 and 928. They were installed three weeks ago.

As to the theatre, I am manager, chief projectionist, doorman and everything else, as is usual around or in a small town show shop. Have been a projectionist about two years and was an "operator" about six before that. Before that I was rewind boy for two years. Can remember when a 3-reel show was just fine, while a 5-reeler was something to talk about.

A floor plan and elevation shows the projection distance to be 72 feet, width of house 34 feet; picture now 9 feet wide; screen to front row of seats 21 feet—to back row 62 feet. Wants to know if a 12-foot picture would be too large and correct distance back condenser lens to aperture for correct screen size.

No, in my opinion a picture twelve feet wide would not be too large; also it would be large enough. In fact a ten-foot picture should be plenty large, but if your patrons prefer a 12-footer, why give it to them.

As to condenser distance, I could not give you that without knowing which particular type of condenser you are using. I will have the N. Power Division of the International Projector Corporation advise you as to that, since possibly their records will tell what you have.

The matter of screen or picture size is one involving many things, among which are screen brilliancy, flicker tendency, eye strain, value of front rows of seats, magnification of film defects where old film are used, etc., etc.

I believe your present picture really is too small, and that one 12-foot wide will be quite entirely all right.



Miss Nancy Hanks, the "Go-Devil," et al, at the International Projector Corporation picnic.

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## Bluebook School Answers No. 518 and 519

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

### Question No. 518—What in your opinion constitutes a fairly complete, well-balanced outfit of tools for the projection room?

There were not so many answers to this one as I had expected, but the following came across with pretty good lists, some of them quite excellent, indeed. C. H. Hanover, Burlington, Iowa; F. H. Moore, Taunton, Mass.; E. Fergodo, Livermore, Cal.; Charles E. Curle, Chattanooga, Tenn.; G. L. Doe, "Bill" Doe and John Doe, all of Chicago; Allan Gengenbeck, New Orleans; George L. Albertson, St. John, New Brunswick; T. R. Dickenson, San Francisco; Andrew Paldon, St. Louis, Mo.; A. D. Jacobs, Richmond, Va.; Thomas T. Gregeson, Memphis, Tenn.; T. R. Guimond, Mobile, Ala., and C. DeVoy, Detroit.

I have selected the list of Brother Hanover as perhaps just a wee bit the best, though many were a very close second. Here it is:

An assortment of plyers of different sizes, at least one of which should be a "cutting" plyer. Those named in the Bluebook, pages 235-236, are good, though these are, I believe, several sorts of well-made plyers now on the market which have jaws remaining parallel to each other no matter to what extent they be opened, and some might prefer them. Also a Billings & Spencer combination plyer is a mighty handy tool.

An assortment of substantial screw drivers of the sizes most likely to be needed, at least one of which should have a small, long, well tempered blade, which should be strongly magnetized so as to hold small screws while they are placed in position.

A light machinist's ball peen hammer, a small riveting hammer, a copper hammer and a carpenter's claw hammer.

A film patching plyer.

An assortment of carefully tempered cold chisels of various sizes.

An assortment of carefully tempered punches of the sizes likely to be needed, one of which should be a small punch for star and cam pins. One punch should have a concave end for use in intermittent sprocket pins. One pair of small but good tinner snips. A hack saw. A small pair of blunt-nose scissors for film. A small hand drill and an assortment of small drills of the sizes likely to be needed. A gasoline torch, preferably of goodly size, since a large torch may be used for small work, and is also available for heavier work when needed. One small and one medium size or large monkey or other adjustable wrench. A set of flat wrenches. An inside and an outside calliper and a B. & S. wire gauge. A "scale" for making fine measurements and a six-foot folding carpenter's rule. An oil can with a small snout opening and a fine-mesh wire gauze soldered over its lower end to prevent dirt entering the snout. A special anvil, similar to the one shown in the Bluebook, page 600, for use when removing pins from sprockets and when replacing them. A small protractor and another six inches in radius. A good, stiff brush of any sort preferred, for cleaning sprockets, and a Bluebook, which latter is perhaps, after all, the most important "tool" of all.

These are tools which I believe it to be good policy that the projectionist himself own, though, of course, if the theatre management can be induced to supply them, well and good. In addition, the theatre management should supply at least the following: Such files as may be required. A small bench vice and a suitable anvil, or the two combined. A substantial hand bellows if

there be a motor generator or motors, as there practically always is. A motor-driven, geared-down rewinder, and a good film splicer, film cement, a good field glass or opera glass if the projection distance be in excess of 75 feet, and such other things as may from time to time be needed.

### Question No. 519—Is a good hand bellows an essential part of the equipment of every projection room?

Brother Curle replies thus:

A good hand bellows should be a part of the equipment of every projection room, but doubly so is a motor generator is used. On page 335 of the Bluebook you say it is to be used to blow out the dirt and dust from around the armature and pole pieces of the motor generator set. Is it not just as im-

portant to keep the dust from collecting around the projector, the rewinder and the fan motors, which are in modern practice always found in projection rooms? That is my reason for the above answer.

Right you are! Wish I might accept your invitation to attend the banquet in celebration of the local union's birthday, but aside from the considerable expense of a visit to your beautiful city—which I'd like darned well to make—I could not spare the time. You will know why very soon now. Also my own sixtieth birthday is the 25th of the same month—October—and I've sorta laid out to celebrate that event with friend daughter.

## Projection in Eastern Cities

(Continued from last issue)

(This article is contributed by a live projectionist who prefers to write anonymously.)

In St. Louis I visited the St. Louis and Loew's State Theatre. While I did not visit the projection room at the St. Louis, I sat through a whole performance and observed some objectionable things, such as very noticeable change-overs and shadows. At "Loew's State" I sat also through a program, and then visited the projection room, where I met Edward Bostelman, Projectionist.

The De Luxe performance was on, and from all indications the projectionist could easily have used another pair of hands and feet, or, better still, another projectionist. The latter would have been a great help, not only from the point of taking some work from off the shoulders of the greatly over-worked projectionist, but also because it would have done much towards improving results on the screen; it would also have helped to put the song-slides and the spotlight-cues over in a better way. The "Loew's State" could also improve its projection equipment, and thus its projection.

My allusion, just now, to the need of an assistant to Edward Bostelman brings me, of course, to the much mooted question of two projectionists on duty at the same time. Mr. Manager, you have, in the majority of cases, considered two projectionists as a waste of money, but I contend that if first class screen results are paramount in the eyes of the Manager—and they should be in a moving picture theatre—then the employment of two men in the projection room at the same time is not a wasteful, but on the reverse, an economical condition, because one man alone cannot produce truly high

class results, perform all the duties incident to motion picture projection, spotlight, stereopticon projection, etc., and also keep the equipment in first class mechanical and electrical condition, to say nothing of the attention that the film requires.

On my way back from Boston I had the opportunity of visiting the office and the plant of the International Projector Corporation in New York, and there I had other evidence of how time, effort and money are lavishly expended by some of the branches of the moving picture industry in an effort to raise the standard of projection. The International Projector Corporation is constantly bringing out improvements on both the Powers and the Simplex Projectors. It is well worth one's time to visit this wonderful establishment, especially so if he is interested in "Better Projection." I feel greatly indebted to Mr. A. E. Myers, of the International Projector Corporation, who took special care to show me through the whole establishment, and who gave me, in detail, all the information I sought. I learned much during this visit about the wonderful machines now produced by this company, especially in regard to making the proper replacements and adjustments. I would advise every manager and projectionist to visit the plant whenever there is an opportunity to do so. If this were done, both manager and projectionist would have higher regard for the wonderful mechanisms without which there can be no perfect projection and both would be more considerate in its treatment, while it, in return, would give better and longer service.

At the office of the International Projector Corporation I also met P. A. McGuire, who is in charge of the Advertising Department, and whose slogan is: "Better Projection Pays!" From this slogan you may know that he is an enthusiastic advocate of high class projection. Not only does he spend lavishly the company's money, but himself works with great vim and vigor in the effort to prove that "Better Projection Pays." These words seem more than the average manager and projectionist as yet seem to realize.

Mr. Manager, you are in the market to sell to the public moving pictures in your theatre. Do you realize that the better the projection, the clearer and more pleasing are the pictures and consequently the better the attendance and the box-office receipts? And do you understand, Mr. Projectionist, that the more you understand the principles of projection and the mechanisms of your projector, and the better the service which you render, the higher will be the salary which you can demand? Can you not both see that "Better Projection Pays!"

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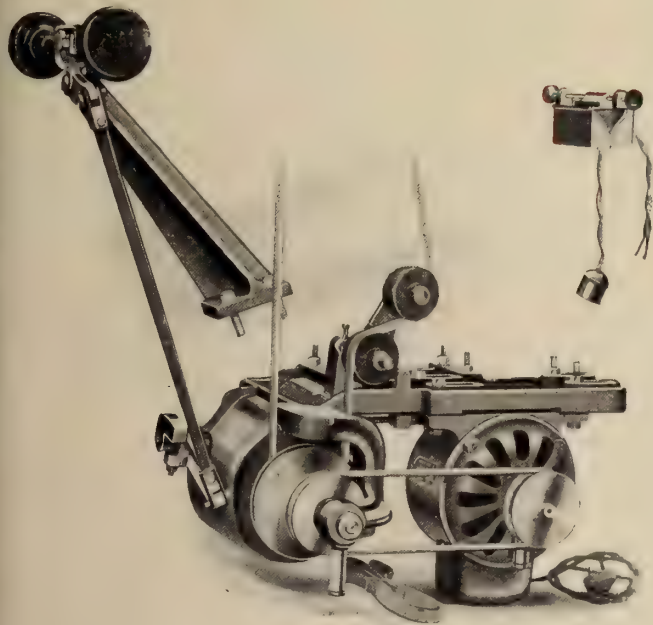
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By setting the lever of Power's Governor Type Mechanical Speed Control and then simply throwing in the motor switch, the projector will at once reach the exact speed for which the control is adjusted. If Power's Speed Indicator is used in connection with Power's Governor Type Speed Control, all difficulty regarding the proper timing of the picture is eliminated. By referring to the dial of the indicator and making the necessary adjustment to the regulator of the control, the picture may be projected at so many feet per minute or to take a given number of minutes per thousand feet.

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A scientifically designed and accurately constructed instrument which shows at a glance the speed at which the projector is operating and the exact film footage passing through the machine in a given time.

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Power's Speed Indicator Equipment consists of a high grade magneto generator, which is connected by suitable wiring with one or more exceedingly accurate indicating instruments having scales, calibrated, to show the speed of the film in feet per minute and minutes per thousand feet. Other types of scales will be supplied at a slight additional cost. The generator is driven by belt from the motor attachment pulley on the mechanism.



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**INTERNATIONAL PROJECTOR CORPORATION**

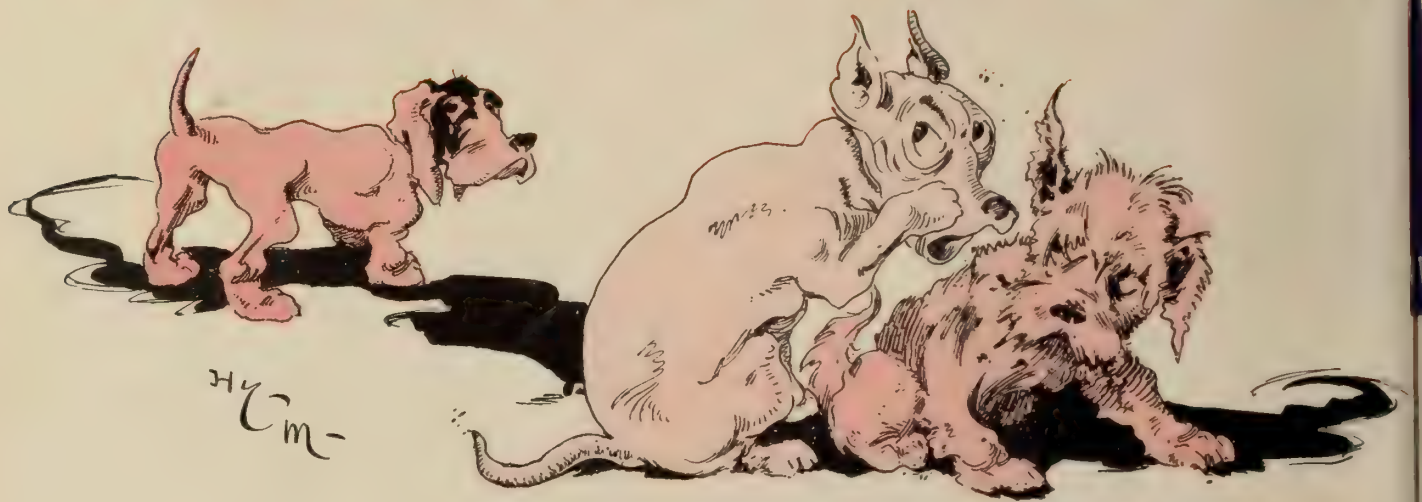
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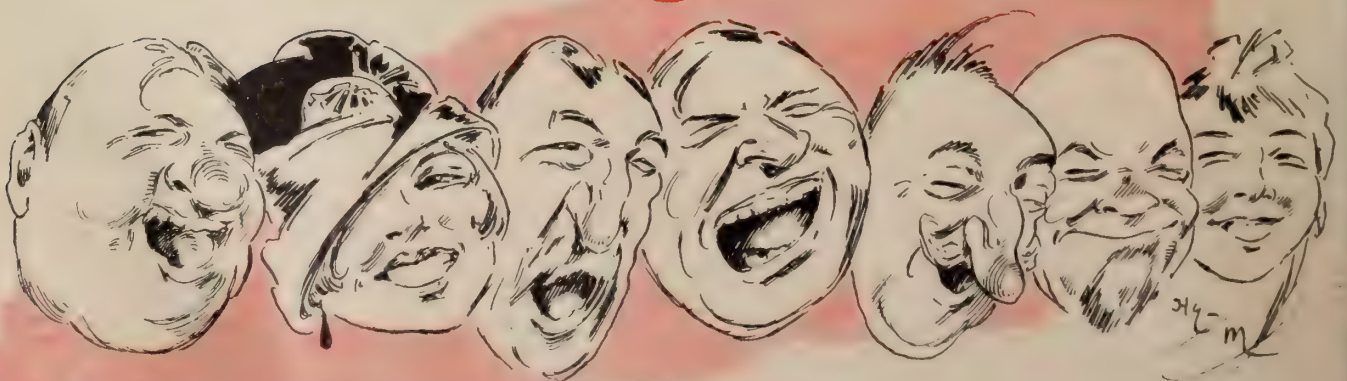
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"Tripping the Rhine."

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VOL. 82, No. 6

OCTOBER 9th, 1926

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**EMENDOUS!**

No Other Product is 1-2-3 With These

WITH  
**JAMES HALL**  
**EL BRENDL**  
**CHARLES W. PADDOCK**

A  
**CLARENCE  
BADGER  
PRODUCTION**

Original and screen play  
by Louise Long and  
Lloyd Corrigan

**75**  
15th  
BIRTHDAY  
GROUP

## Paramount Pictures



# CAPITOL THEATRE

NEW YORK

**WATCH** the fire-works  
**AT** the world's  
**LARGEST** theatre this week  
**PLAYING** the triumphant  
**RETURN** engagement  
**OF** the picture masterpiece  
**DESTINED** to be at the top  
**OF** all money-makers this year!



## THE FOUR HORSEMEN

AND IN EVERY CITY  
IN AMERICA IN 1926-27

Metro-Goldwyn



*The New York American Says :*

**“TIN GODS”**  
**is THOMAS**  
**MEIGHAN’S**  
best picture, topping even  
“The Miracle Man.”

*The Box-Office Roars :*

Nothing else in the field  
approaches the records set by  
**PARAMOUNT’S FALL PRODUCT**

---

Adolph Zukor and Jesse L. Lasky present THOMAS MEIGHAN in “Tin Gods,” with Renee Adoree and Aileen Pringle ~ An ALLAN DWAN Production From the play by William Anthony McGuire ~ Adaptation by Paul Dickey and Howard Emmett Rogers ~ Screen play by James Shelley Hamilton

---





The Picture  
you book now  
Determines  
Your Profit  
for 1926-27

IRENE RICH



MONTE BLUE



CONWAY TEAR



PATSY RUTH  
MILLER



26 "Individually Specialized"

## WARNER WINNERS

THE BRUTE  
MY OFFICIAL WIFE  
THE COLLEGE WIDOW  
HILLS OF KENTUCKY  
MILLIONAIRES  
WHAT HAPPENED TO  
FATHER  
IRISH HEARTS  
THE CLIMBERS  
WOLF'S CLOTHING  
BITTER APPLES  
DEARIE  
WHAT EVERY GIRL SHOULD  
KNOW  
ACROSS THE PACIFIC

DON'T TELL THE WIFE  
WHILE LONDON SLEEPS  
MATINEE LADIES  
THE GAY OLD BIRD  
THE HEART OF MARYLAND  
WHITE FLANNELS  
THE BLACK DIAMOND  
EXPRESS  
A MYSTERY DRAMA  
THE THIRD DEGREE  
PRIVATE IZZY MURPHY  
TRACKED BY THE POLICE  
A MILLION BID  
SIMPLE SIS

26 W



# and Think!

## STOP!

You guarantee your profits for 1926-27  
When you sign the contract for  
26 WARNER WINNERS!

## THINK!

What you get in 26 Warner Winners!  
Dolores Costello, the box office sensation!  
Monte Blue, action spectacles, bigger than ever!  
George Jessel, in pictures at last,  
The greatest comedy stage favorite in years!  
Rin Tin Tin, enough said,  
And all the others!  
The finest screen stories money can buy,  
And "INDIVIDUAL  
SPECIALIZATION"  
That you get only in Warner Bros. Pictures.  
No wonder profits are certain,  
It's the line-up that leads the field!

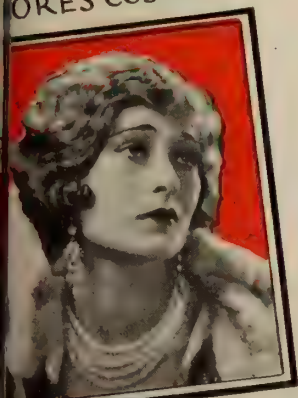
*P. S. Warner Bros. promised you  
GREAT pictures — but that  
isn't strong enough — the opening guns  
are in — and they are TREMENDOUS!*

Now you know why —  
**IT'S AN EXHIBITOR YEAR**  
with

HELENE COSTELLO



DOLORES COSTELLO



GEORGE JESSEL



RIN TIN TIN



LOUISE FAZENDA

# WARNER WINNERS



# FOX pictures for new box office



WILLIAM FOX Presents

## FIG LEAVES

*Modern Eve Revolts Against Love Without Luxury*  
 GEORGE O'BRIEN - OLIVE BORDEN  
 PHYLLIS HAVER - ANDRE DE BERANGER - CHARLES CONKLIN - EULALIE JENSEN  
*Music by Howard Hawks* - *Scenario by Marie Loring* - *Costume Designer*  
 HOWARD HAWKS PRODUCTION

Your box-office  
 is yelling for the

Here are seven current FOX  
 pictures that spell success for a  
 showman that plays 'em! At  
 the first of the FOX GIAN'



WILLIAM FOX Presents

## The FAMILY UPSTAIRS

*What Happens Behind the Closed Doors of Half the Homes in America*  
 with VIRGINIA VALLI - ALLAN SIMPSON - J. FARRELL MCDONALD  
 Based on the play by HARRY DOLF - Scenario by L. G. RIGBY  
 J. G. BLYSTONE Production

WILLIAM FOX presents

## "MARRIAGE LICENSE?"

*A Woman's Love Story*  
 with ALMA RUBENS  
 WALTER PIDGEON - WALTER M'GRAIL - RICHARD WALLING  
 EMILY FITZROY - CHARLES LANE - LANGHORNE BURTON  
 Based on "The Pelican" Stage play by F. Tennyson Jesse and H. M. Harwood.  
 Scenario by BRADLEY KING  
 FRANK BORZAGE Production



WILLIAM FOX

presents

## The BLUE EAGLE

*A Fighting Drama of Adventure, Courage, Loyalty, and Strength on the High Seas*  
 GEORGE O'BRIEN  
 JANET GAYNOR - MARGARET LIVINGSTON - WILLIAM RUSSELL  
 DAVID BUTLER - ROBERT EDESON - RALPH SIPPERLY  
 and "JERRY the Giant"  
 From the story "The Lord's Relief" by GERALD BEAUMONT - Scenario by L. G. RIGBY  
 JOHN FORD Production

A fact that has  
 been established  
 by the  
**BOX OFFICE**  
 this year



# 1926-27 are establishing records everywhere



WILLIAM FOX  
presents

## WOMANPOWER

Revealing the secret of Woman's Age-Old Influence Over Man  
with  
RALPH GRAVES-KATHRYN PERRY-MARGARET LIVINGSTON  
LOU TELLEGEN-WILLIAM WALLING-RALPH SIPPERLY-  
Based on HAROLD MACGRATH'S story YOU CAN'T ALWAYS TELL  
HARRY BEAUMONT Production

By this time you must be well aware of the fact that in the FOX line-up for 1926-27 you get real hits—and by real hits we mean hits that register on the right side of your ledger!

FOX pictures are consistently the best product on the market!

WILLIAM FOX Presents

## The Lily

Should a woman forswear the one love of her life?  
Based on the Stage Success adapted and presented by David Belasco  
from the Drama by Peter Wolfe and Gaston Leroux  
Scenario by EVE UNSELL

BELLE BENNETT-IAN KEITH-REATA HOYT  
RICHARD TUCKER-JOHN ST. POLIS-JAMES MARCUS  
VICTOR SCHERTZINGER Production




WILLIAM FOX presents

## THE MIDNIGHT KISS

Based on JOHN GOLDEN'S stage hit PIGS  
By Anne Morrison and Patterson McNutt  
Will bring home the bacon  
with  
JANET GAYNOR-RICHARD WALLING-ARTHUR HOUSMAN-GLADYS MCCONNELL  
Screened by ALFRED A. COHN ~ IRVING CUMMINGS  
Production

**FOX**  
has the  
**PROFIT**  
**PICTURES**

WILLIAM FOX presents

## 3 BAD MEN

Based on Herman Whitaker's novel "OVER the BORDER"—The romance of a girl in the land of promise—Civilization marches West—Homeseekers in search of gold, liberty and happiness—East of 25,000 with—  
GEORGE OBRIEN-OLIVE BORDEN  
J. FARRELL MAC DONALD-TOM SANTSCHI-FRANK CAMPEAU  
LOU TELLEGEN-ALEC B. FRANCIS-PRISCILLA BONNER and the PRAIRIE PATRIOTS  
JOHN FORD Production





**LAUGH DAY**  
**CHUCKLE DAY**  
**GIGGLE DAY**  
**SMILE DAY**  
**ROAR DAY**

**DEMY**

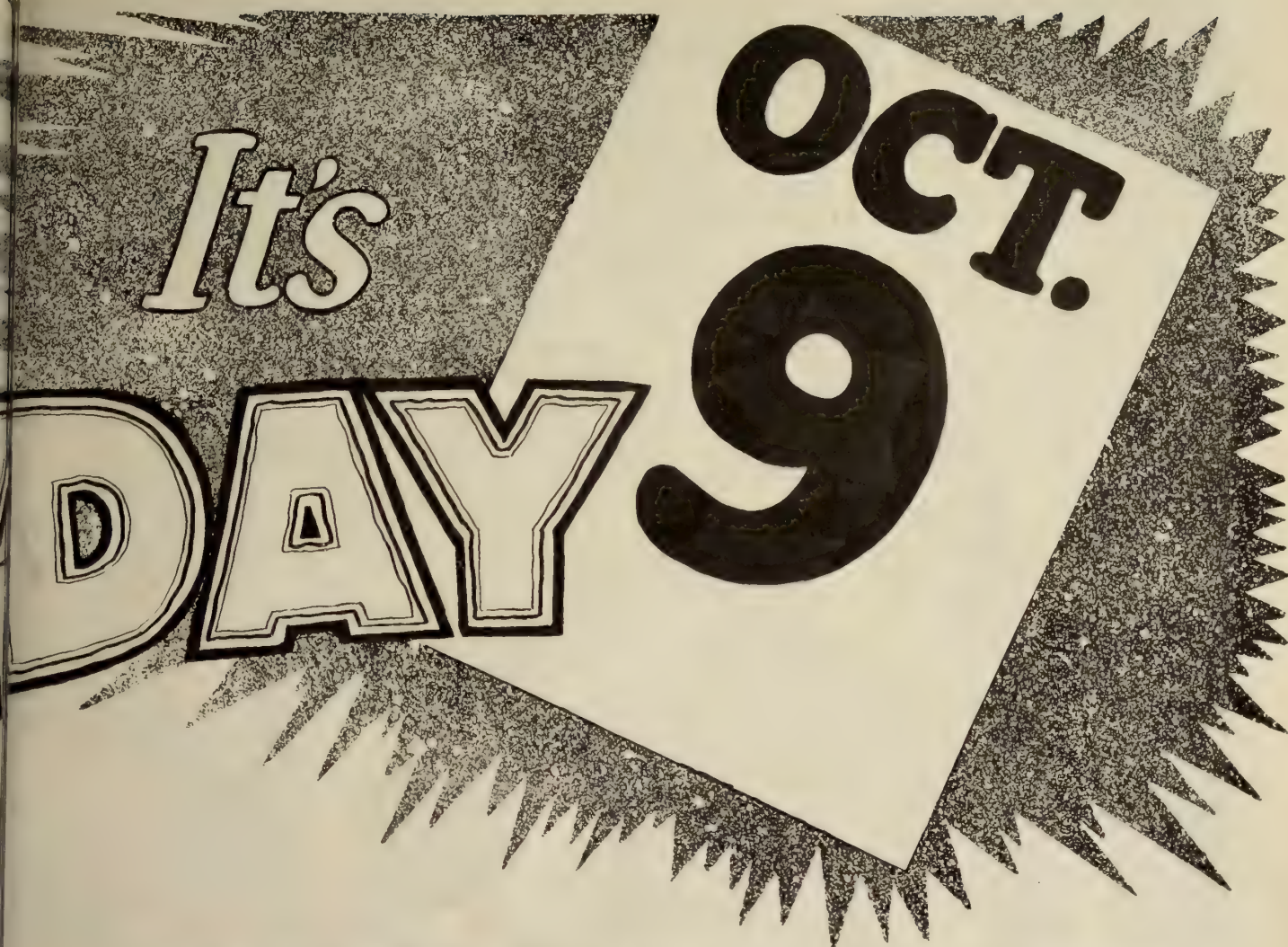
From the famous stage success of the same name by Will B. Johnstone and Will R. Anderson. With Blanche Mehaffey, Ben Hendricks, Jr., Lee Moran, Oscar Beregi, Tom O'Brien, and others equally strong at the box office.

Carl Laemmle presents  
A UNIVERSAL SUPER COMEDY

**'TAKE IT**

**A WILLIAM SEITE**





You know Denny—your audiences know Denny—BUT WAIT TILL YOU SEE DENNY IN THIS BIG ONE! Big in size, big in laughs, big in speed and zip and go! Set your dates in EARLY to get aboard the roars that will greet Reginald Denny on DENNY DAY!

*(Canadian National Release Date—Oct. 24th)*

**FROM ME**  
**ER PRODUCTION**





Join the Army  
of enthusiastic exhibitors of  
**HAL ROACH**  
**COMEDIES**

Pathécomedy

TRADE MARK



# On to Independence *under* Hal Roach's "Star Spangled Banner" to the tune of "Old Box Office, Here We Come!"





100 • YEARS • OF • MANUFACTURING • EXPERIENCE •



Balaban & Katz new \$3,000,000 "Oriental" Theatre, Chicago, Ill., C. W. & Geo. L. Rapp, Architects — containing over 2800 chairs built to specifications of the architects and Frank Cambria by Heywood-Wakefield.

## Another Overwhelming Tribute To H-W Theatre Chair Quality

From the standpoint of adaptability to the finest or the most modest theatre, the Opera Chairs of Heywood-Wakefield manufacture are foremost in the minds of the best architects.

This is again proven by the adoption of H-W opera chair designs for the more than 2800 seats in the magnificent amusement house shown in the above picture.

If you, too, would have the best in patron comfort, in house capacity, in service, let Heywood-Wakefield theatre seating experts help in working out your seating problems.

This service is free and without obligation.

This distinctive chair, No. O. C. 434, has a recessed back finished in red Chinese lacquer. The seat is upholstered in red Fabrikoid and the back in mohair striped in a special color combination. Standards are a specially cast Oriental design with hooded side lights.

# Heywood-Wakefield

REG. U.S. PAT. OFF.

### HEYWOOD-WAKEFIELD WAREHOUSES

Baltimore, Maryland	113 West Conway Street	Los Angeles, California	801 East Seventh Street
Boston 45, Mass.	Winter Hill	New York, New York	516 West 34th Street
Display Floor, 174 Portland Street		Philadelphia, Pennsylvania	244 South 5th Street
Buffalo, New York	Wells and Carroll Streets	Portland, Oregon	148 North Tenth Street
Chicago, Illinois	2653 Arthington Street	San Francisco, California	737 Howard Street
Display Floor, 439 Railway Exchange Bldg.		St. Louis, Missouri	Sixth and O'Fallon Streets
Kansas City, Missouri, 1310 West Eighth Street			



**THOUSANDS**  
of exhibitors will cash in  
*on this New, Big Sensation*  
**Be the first in your town**  
**to CLEAN-UP**

PROD  
IN **LA ROCQUE**  
**Gigolo**

*Set your  
play dates  
NOW*

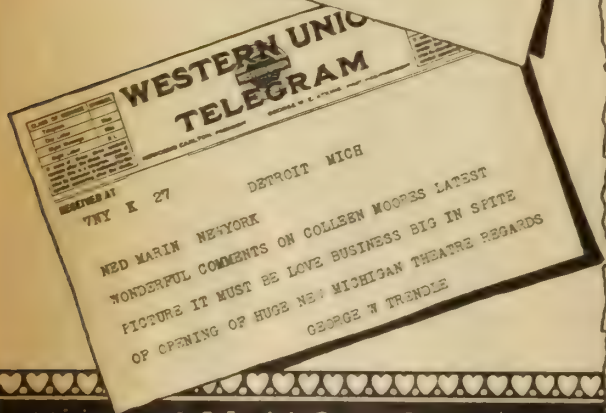
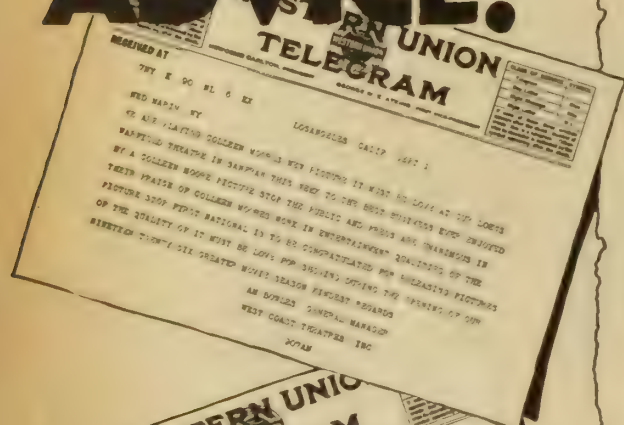
FROM THE STORY BY  
**EDNA FERBER**  
WITH **JOBYNA RALSTON**  
& **LOUISE DRESSER**  
ADAPTED BY GARRETT FORT  
CONTINUITY BY MARION ORTH  
SUPERVISED BY C. GARDNER SULLIVAN  
DIRECTED BY **WILLIAM K. HOWARD**  
PRODUCED BY  
**DEMILLE PICTURES CORPORATION**

RELEASED BY  
**PRODUCERS DISTRIBUTING CORPORATION**

F. C. MUNROE, President   RAYMOND PAWLEY, Vice-President and Treasurer   JOHN C. FLINN, Vice-President and General Manager



*-and*  
here's some  
million dollar-  
**BOX-OFFICE  
ADVICE!**



John McCormick  
presents  
**Colleen Moore**  
**IT MUST BE LOVE**  
with JEAN HERSHOLT  
Malcolm McGregor and Arthur Stone  
Adapted by Julian Josephson from 'The Saturday Evening  
Post' story 'Delicatessen' By BROOK HANLON  
An Alfred E. Green Production



## ADVICE TO THE LOVELORN

By BEATRICE BAREFACTS

DEAR BEATRICE BAREFACTS:—Do you believe in long engagements?

Answer:— —A. SHOWMAN.

I certainly do, if they're for

# Colleen Moore

DEAR MISS BAREFACTS:—I have been keeping company with a certain young man for over a year. Every day he sends me a dozen roses and a five-pound box of candy, and every evening he calls for me in his Rolls-Royce and takes me to the most wonderful places to dance and dine. So far I have not allowed him to kiss me. What do you think it means?

Answer:— —ANXIOUS.  
Lady,

# It Must Be Love

DEAR BEATRICE:—Some time ago I met a man who has since been paying me quite a lot of attention. He is 90 years old, wears hip boots when dancing, braids his beard, and tells me he has never read the Listerine advertisements. He wants to take me to the movies. Do you think I should go?

Answer:— —ONLY A GIRL.

By all means, my dear, if it's

# A First National Picture



# MOVING PICTURE WORLD

## THE KELLYS SAY:

"Some of those Cohen score-cards must have been counted twice! Wait till next time—and see phwat we do to thim Cohen byes!"

## THE COHENS SAY:

"Those Irish boys are all right but they've learned now they can't lick a Cohen when it comes to adding up figures. We always show a profit!"

Vol. 82

New York, October 9, 1926

No. 6

## Royal Welcome To Laemmle on Arrival in U. S.

### Celebration Starts When Berengaria Enters Dock

Plans are under way to give Carl Laemmle, the game president of the Universal Pictures Corporation, a royal welcome when he returns to New York from abroad. Led by Will H. Hays, president of the M. P. P. D., Laemmle's many friends and admirers in the industry, relieved by his remarkable recovery after being near death for many weeks in London, will give vent to their joy over his return to good health, a welcome which promises to be unique in the industry.

A committee is being formed to engineer the festivities. Hays is the chairman.

"Let's give him a real one—officially, personally and in every other way," is the call Hays has voiced concerning the Laemmle welcome.

The welcome will consist, in part, of a wholehearted and rousing celebration at the pier when the Berengaria docks. Subsequent activities will depend in part upon the state of Laemmle's health following the sea voyage.

The Universal chief is due to sail for America on October 2. The ship will arrive in New York either Thursday afternoon, October 7, or Friday morning, October 8.

## Nigh Signed

William Nigh has been signed to a new contract to direct pictures exclusively for Metro-Goldwyn-Mayer. It is announced by Hunt Stromberg, associate studio executive.

## London Cable

Moving Picture World  
Bureau, London,  
Sept. 28.

Clara Kimball Young, who is appearing at the Coliseum here, states that German films are showing up the glaring lack of inspiration in present day Hollywood film productions. An American just purchased a film title for 1,200 pounds. A one-day presentation of "Michael Strogoff" is being arranged at the Albert Hall at enormous expense.

## Late Chicago News

More than \$12,000 were taken at the Florida relief midnight show at the Chicago Theatre. Stars from Balaban & Katz theatres and other theatres in the Loop were on the bill. The new Isis Theatre will be built at Sixty-ninth and Ada streets. It will have 1,800 seats. A new \$3,000,000 theatre is projected by Lubliner & Trinz. It will have 3,700 seats for colored patronage at Forty-seventh and Michigan. The name will be the Booker T. Washington Theatre. Dr. Karl Meyer, mediator in the musicians' strike, reduced the playing time of the Commodore Theatre orchestra from 44 weeks to 32, favoring the management.

## Paris Film Congress Raps United States Producers

### America's Competitors to Try Combining to Force Swapping of Films

(Special cable to MOVING PICTURE WORLD)

Paris, September 29.

Americans await with considerable interest the outcome of the first International Motion Picture Congress which opened at the Palais Royal in Paris on September 27. Though they represent well over 80 per cent. of the output of films, they are notably absent from the sessions except for a few observers.

The first two days of the sessions developed the charges that America is exacting tribute from the rest of the world. The amount for this year is estimated at 2,740,000,000 francs.

The plan of the conventionees

seems to be the formation of a combination or the drawing up of working agreements with which to combat America's supremacy in the field. An English delegate pointed out that America already has put a crimp in the plan by tying up UFA. Attempts will be made, it is thought, to combine America's competitors in a demand that their films be accepted in a swap with American films.

William M. Seabury, an American, spoke. He said that American producers who do not own their own theatre chains have interests identical with the complainants.

France and Germany have 104 out of the 175 delegates at the congress. The congress has divided into eight principal commissions to study every phase of the business. A Frenchman was elected either chairman or reporter of each body.

## English Conditions Improved, Says Kennedy, Back in U. S.



Joseph P. Kennedy, president of the Film Booking Offices of America, Inc., returned from abroad this week, after two months spent on a business and pleasure trip to the

principal European countries.

Mr. Kennedy's impressions of the foreign markets, at this time, has the added weight of deductions and grasp of angles which only a banker can bring to bear on his studies, and in this respect the tour was different from visits abroad by big film executives.

"Conditions in England," Mr. Kennedy said, in a chat shortly after coming ashore, "are adjusting themselves slowly. The English people are interested,

naturally, in the 'nationalization' of their pictures. They demand good British pictures. The outlook along this line is most encouraging. Just prior to my coming home five British pictures came to the screen, and they were better than any previous average. They were typically national, and, of course, will not be seen here. But this fact indicates the trend within England toward a better product."

With better British pictures being distributed throughout England, a wider appeal for pictures furnished by outside distributors is looked for.

Under the new arrangement entered into between F. B. O. and Ideal Films, Ltd., of London, under which Ideal will handle F. B. O. features, Mr. Kennedy looks forward to a new

(Continued on page 2)

## Mrs. Libson Dies

Regina Libson, wife of Ike Libson, Cincinnati, died following an emergency operation at the Jewish Hospital from which she never rallied. Libson is the executive head of a chain of theatres which bear his name.

## Publix Buys In

Arrangements have been entered into whereby Publix Theatres Corporation has obtained an interest in the Butterfield circuit of theatres in Michigan.

## In Full Charge

B. P. Schulberg will be in complete charge of all producing activities on the West Coast for at least five years. Jesse L. Lasky, first vice-president of Famous Players, has wired Mr. Schulberg his definite assignment to the post for a five-year period. Mr. Schulberg joined the Paramount West Coast organization last November as one of the associate producers of the Hollywood studios. At that time he signed a five-year contract which bore a clause permitting the company to terminate the compact prior to December 31 of the present year. That clause now is rescinded.

## Rork Arrives

Sam E. Rork, producer, accompanied by his daughter, Ann Rork, have arrived in New York with the first print and negative of "The Blonde Saint," which will be released through First National.

## Parker to Tour

Watt L. Parker, director of advertising and publicity for Warner Brothers, will soon leave on a trip to cover the company's exchanges, with his ultimate destination the West Coast as far north as Seattle.

## Fox Team Champions

Fox Films baseball team won the industrial championship of New York City last Saturday by defeating the strong Chase National Bank team 3 to 0. The game had to be called at the end of the fifth inning because of rain.

## Two More for "U"

The Universal Chain Theatres Corporation has acquired two of the biggest and most important suburban theatres in Kansas City, the Madrid has 1,400 seats, and the Iris, 1,468.



# MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 82

NO. 6

## English Conditions

(Continued from page 1)

for F. B. O. output. The 1926-27 releases, as announced in the United States, will be shown in England with, possibly, a few exceptions. For instance, it is doubtful whether a typical English audience would thoroughly enjoy Red Grange's "One Minute to Play."

Conditions in Germany and France are still "in the air," Mr. Kennedy said. He will make further investigations in this line later. The conditions in Italy and Spain, he added, are about the same.

In Mr. Kennedy's party was Mrs. Kennedy and B. A. Brickley, of Boston, and Mrs. Brickley. Mr. Brickley has been Mr. Kennedy's counsel for many years.

E. R. Russell, head of Ideal, arrived on the "Cythia," from Liverpool, in Boston, and following his arrival at the Hotel Majestic, in New York, he will resume conferences with F. B. O. officials relative to the new distribution arrangement entered into between these companies.

Harry Rowson, of Ideal, is expected here from London in a few days.

## Talbot With M.-G.-M.

Hayden Talbot, journalist, war correspondent and author, has been added to the scenario staff of M.-G.-M. His first original story is a romance of the sea. He is collaborating with George Hill.

## More Notables

Warner Bros. and the Vitaphone Corporation have signed contracts for the Vitaphone appearance of Mme. Schumann Heink and Mary Lewis of the Metropolitan Opera Company. Another engagement was that of the elongated comedian, De Wolf Hopper. Probably he will do "Casey at the Bat."

## Florida Exhibitors Offered Unlimited Credit by F. B. O.

The first bit of business transacted by Joseph P. Kennedy, president of Film Booking Offices of America, when he returned from a business trip abroad last Monday, was to order that full and unlimited credit be extended to those exhibitors in Florida and other southern States whose theatres were destroyed or damaged by the hurricane which swept over that section of the country.

"Wire our branch managers in Jacksonville and Atlanta to notify all the suffering exhibi-

tors that we are standing behind them in their hour of trouble," Mr. Kennedy directed. "Let this word be spread to all of them—not merely those who play our pictures. It doesn't make any difference whether they have used F. B. O. product or not, their credit is good with our company, and we are with them until they get on their feet again. We want to help them as much as we can, and extending credit seems to be the most practical sort of aid we can offer."

## International Newsreel Gets Compliments on Fast Service

Last week was a hectic one for news reel men. Three big stories—the Florida hurricane, the Fonck disaster and the Dempsey-Tunney fight—kept them hustling. The entire industry owes much of its prestige to the courage and efficiency of the news reel men.

International Newsreel acted with the first rumor of a hurricane. John A. Bockhorst, aerial cameraman, was sent by plane to the stricken district, and Jerry Frankel, in Washington, D. C., on a special assignment, followed him in another. Their photos came north by plane also,

and newspapers eagerly competed for the right to publish them.

Herman Stockhoff, cameraman, was strategically placed at the Fonck disaster and got every detail of the accident. Managing Director Edward Bowes of the Capitol and Marcus Loew complimented International on the views. Congratulatory wires were received from many exhibitors on these examples of service, as well as for thorough and fast work covering the Dempsey-Tunney fight as fully as the law permits.

## Second Vitaphone Bill

Warner Brothers will make their second big Vitaphone presentation in connection with the premiere of Syd Chaplin in "The Better Ole" at B. S. Moss' Colony Theatre on Thursday evening, October 7. The theatre, which passes into the control of Warner Brothers at the close of the performance on Sunday night, October 3, will remain dark three days for decoration.

## Good Work Recognized

Richard Barthelmess' five years' service with Inspiration Pictures has been recognized by an engraved silver tray presented by J. Boyce Smith, general manager. "Dick" goes to First National. Sidney Olcott, whose Inspiration contract also has ended, was presented with a silver loving cup.

## Smith, Jr., at Princeton

Edwin J. Smith, Jr., son of E. J. Smith, general manager of Associated Exhibitors, in charge of distribution, began a four-year course of study at Princeton this week for a B. A. degree. It is to be hoped that he follows the example set for him by his father, who is one of the leading and most popular sales executives in the industry.

## New Adjournment

At the adjourned hearing last Monday in the injunction suit which Universal is prosecuting against C. R. Seely and Hans Winter to enjoin them from interfering with Universal's contract with E. A. Dupont, Nathan Burkan, for the defendants, was granted a week's adjournment by Judge Glennon.

## New Five-Year Contract

In recognition of the record number of successes turned out at the Long Island studio in the last several months, Jesse L. Lasky summoned William L. LeBaron, associate producer, to his office, tore up LeBaron's present contract and handed him a new one which will keep LeBaron associate Paramount producer at Long Island for the next five years.

## Michalove in N. Y.

Dan Michalove, assistant sales manager for Universal in the Southeast and manager of Universal's theatres in that territory, has arrived in New York to close with various firms for decorations and fittings for the big new \$1,000,000 Candler Theatre in Atlanta, which is to be the diadem in Universal's chain.

## Currier Recovers

Frank Currier, veteran character actor, has fully recovered from the nervous breakdown which he suffered early last spring, and is expected back at the Metro-Goldwyn-Mayer studios in Culver City within two weeks.

## Sturm in Detroit

Fox Films announces that Lester Sturm has been appointed branch manager of the Detroit office, replacing William J. Clark, who has been assigned to other duties.

## Six for Sid Saylor

Sid Saylor, screen comedian, will play Mr. Newlywed in six of "The Newlyweds and Their Baby" comedies, being made by Stern Brothers.



Fred Thomson greets Mr. and Mrs. Joseph P. Kennedy on their return from Europe. Mr. Kennedy is the brilliant young president of Greater F. B. O.

## A. M. P. A. Committees

A. M. P. A. committee and other appointments for 1926-27 are announced by President Walter Eberhardt as follows: Advisory Council: Glendon Allvine, A. M. Botsford, Howard Dietz, John C. Flinn, Paul Gulick, Arthur Jones, P. A. Parsons, Victor Shapiro, C. L. Yearsley and Long Young. Membership: Paul Gulick, chairman, C. L. Yearsley and Julian Solomon. Finances: The president, treasurer, secretary and Charles Barrell and Al L. Selig. Publicity: W. E. Mulligan, chairman, and James Zabin. Trustees: Victor Shapiro, 1926-27; Paul Gulick, 1926-28; A. M. Botsford, 1926-29. Entertainment: Bert Adler, Harry Cohen, H. W. Fisher, Russell Holman, Hal Howe, Tom Wiley, the Board of Directors and the Advisory Council. Guests: A. L. Selig, chairman, and Frank Conklin. Auditing Committee: H. C. Bate, chairman; Jacques Kopstein and George Harvey. Art: Vincent Trotta, chairman; J. P. Gourlay, Karoly Gross and Tal Phyfe. A. M. P. A. Quarterly: Morton Blumenstock, editor. Counsellor, Chamber of Commerce: Jerome Beatty.

## Mercedes Palast Opens

Universal has opened a big new theatre in Berlin. It is the Mercedes Palast, a 2,500-seat house recently completed. The opening program featured "Michael Strogoff."

## Miss Miller in N. Y.

Patsy Ruth Miller, Warner Bros. player, is a visitor in New York.

## In New Offices

The Producers Distributing Corporation, distributors of De Mille and Metropolitan pictures and Christie feature comedies, is now located in its new offices at 1560 Broadway. The company has taken the entire seventh floor of this building, at the corner of 46th street, and also has been obliged to take space in the adjoining building, 1562, for some of its departments.



## Publix's First Florida Check For \$25,000 Given Red Cross

A check for \$25,000 was sent to the Red Cross Wednesday by the Publix Theatres Corporation as the first installment of the contribution to the Florida Relief Fund. The contribution represents gross receipts from special benefit performances in more than 150 Publix theatres throughout the United States. It is expected that a total of between \$75,000 and \$100,000 will be realized. A majority of the benefit performances were given at midnight last Saturday and among the theatres so far reporting are the following: Metropolitan, Boston, \$7,000;

Million Dollar Theatre, Los Angeles, \$9,000; Granada Theatre, San Francisco, \$5,680.30; Rivoli Theatre, New York, \$2,300; Lincoln Theatre, Lincoln, \$963.50; Newman Theatre, Kansas City, \$1,254.

Among the most surprising of the reports was that from the Olympia Theatre in the stricken city of Miami, where \$2,223 was received at a benefit held Monday night, the first performance held in the theatre since the storm. The cash proceeds were immediately turned over to the local committee by Manager Harry A. Leach.

## Cohens Victors in Golf Tourney With Kellys Still Full of Fight

In a breathless finish at the Sound View Golf Club, Great Neck, L. I., on Wednesday, Sept. 29, the Cohens, led by their Standard Bearer Elmer (Moe Isadore) Pearson, captured the honors from the Kellys in the Fall Film Golf Tournament. No official figures are available at this time on the final total score and everybody admits that "something happened," but what it was or how it was done none the Kelly Chieftain, who missed body, not even Artie Stebbins, being in on the check-up of the scores, seems to know.

So the Cohens won and "anyway 't was a grand day."

The official list of prize winners follow:

Low net (Arthur W. Stebbins Cup) by Fred Curtis (Eastman Kodak), with a score of 71.

Low net runner-up (Pathe Exchange Cup) Frank Saunders (Moving Picture World), with a score of 73.

Low gross (Warner Bros. Cup) by Chris Diebel (Youngstown, O.), with a score of 77.

Low gross runner up (M. P. News Cup) by Eddie Arnold (M.-G.-M.), with a score of 81.

Winner of leg on The Film Daily trophy, Fred Curtis.

Best exhibitor score (Jules E. Mastbaum Cup) by Chris Diebel. Birdie trophy (F. B. O. Cup) Eddie Aarons (M.-G.-M.)

Putting trophy (Car Laemmle

Cup), Eugene Picker (Loew's).

Winner of Jack Cosman Cup to captain of winning team, Elmer Pearson.

Winner of booby prize, captain of losing team, Arthur W. Stebbins.

Highest Individual Score won by Joe Fliesler (UFA) with a record of 218 plus strokes at the 13th hole. The Brown Derby.

Winners of silver and ash trays (members of winning team): Walter Futter, Mike Glynn, Millard Johnson, Dr. W. E. Shallenberger, Jas. A. Cron, W. F. Clarke, Samuel Briskin, Geo. Berry, F. W. Crosbie, Fred Mitchell, I. V. Wolfsohn, W. A. Robbins, Harry Suchman, Herman Robbins, Richard Brady, Willard McKay, Eugene Walsh, F. A. Beach, E. S. Gaylor, Frank Tait, E. A. Eschmann, Elmer Pearson, Frank Saunders, Arthur S. Kane, Geo. Blair, W. E. Raynor, A. J. Sawtelle, Harold Bowden, M. Scott J. V. Ritchey, Oscar Neufeld, Max I. Katz, Joe Miles, Leopold Friedman, Harold Raives, Jesse Courlay, Nathan Hirsch, A. C. Gratz, Pat Campbell, J. V. Ritchey, Jr., Wm. Nolan, Wm. Massee, Eugene Picker, Walter Wagner, Paul Gulick, Fred Curtis, Stanley Waite, Frank Pope, Dave Chatkin, Albert Grey, Wm. K. Hedwig, M. Goldberg, Geo. Mueller, Tom O'Connor, Pat Garyn, Geo. Byrnes, John Humm.

### Buys for Europe

Edwin Miles Fadman, president of the Red Star Pictures Corp., of London, Paris and Berlin, has concluded an outright purchase of the series of Preferred Pictures of B. P. Schulberg Productions, Inc. Territory covered under the contract includes France, Belgium, Switzerland, Holland, Spain, Portugal, Italy and Czechoslovakia. The pictures are now being released in United Kingdom by Warner-Vitagraph, Ltd.

### Carey Brings Suit

Harry Carey Productions is suing the R. C. Pictures Corporation for \$799,429 on a charge of breach of contract. The allegation is that R. C. failed to distribute six pictures starring Carey. A counterclaim alleges that Carey broke his contract.

### Comerford Signs

The Comerford Circuit, aggregating about seventy Pennsylvania theatres, has closed with First National for "Men of Steel" and "The Duchess of Buffalo." A. W. Smith, Jr., eastern division sales manager, announces. William Cadoret, who acted for the circuit through W. J. Heenan, First National Philadelphia exchange manager, likewise closed for a number of Lieber Month play dates.

### New Plan a Success

The arbitration plan for the settlement of disputes in the picture business of Canada has already made great headway and has met with immediate success during the past few months, according to a statement by Col. John A. Cooper of Toronto, president of the M. P. D. E. of Canada. Some 40 or 50 disputes have been settled.



Robert T. Kane, whose First National film, "Prince of Tempters," had the unusual experience of being booked by members of F. N. right after being seen in an incomplete state.

### Heavily Fined

Accused of violating an edict of the Musicians' Association, which prevents member musicians from playing for less than an established union scale of wages, Frank Powers, violinist and leader of the Moon Theatre Orchestra, in Omaha, and Harry Getros, saxophonist, have been fined \$5,000 each and expelled from the American Federation of Musicians. D. V. Lawrence, drummer, was fined \$500, but permitted to remain at work.

### Race Hotly Contested

With First National's Lieber Drive going into its fourth week, New Jersey (Eastern Division) has leaped into first place. Cleveland (Southern Division), which held the lead last week, is now runner-up. Minneapolis (Western Division), occupies third place, and Toronto is fourth.

### New Cuban Exchange

Tiffany Productions, Inc., announces through John N. Weber, assistant general manager in charge of foreign sales, that negotiations have been completed for the establishment of a Tiffany exchange in Havana, Cuba, to handle the Twenty Gems from Tiffany. It will be in charge of Mr. E. Carrera.

### Signs Papayanakos

On the first day of his taking the post of manager of First National's Albany, N. Y., exchange, Jack Bullwinkel closed with the Papayanakos Brothers' circuit for the Banner Group, A. W. Smith, Jr., eastern division sales manager, announces.

### Set Dance Date

The annual entertainment and dance of the combined moving picture companies in New York, sponsored by the Motion Picture Athletic Association, will be held at Mecca Temple on Saturday evening, November 27.

### Tom Reed Returns

Tom Reed, publicity chief at Universal City, returned to America this week after having been publicity representative with Carl Laemmle during the Universal chief's trip to Europe.



Herman Dietz, director of advertising for M.-G.-M., sails on Saturday, October 2, for a six weeks' visit to European capitals. He has thing "all set" for the balance of 1926, and for part of 1927, and on his return he will take up the matter of "big features" that will be ready for general release about the Christmas holidays.

### More Foreign Trade

In the first nine months of the year, First National's foreign department, under the management of E. Bruce Johnson, reports an increase of 25 per cent. over the same period last year. The total increase amounts to \$701,533.01. Last year's figures were \$2,905,037.80. This year they rose to \$3,606,570.81.

### Mayfair to Open

The Mayfair Theatre, now being completed at Avenue U and Coney Island avenue, Brooklyn, as the latest addition to the A. H. Schwartz circuit, will be opened with appropriate ceremonies on October 11. The playhouse, with a capacity of 2,000, will be devoted to vaudeville and first-run photoplays.

### "Potemkin" Passes

"Potemkin," the Russian film, from latest reports, will be licensed by the New York censorship board for public exhibition, but with eliminations and cuts which may rob it of important motivation and details.

### Condon in N. Y.

Frank Condon, the humorous writer, has arrived in New York to work on scenarios for W. C. Fields. Paramount star, William LeBaron, associate producer at the Paramount Long Island studio, announces.



Guess Elmer Pearson, vice-president and general manager of Pathe, isn't cordial to Gene Tunney! Box-office receipts of "The Fighting Marine" are hitting the skies.



# Our Stock Market . . . . . By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

## Daily High and Low—Per Share

1925 RANGE		1926 RANGE			PAR	Sept. 23	Sept. 24	Sept. 25	Sept. 27	Sept. 28	Sept. 29	Sales for Week
High	Low	High	Low			High	Low	High	Low	High	Low	
83½	51½	76½	62	(a) Balaban and Katz	25	118	117	117½	117½	116½	117	4,000
118	104½	117½	106½	Eastman Kodak	no par	115½	113	117	115½	116½	117½	109,000
114½	90½	127½	103½	Famous Players Common	no par	120	120	120	121	119	121	100
120	103½	124	115	Preferred	100	8½	9½	9½	9½	9	9	600
11½	4½	10½	3½	(b) Film Inspection	no par	98	101	98	101	98	101	29,700
110	100	107	96	First National Pictures, Pref.	100	77	75	77	75½	76	74½	26,900
85	68½	85	55½	Fox Film "A"	no par	27	26½	26½	26½	27½	26½	83,000
33	26	34½	19	(b) Fox Theatres "A"	no par	11	14	11	14	11	14	500
14½	13	15½	9	(b) International Projector	no par	43½	43½	44½	43½	44½	46½	4,500
44½	22	48½	34½	Loew's, Inc.	no par	23½	23½	23½	23½	24½	23½	10,200
24½	18	24½	22½	Metro Goldwyn, Pref.	27	16½	16½	15	16	16	14½	500
20½	19½	23½	15½	Motion Picture Capital	no par	53	53	56	54	55½	54½	4,500
90½	70	83	45½	Pathe Exchange "A"	no par	30½	29½	30	29½	30½	31½	10,200
(c) —	—	40	18½	(c) Roxy Theatre (Units)	—	9	8½	9	8½	9½	10	(e)
—	—	12	2½	Roxy Theatre, Common	no par	89	87	89½	89	89½	89	(e)
65	45	93½	45	(d) Stanley Co., of America	no par	8½	8½	9	8½	9½	9½	7,100
13	5½	14	6½	(b) Trans-Lux D. P. Screen	no par	97½	102½	97½	102½	97½	102½	(e)
—	—	102½	88	Universal Chain Theatres	ctf.	31½	32½	31½	33	31½	32	—
47	24	41	29½	(b) Universal Pictures	no par	92½	95½	92½	95½	92½	95½	—
103½	94½	97½	90	1st Pref.	100	53½	52	63	54½	65½	62	236,400
227½	17½	50	12	Warner Bros. "A"	10	49½	47½	58	49	57	53	101,200
19	13½	43½	E	(b) Common	no par							

(\*) Bid and asked; no sales these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.

(d) Philadelphia Stock Exchange.

(e) Not available.

(f) Range of Old Stock.

### Miss Gish Coming

Dorothy Gish, who has just finished "Tip-Toes" in London for release by Paramount, will arrive on Friday for a flying visit to her mother and sister, Lillian, in California before starting on the lavish picture of "Madame Pampadour," which will be filmed in London immediately after her return. She will be accompanied by Director Herbert Wilcox and Frank J. Farrell and Cecil A. H. Harrison, two members of the Board of Directors of British National Pictures.

### Sterns Returning

Julius and Abe Stern, president and vice-president of the Stern Film Corporation, who have been in Europe for three months, will sail for America late next week aboard the S.S. Berengaria with Carl Laemmle. They are bringing to this country many new ideas for comedy production and a large assortment of unusual costumes.

### Phil Dumas Promoted

Phil Dumas, who for several years has been the manager of Universal's Minneapolis exchange, has been promoted to the position of sales director for Reginald Denny Productions. He will make his headquarters in the Universal Home Office.

### A Sales Organ Special

A special edition of Contact, First National's sales organ, has been issued in honor of the company's new Memphis exchange. Robert Hage is editor.

### Claim Title Misuse

Warner Brothers announces that it is sole owner and producer of "Don Juan," starring John Barrymore. No other producer, distributor or exhibitor, the announcement reads, has authority to use this title for any other motion picture. Warner Brothers state that "Don Juan's Three Nights," a First National production, is being advertised by certain exhibitors so as to tend to mislead the public.

### Rothacker Begins

Watterson R. Rothacker, for years head of the Rothacker Laboratories, has assumed his duties as assistant general manager of the Paramount production department. His headquarters in the Paramount home office will be with Walter Wanger, general manager of production.

### Apollo Opening

The Apollo Theatre of the Delancey-Clinton Realty Company at 126 Clinton street, New York City, will have its premier performance Friday evening of this week. It is under the supervision of Charles Steiner and Harry Blinderman.

### Pick Women Immortals

Members of the A. M. P. A. are this week filling in ballots to name the twelve women who have done the most for the film industry. The results will be announced within a week or two at one of the forthcoming A. M. P. A. luncheons to be held at the Mid-Town Hofbrau Haus on Broadway.

### Houdini Starts Suit

Application was made this week to Justice Glennon of the New York Supreme Court by Harry Houdini, as trustee in bankruptcy of the Octagon Films, Inc., for an order to examine in advance of trial Benjamin Blumenthal, president, and Louis Auerbach, vice-president, of the Export and Import Film Company, Inc. The motion is the result of suit brought by Houdini, as trustee, to recover \$35,000 alleged to be due the Octagon Films, Inc., under a contract between the two concerns.

### Right at Home

"Gigolo" got an unusual preview Wednesday night at the Club Anatole, New York City. This Wm. K. Howard production, a drama of the night clubs, was shown to reviewers at midnight in a night club. George Harvey, Frank Pope and Joe Sullivan of P. D. C. were responsible for the stunt.

### Vidor Selected

King Vidor, director of "The Big Parade" and other Metro-Goldwyn-Mayer productions, is to direct another great American epic, "The Glory Diggers," a screen adaptation of Irvin Cobb's original story based on the building of the Panama Canal.

### Werner to See Cohen

David C. Werner of the Universal home office left New York this week for Birmingham to confer with Octavus Roy Cohen, writer, who has signed a contract to write for Universal.

### Miss Taylor Signed

Estelle Taylor has been engaged to play in "New York," a Paramount picture to be directed by Luther Reed at the Astoria Studio. Miss Taylor is now in the East, having come from California immediately after the fight between her husband Jack Dempsey, and Gene Tunney.

### Cuts Star's Name

Carl Laemmle has shortened Ivan Mosjoukine's name to Moskine for the benefit of American audiences. In the future he will be known as Ivan Moskine. Mr. Laemmle will have a final conference with the star of "Michael Strogoff" before he leaves Paris to board the Berengaria on October 2.

### K.-A. Houses Sign

Belo Rubel, secretary of the Stern Film Corporation, reports that the Keith-Albee Theatre of Boston and the St. James Theatre, also a K.-A. house in that city, have arranged to show exclusively the Stern Brothers new comedy series during the coming year.

### Welcomed Back

The return to Broadway last Sunday of Rex Ingram's famous Metro production of "The Four Horsemen of the Apocalypse," after an absence of four and a half years, was accompanied at the Capitol Theatre by enthusiasm. A great crowd packed the theatre and sidewalks all day long.



# The Picture Is But Half Your Offering

**Entertainment, Comfort and Service Should Supplement the Film Features**

**Modern Patronage Demands Complete and Well Rounded Amusement Program**

**F**AR too many exhibitors are under the impression that their sole business is selling moving pictures to the public.

They seem to consider that if they offer an attractive program they have done all they can to make a sale.

A good program is just the commencement. It's the skeleton of the enterprise, but when you buy bones at the butcher shop you want some meat along with them. It's pretty much the same with the picture. The man who sells only picture is selling dry bones.

Even pictures show to better advantage in attractive frames. Your house is the frame for your pictures, and the more you do to make it attractive, the better your chance of selling. Twenty years or so ago the employees of a certain New York vaudeville theatre used to point out a man who visited the house two or three times a week and seldom saw the show.

The house had a very attractive smoking room off the balcony. This man used to purchase an admission ticket, go directly to the smoking room and settle down with his cigar and the evening paper. The room was clean, comfortable and attractive. The music of the orchestra came to his ears pleasantly modulated. He found the place more attractive than any club and so he made the theatre his clubhouse.

The theatre was not run as a

club, but it did not despise the half dollar that came in two or three times a week and demanded nothing more than a seat in the ante room.

Ten years ago there were few theatres with service rooms. Few opened to the public apartments other than the toilet rooms. You came in, you saw the program and you went out again. The sooner you went out, the sooner someone else could be admitted to occupy your seat.

In those days it was the general rule not to have the seats too comfortable, lest the patron be tempted to remain too long.

The hardboiled manager of the old-time theatre would be utterly unable to comprehend such a house as the Paramount Theatre in Times Square will be when completed. Here there is not one but half a dozen lounging rooms; rooms that to the old manner of thought would mean a loss of valuable space, since seats cannot be sold in the ante rooms.

And yet it probably will be found that these rooms, which have nothing whatever to do with the program, will be one of the real selling assets of the house. Even those who go directly to their seats will take some satisfaction in the thought that they could occupy the ante rooms did they so desire.

But even more important than ante rooms is the change in the atmosphere of the progressive houses. This does not refer to ventilation, but to the air of cordiality that pervades the theatre. Patrons are made to feel that they are welcome; that their patronage is appreciated beyond

the sale of the ticket. They are made to feel at home.

There are still one or two houses along Broadway where the desire is strong to beat up the ushers and kick the doorman on the way out, but their number is growing smaller.

On the other hand, there are theatres, notably in the Publix string, where genuine courtesy has replaced the perfunctory ushering that could be accelerated only through greasing the ever-itching palm.

Today service stands far above the film as a sales agent, and the idea is spreading rapidly.

Last Summer, following the close of the Publix Training School for Theatre Managers, John F. Barry, the director, was drafted to New Orleans where the hundred or more managers of the Saenger Circuit were called in for a week of intensive training.

These men, many of them veterans, sat in the six-day session from nine until five, with a brief interval for lunch, and then spent most of the evening on what a schoolboy would call his homework.

Many managers not associated with a circuit, have served for a week or two in houses where the service idea obtains, just to get the practical schooling that comes from actually doing a thing.

By next season the manager who runs on the old scheme of things will find himself far to the rear.

Today you must sell entertainment, comfort, elegance and service. If you sell merely moving pictures you are doing business with a far too limited stock in trade.



**H**OW far the Vitaphone has broadened and benefited the field of the musical artist and the musician, who hitherto have been barred from the realm of motion pictures, which the dramatist and actor have found so highly profitable, is no longer a matter for surmise or speculation.

**A**S one great artist recently expressed it: "The concert and operatic worlds have at last been merged with that of the screen, and the resulting sphere is as large as the universe itself."

**M**USIC lovers everywhere will soon be able to both hear and see their favorite artist or opera at their local theatre, and performances such as are now possible only in the leading opera houses will be reproduced in their entirety on the screen, with Vitaphone furnishing the music in perfect synchronization with the acting.

**H**ARRY M. WARNER, now in New York, is giving all of his time to putting over Vitaphone, while Sam M. Warner, with his headquarters at the Manhattan Opera House, is devoting himself to the actual production of the musical and cinematic synchronizations.

**A**ND the Warner Brothers are making tremendous progress, now that the marvelous possibilities of this wonderful invention are at last becoming realized by musicians and vocalists everywhere.

**T**HE Vitaphone Corporation, which is owned by Warner Brothers, now maintains a full symphony orchestra and as rapidly as its service can be extended, it plans to engage large individual orchestras all over the country to play Vitaphone music, according to a recent announcement.

**B**UT it is the *genre* and variety of its artists, now or soon to be translated into terms of the silver sheet for the delight and edification of all the world, that the present possibilities of Vitaphone are most evident.

**O**NLY this week Warner Brothers added the names of the great Mme. Schumann-Heink and Mary Lewis of the Metropolitan Opera Company to those of Martinelli, Marion Talley, Anna Case and the world famous violinists, Efrem Zimbalist and Mischa Elman, already under contract to Vitaphone.

**W**ITH them came De Wolfe Hopper to join the other Vitaphone musical comedy stars and concert singers, such as Al Jolson, George Jessel, Elsie Janis, The Howards, Reinald Werrenrath and others, engaged by Sam Warner in order that this amazing invention may immediately present to its public the widest variety of entertainment.

**A**N imposing list, but after all only the beginning, for with the same announcement comes the news that the Victor Company has contracted to give to Vitaphone the exclusive services of all its artists, among them, of course, the beloved John McCormick, just as the Metropolitan Opera Company had already given to Vitaphone permission to use its great coterie of stars.

# by the way

*Vitaphone's Broadening Possibilities  
For the Musical Artist and Musician*

*Warner Brothers to Have Exclusive Services  
Of All Victor Artists, in Contract  
Just Concluded by Sam Warner*

*Conrad Veidt, Great German Actor,  
To Play Part of Louis XI  
In Barrymore's "Francois Villon"*

*Australia Starts Something*

**T**HE industry and the world outside are only commencing to glimpse the amazing possibilities for entertainment and education, which Warner Brothers' showmanship and farseeing enterprise have opened up in developing and bringing to a practical, commercial status, the invention of the Vitaphone.

**H**ATS off to Harry and Sam Warner, whose genius and calm confidence in their own great abilities, even when everything at times seemed to be against them, are responsible for bringing this marvelous invention before the world and to the motion picture a vastly broader field for artistic expression.

**C**ONRAD VEIDT, the eminent German actor, who will play the part of King Louis XI in John Barrymore's "Francois Villon" for United Artists, we predict will prove something of a sensation to American audiences, even to those who may have seen him in "The Cabinet of Dr. Caligari," in which he played the sleepwalker, and as the Caliph Haroun Al Raschid in "Three Wax Works."

**V**EIDT gives an impression of genuineness and modesty, which, to say the least, is distinctly refreshing when contrasted with most motion picture stars the writer has met, but our outstanding recollection of him is that, though considerably older, he reminds us, curiously, in his personality, of John Barrymore, whom he will support, and for whose genius he expressed unbounded admiration.

**W**E dare to venture the suggestion, that the association of these two gifted artists will stimulate each of them to greater dramatic heights, than either would achieve alone, and the result ought to be a picture that will be a screen classic.

**I**F our guess is right—and "Francois Villon" turns out to be a master picture—just add another spray of laurel to the wreath with which this industry has already crowned the farseeing brow of Joseph M. Schenck—the credit belongs to him.

**I**N the same mail this week we learn that Australia is starting an agitation against American films by trying to increase the duty thereon just sixty-six and two-thirds per cent; and also that our Antipodean friends are out to make a bid for the world market, by producing a picture starring our own Eva Novak, directed by Norman Dawn, in which three other American actors will appear.

**O**UR only comment now is that we hope they are more successful in the latter objective, than the former.

**A**ND putting a duty of sixty-six and two-thirds per cent. on American films for the Australian theatres and public, alike, would be a great deal like cutting off one's nose to spite one's face.

*Merritt Crawford*



# AT THE WORLD'S CROSSROADS

By Phil M. Roe

**R** EPORTS that Carl Laemmle is considering writing his memoirs is arousing wide interest. The Universal president is one of the most picturesque and romantic figures in the industry today and has been for more than two decades, so that his narration of the early development of the film, with his intimate sidelights and reactions and the inside facts of screen history which he alone can furnish will be a most valuable contribution to the records.

To the best of our knowledge, Mr. Laemmle (if he really undertakes the task) will be the first of the original film Argonauts to set forth his experiences in cold type and it ought to be a most interesting document, if he will only recognize when he is writing it, that its value historically will largely depend on how far he is willing to open the gates of his memory.

We don't overlook, of course, Sam Goldwyn's intriguing book, also most interesting because it tells of the formative period of the industry as it is today. But Mr. Laemmle antedates Mr. Goldwyn by nearly a decade and his experiences, necessarily, will record a different phase of the film's development.

About a year ago it was stated that George Kleine, another of the screen's eminent pioneers, was casually compiling notes on his own reminiscences of the early days of motion picture history, which he would later bring together in book form. Since then we have heard nothing of it, but it may well be that Mr. Kleine's vagrant memories of the "days of the giants" in the film industry are nearly completed.

With Carl Laemmle telling of the early struggles of the "independents" and George Kleine recording the rise and fall of the

great, but unlamented, Motion Picture Patents Company, what a picture their two books would make—only it couldn't be filmed. But of what inestimable value to the future historian of the screen?

A portrait of Vice-President Richard A. Rowland putting his O. K. on John McCormick, General Manager of First National's West Coast production in the roto section of a prominent trade news tabloid, is captioned: "Mary Astor and Lloyd Hughes in 'Forever After'."

What will those bonehead printers (of rotos) do next?

Pro-Dis-Co is now fully installed in its new offices on the seventh floor at No. 1560 Broadway and it has been a busy week for all members of the staff getting everything in readiness for John C. Flinn, who will return from his country-wide tour of exchanges early this week. J. K. Berger, president of the Jazzbo Club, Pro-Dis-Co's live wire social organization, has been directly in charge of the moving operations and his main worry has been that he wouldn't have everything in perfect order before the "chief's" return.

Item: The Vice-President and General Manager's offices at P. D. C. now only need the presence of John C. Flinn.

By the way have you noticed the clever ads GEORGE HARVEY has been putting out lately? Their psychological suggestion is immense. Pictures of important showmen signing up for the "big DeMille-Metropolitan program" everywhere.

Mighty good stuff, George, and indicative of the fine cooperation you must be getting out through Pro-Dis-Co exchanges or you would never have got those photographs of the "real thing."

CONGRATULATIONS are in order for Clayton P. Sheehan, foreign manager for Fox and one of the most popular and able executives, who has ever filled this important post on the Fox diplomatic staff.

On Thursday, September 30, at St. Marks Church, Buffalo, N. Y., which, by the way, is the home city of the Clan Sheehan, "Clayt" cheerily passed up all the allegedly prized privileges of bachelorhood to wear the gilded guerdon of the benedict.

Winfield R. Sheehan, vice-president in charge of production for Fox, made a special trip East to act as best man for his brother, stopping off at Buffalo for the ceremony. The bride was Miss Mildred Agatha Doyle, a sister of Mrs. Leo Peter Meyer, and a member of one of Buffalo's best known families.

No announcement has been made of the date when the happy bridegroom will return to his offices, but according to reports plans are already under way to give him an enthusiastic welcome.

Joseph P. Kennedy and Colvin W. Brown of F. B. O. are back from Europe and some important announcements are expected shortly from the front office. While abroad J. P. put across a number of big things for his fast growing organization, aided and abetted by his able lieutenant, among them being arrangements for the distribution of the entire F. B. O. product in England through Ideal Films, Ltd.

It must have given them both a great "kick" to get back just as Red Grange's "natural," "One Minute to Play," finished its remarkable run, money-wise, at the Colony, and to find that in "Kosher Kitty Kelly," its successor, they had another S. R. O. attraction of premier quality. It's not often you can ring the box office bell twice in succession.

On the Aquitania, arriving Saturday, October 2, are Dorothy Gish, star of British National Pictures, and Herbert Wilcox, director.

HERE'S a slice of life that might almost make a scenario. Bert Ennis, of Artclass, casting for "The Shooting of Dan McGrew" some three or four years ago, persuaded Estelle Ward, an entertainer at the Tivoli Music Hall, Tia Juana, Mexico, to play the part of a dance hall girl. She did very well, but later made but little progress in her efforts to attain fame in the movies.

She told her troubles to Bert and he wrote "Tia Juana Red" for the Motion Picture Magazine, using her experiences as the basis for the story. Charles Fitzpatrick, agent for Loew, read the story, located Miss Ward, and the two of them went after Bert to write an act that would bring out the high spots of "Tia Juana Red" for vaudeville audiences.

So Bert wrote "At the Border," a twenty minute sketch, which opened at the Lincoln Square Theatre last Monday, with Miss Ward headlined as "Tia Juana Red." Now she is booked (with the act) for forty weeks over the Loew circuit.

It only shows that it is a great thing to pick the right P. A.

Everyone is felicitating Elmer Pearson on his foresight in annexing for Pathe the new Champion of the World, Gene Tunney, and there are plenty of predictions that "The Fighting Marine" will gross a cool million, if, indeed, it doesn't do even better. But no one, least of all the exhibitors, who, under their contracts, will not have to pay an advanced price for the serial, owing to Gene's victory over Dempsey, will begrudge Pathe a penny of it.

It's a clean-up, anyway you figure it.

Harry Reichenbach, "at home" to anyone who wants real publicity, in his offices in the Strauss Building, got another gray hair this week, when he was advised that the roof of his home in West Palm Beach had been blown off in the hurricane. Harry wouldn't have minded it so much if the whole house had been blown away, as then he might have collected some insurance. As it is he has got to dig.



When they were "selling out" with First National's "Subway Sadie" at the Mark Strand recently this group was snapped on the stage. Left to right: Carl Edouarde, leader of the Strand Orchestra; Joseph Plunkett, Jack Mulhall, Louis Sejourne, Dorothy Mackaill, Bernard de Sieyes, associate to Mr. Sejourne; Al Santell and R. E. Goldsmith.



Tell Us and We'll Tell the World

# On the West Coast

**Buster Keaton Is Back at His Studio**

**D. B. Clark Has Minor Operation**

**Hatrick Arrives in the West**

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.  
Tel.: Gladstone 0308

Larry Urbach Manager



A tender moment with Norma Shearer and Conrad Nagel in M.-G.-M.'s "The Waning Sex."

## Jam the Traffic

Traffic in front of the De Luxe Theatre in Los Angeles was blocked for more than an hour when twenty-five Indians attended the preview of the Metro-Goldwyn-Mayer photoplay, "War Paint," and danced and "whooped" their greeting to Col. Tim McCoy, new M-G-M western player and star of the picture. A representative group of M-G-M officials, headed by Louis B. Mayer, were also present.

## Big Hit Expected

That Jean Hersholt will definitely be established as one of the screen's leading farceurs when "The Wrong Mr. Wright," his current starring production for universal is released, is the declaration of those who have seen "rushes" of the picture and watched the company at work. It will be his first attempt at straight farce, although he has played several comedy roles before.

## De Sano Signed

Marcel De Sano, the Roumanian director who recently finished the production of "Blarney," adapted from Donn Byrne's famous novel, "In Praise of James Carabine," has been placed under a new contract by Metro-Goldwyn-Mayer.

## Keaton Company Returns

Returning from the second long location trip since "The General," his first United Artists comedy, went into production several months ago, Buster Keaton and his company resumed work at the studio in Hollywood this week.

The final interior scenes for Keaton's most ambitious picture, which is being made under the Joseph M. Schenck banner, are expected to be completed this month, and then the star-director will spend at least four weeks cutting and editing.

"The General" has a Civil War background and is said to be the costliest comedy ever made, rivalling in magnitude the biggest dramatic features.

\* \* \*

## Clark Undergoes Operation

Daniel B. Clark, president of the American Society of Cinematographers and chief cinematographer for Tom Mix, is confined to the Hollywood Hospital, where he underwent a minor operation last week.

This is the first time in more than five years that Clark has been absent from his regular post. During this period he has photographed Mix in forty-six features, for a total of almost 5,000,000 feet of negative, without missing a day's work.

\* \* \*

## Carewe Completes Staff

Insofar as his direct working staff is concerned, Edwin Carewe is "all set" for the filming of Count Leo Tolstoy's "Resurrection." Among those who have been definitely engaged are Louis Jerome, business manager; Wallace Fox, assistant director; Robert Kurrle, first cameraman; Al M. Green, second cameraman; Richard Easton, head property clerk; John D. Schulze, art director; Ruby Skelly, personal secretary to the producer, and Victor Presbrey, laboratory technician.

The publicity, headed by Harry D. Wilson, names Margaret Kimball as office manager, with Will T. Gentz as feature contributor and William Henry as assistant.

\* \* \*

## Hatrick in Hollywood

Edgar B. Hatrick, president of Cosmopolitan Productions and vice-president of International Newsreel, arrived in Hollywood on Friday last.

Members of the Wampas organization were at the station to greet E. B. with a band, a circus wagon and a tame lion, the latter supplied by Bert Wilson of the Selig Zoo.

\* \* \*

## Vacation to Europe

Following the completion of her next picture, "Purple and Fine Linen," Corinne Griffith plans a vacation trip to Europe. One of the busiest stars in Hollywood, Miss Griffith will have completed five pictures in one year when "Purple and Fine Linen," her next picture following "The Lady in Ermine," is finished.

According to tentative plans, Miss Griffith will leave for Europe early in the New Year to visit the principal cities in England, France, Germany and Italy, and also will spend at least a month on the Riviera. It is also probable that she may extend her stay in Europe to make a picture there.



Belle Bennett strikes an effective pose in the Fox picture, "The Lily."

## New La Plante Story

Laura La Plante, Universal's blonde comedienne, is going to be a busy young actress for the next several months. Three productions are now on schedule for her, all in various stages of preparation. The latest to be added to the list is "Kiss and Make Up," a screen original by Julien Josephson. Announcement of its purchase was made by the scenario department of the studio this week.

## D'Arcy Resigns

Following his noteworthy work in "The Temptress" and his choice for the role of "Don Fernando" in Mae Murray's new starring vehicle, "Valencia," Roy D'Arcy, famous polished villain of the screen, has been placed under a new contract by the Metro-Goldwyn-Mayer studios, according to Louis B. Mayer.

## Cohn Editing

Marty Cohn, assistant editor-in-chief at Universal City, is completing the editing of "Buckaroo Kid," the Peter B. Kynne story. Cohn has been on the West Coast for almost two years, and in that time has worked on practically every film made at Universal City.





SHIRLEY MASON

Starred by Columbia Pictures, in "Sweet Rosie O'Grady," a current release.

## Miss Ralston to Wed

Wedding bells for Jobyna Ralston and Richard Arlen are to ring shortly. Arlen, who is in San Antonio, Texas, playing one of the leading roles in Paramount's great story of the air service in the World War, "Wings," made the statement, and "Joby" backed it up over long distance telephone.

## Santschi Added

The cast of Michael Curtiz' first American directorial effort, "The Third Degree," already inclusive of many notable names, has been enlarged by the addition of Tom Santschi, well known character and heavy actor. Santschi will appear in the role of Daley in the screen version of Charles Klein's famous play.

## Miss Nixon Finishes

Marian Nixon has completed the featured feminine role in "Heroes of the Night," for which Gotham picture she was loaned by Universal. She will at once move to Fox studio, where she will enact the principal feminine role in "The Auctioneer."

## Milne to Adapt

Pete Milne, who arrived on the West Coast last week, has been engaged by Universal to adapt "It Can Be Done," an original by Robert E. Welsh. "It Can Be Done" will be a Reginald Denny vehicle.

## Eddy with Langdon

Don Eddy, publicity director for the late Rudolph Valentino, has joined the Harry Langdon organization to handle publicity for the star comedian at the First National Studios. He started his new duties last week.

## On Los Angeles Screens

Leading theatres in Los Angeles and Hollywood are now playing the following attractions:

"Tin Gods," starring Thomas Meighan, Paramount production, at Million Dollar Theatre; "Mare Nostrum," featuring Antonio Moreno and Alice Terry, M.-G.-M. production, at the Forum Theatre; "Farney," starring Renee Adoree, M.-G.-M. production, at Loew's State Theatre; "It Must Be Love," starring Colleen Moore, First National production, at Criterion Theatre; "Don Juan," starring John Barrymore, Warner Brothers production, Grauman's Egyptian Theatre, fifth week; "Fine Manners," starring Gloria Swanson, Paramount production, West Coast Boulevard Theatre, also at West Coast Westlake Theatre; "Ben Hur," featuring Ramon Novarro and May McAvoy, M.-G.-M. production, at Biltmore Theatre; "Volga Boatman," featuring William Boyd and Elinor Faire, C. B. De Mille production, Carhay Circle Theatre; "Three Bad Men," featuring J. Farrell McDonald, Tom Santschi and Frank Campeau, Fox production, at the Figueroa Theatre, and "Aloma of the South Seas," starring Gilda Gray, Paramount production, at the Rialto.

\* \* \*

## Count Tolstoy Meets Wampas

Count Illya Tolstoy, son of the late Count Leo Tolstoy, author of "Resurrection," was one of the guests at the Wampas meeting at the Writers Club on Monday last. Count Tolstoy addressed the gathering and asked for constructive criticisms of pictures.

\* \* \*

## Florida Midnight Benefit

On Saturday midnight, September 25, a monster midnight benefit presented by the Los Angeles Theatre Managers' Association was held at the Metropolitan Theatre in Los Angeles. Proceeds of the benefit goes to help the Florida sufferers.

\* \* \*

## Miss Dempster Arrives

Carol Dempster, Paramount star, arrived in Hollywood on Wednesday of last week. She was met at the station by her father, Captain Dempster; her two sisters, Mrs. Glines and Mrs. Mildred De Merce, and her childhood friend, Grace Gordon.

\* \* \*

## Barthelmess on Vacation

Richard Barthelmess, First National star, having just completed "The White Black Sheep," his eighteenth production in five years, is going to take his first vacation during that period.

Dick has two months in which to play—to steal away from the purring cameras—and his vacation objective is his former home, New York. He left Los Angeles on September 27, going by way of the Canadian Pacific, visiting San Francisco, Seattle, Lake Louise, Banff, Vancouver and Montreal enroute.



Farewell party to Richard Barthelmess on completion of "The White Black Sheep," his last for Inspiration. He joins First National. Left to right: Dorothy Dunbar, Edwin Carewe, J. Boyce Smith, Jr., Richard Barthelmess, Count Leo Tolstoy, Tom Miranda.



Colleen Moore observes herself in her "Twinkletoes" costume. The picture was produced by John McCormick for First National.

## James Returns

Gardner James has returned from two weeks at La Jolla where he recuperated from an almost disastrous fight he had in "The Flaming Forest," a Reginald Barker production for Metro-Goldwyn-Mayer. It is expected that plans for James will be announced shortly by Inspiration Pictures. The new featured player recently signed a long-term contract with Inspiration and is now under the guidance of J. Boyce Smith, president of the company.

## Conway-Bushman

Virginia Bushman, daughter of Francis X. Bushman, was married to Jack Conway, M.-G.-M. director, on Wednesday, September 22, in Los Angeles. The couple are spending their honeymoon at Pebble Beach, Calif.

## Completes Scenario

June Mathis, First National producer and scenarist, has completed the initial adaptation-script of "Here Y'Are, Brother," the Dixie Wilson story which she will produce at the Burbank studios starting early next month, with Lewis Stone, Billie Dove and Lloyd Hughes in the leading roles.

## Talbot with M-G-M

Hayden Talbot, writer, globe-trotter, war correspondent, novelist and scenarist, has been added to the writing staff of the Metro-Goldwyn-Mayer Studios and is now at work with George Hill, director of "Tell It to the Marines" and "The Barrier," on a new story planned for fall production.



# Late News from the Producers



Bessie Love and Carrie Daumery in "Young April," a DeMille supervised picture for P. D. C., directed by Donald Crisp.

## Warners Announce Trio of "Winners" for October

THREE RELEASES among the Twenty-Six Warner Winners are on the Warner Bros. schedule for October. They are "Across the Pacific," due on the 2nd; "My Official Wife," on the 16th, and "Private Izzy Murphy" on the 30th.

Warner officials at the home office declare it the best vehicle Monte Blue has had. Monte is the hero of the expedition that captures Aguinaldo. The story is laid in days immediately following the Spanish-American war. The supporting cast is a strong one. Jane Winton has the leading feminine role. Roy Del Ruth directed.

"My Official Wife," an adaptation from a successful stage play by A. C. Gunter, co-stars Irene Rich and Conway Tearle. Paul L. Stein, noted European director, handled the megaphone.

"Private Izzy Murphy" will reveal George Jessel, musical comedy star, in his first photoplay starring vehicle. The story is an original by Raymond L. Schrock and Edward Clark, and the scenario by Philip Lonergan. Lloyd Bacon directed.

Production activities at Warner Bros. West Coast studio has taken on a new impetus. Jack L. Warner, director general of production is rigidly maintaining the stiff pace he announced at the Warner convention in New York, last Spring, and he intends to have every picture under way at the time he originally specified.

Jack Warner is most enthusiastic over the prospects of Dolores Costello in the Charles L. Klein melodrama, "The Third Degree." Michael Curtiz, the European director, who arrived in America recently, will direct Miss Costello.



The airplane scenes in "Midnight Lovers," a First National picture, afford Lewis Stone and Anna Q. Nilsson some of their most dramatic moments. Miss Nilsson climbs to new heights in this offering, and Mr. Stone adds fresh laurels to those he has already won.

## Battery of Directors on Fox's 1926-27 Program

WINFIELD R. SHEEHAN, vice-president and general manager of Fox Film Corporation, having completed more than one-half of the Fox 1926-27 production program in Hollywood, arrived in New York City this week, with "additional production details" included in his list of "important matters" to be attended



FOX DIRECTORS (Left to right): Allan Dwan, John Ford, Irving Cummings, R. William Neill, Alfred E. Green and Frank Borzage.

to during his brief stop over at the head offices of the firm. One outstanding point of interest is the exceptional battery of directors now at work on Fox pictures.

Allan Dwan is at work on "The Music Master," in New York. Irving Cummings is making "Bertha, the Sewing Machine Girl," with some "shots" in New York. In the West Coast studios F. W. Murnau, noted German director, is making "Sunrise." Frank Borzage is making "7th Heaven." R. A. Walsh is making "The Monkey



FOX DIRECTORS (Left to right): George Melford, Howard Hawks, F. W. Murnau, Harry Beaumont, Raoul Walsh and J. G. Blystone.

Talks." George Melford is making "Going Crooked." J. G. Blystone is making "On the Wings of the Storm." Howard Hawks is making "Gaby." R. William Neill is making "The City." Harry Beaumont is still in England, making "One Increasing Purpose." John Ford is making "The Story of Mother Machree." Alfred E. Green is making "The Auctioneer," in the East.

This is a partial list of the Fox battery of directors, which includes the makers of Tom Mix and Buck Jones features, as well as the splendid list of "short features" on the Fox program.



## "The Nervous Wreck"

### At Mark Strand, Oct. 10

**W**HAT IS HAILED as the greatest screen comedy ever produced by that king of comedy producers, Al Christie, will be soon seen at the Mark Strand Theatre, on Broadway, on October 10, when "The Nervous Wreck" makes its metropolitan bow.

"The Nervous Wreck" was previewed on the Pacific Coast and was what is known to the industry as a "wow." Pat Dowling, who attends to such little details for Al Christie, used a "laugh-clocker" at these previews, but he refuses to tell the

result for fear that he will not be believed.

The screen version of the Owen Davis farce is even funnier than was the stage version, because the limitations of the stage mean nothing to the picture producer. McGrew Willis did the scenario and Scot Sidney, who was responsible for "Charley's Aunt," directed.

Harrison Ford, who has become one of the most accomplished farceurs of the screen, is featured with pretty Phyllis Haver, and their team work is said to be wonderful.



**BESSIE LOVE**

The bright light of "Young April," produced by De Mille Features Corp., and directed by Donald Crisp for release by Producers Distributing Corporation.



**DORIS KENYON**

First National star, starred with Lewis Stone in "The Blonde Saint," Sam E. Rork's latest production for First National release.

### Young Directing Chadwick Picture

James Young, who recently completed the direction of his own adaptation of the Erckmann-Chatrian classic, "The Bells," the initial Chadwick First Division picture of the season, has been engaged by I. E. Chadwick, president of the company, to direct "Sunshine of Paradise Alley."

Josephine Quirk wrote the adaptation of the stage success of Denman Thompson, author of "The Old Homestead." Mr. Chadwick will supervise the production, and Mr. Young is now engaged in selecting the cast. Production will be started shortly.

### Milton Sills' Next

As a vehicle for Milton Sills, First National star, following the completion of "Men of the Dawn," John McCormick, general manager of West Coast production, announces "The Runaway Enchantress" by Mary Heaton Vorse.

## Motion Pictures—An Aid to Peace

By Cecil B. De Mille



**W**IDE R exchange of motion pictures among the various nations of the world will do more toward averting international hatred and warfare than any disarmament program ever conceived.

It would be difficult to convince a man that his next-door neighbor is a fiend, a moron, and a dangerous enemy. Men know their neighbors. They see them in success and adversity, rejoice and sorrow with them, and know they are human like themselves. But a stranger, ten thousand miles away, may readily be pictured as an enemy, and fear and hatred toward him grow with the imagination.

Through the international distribution of motion pictures, it

is possible to make neighbors of nations. Barriers of distance and unfamiliarity can be swept away, and peoples in widely separated parts of the world brought into sympathy and understanding with each other. With such harmony, there would be no need for disarmament to prevent war.

The screen is the one medium through which such a spirit of friendship can be fostered. Tons of printed matter have failed. Psychologists agree that the significance of human action is more readily grasped and easier retained than the printed word. You probably have read of many terrible accidents, the details of which you quickly forget. But should you actually see a horrible accident, it would make a lasting impression.

I fervently hope for increased motion picture production among European and Asiatic nations, for therein lies the solution for international misunderstanding.

## "Columbia Week" in Kentucky Theatre

A week in September was set aside by the management of the Kentucky Theatre in Lexington as "Columbia Week." Manager Payne, of the Kentucky, was highly enthusiastic over the two Columbia specials, "The Lone Wolf Returns," which ran the first four days, and "The Belle of Broadway," the balance of the week.

Big business is reported for the week, one of the most successful weeks for the Kentucky in some time.

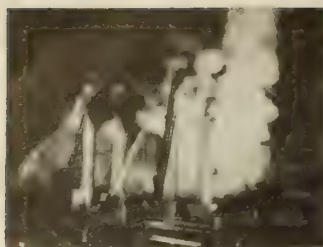
### "Fools Of Fashion"

"Fools Of Fashion," a Tiffany production, has just been completed with a cast including Mae Busch, Marceline Day, Theodore Von Eltz, Hedda Hopper, Robert Ober, Rose Dione and Albert Roccardi. The picture was directed by James C. McKay, who produced "Souls For Sables" one of the outstanding productions of last year, and was suggested by the George Randolph Chester story "The Other Woman." The picture is scheduled for release September 15th.



A dramatic moment in "Michael Strogoff," the European production which Universal Pictures Corporation will release, shortly, in the United States. Plans are under consideration for releasing this exceptional picture in two sections of eleven reels each.





A Thrill in "The Fire Brigade," the M.-G.-M. Special.

## Norma Shearer On the Air

Unable to attend the opening of her last picture, "The Waning Sex," at the Palace Theatre, Dallas, Texas, Norma Shearer, Metro-Goldwyn-Mayer star, on Monday, September 13, called two of the greatest scientific inventions of the time to her aid and made good her promise to address the Dallas audience.

Miss Shearer made use of the long distance telephone, coupled with the radio, in speaking to the crowd of her admirers which packed the Texas playhouse and "listening in" on outside radios.

An amplifier attached to a telephone on the stage of the theatre carried her voice not only to the audience but relayed it throughout the Southwest via the broadcasting station WFAA, operated by the Dallas News and Journal.

## First National In St. Louis

Word comes from Harry Weiss, manager of First National's exchange in St. Louis, that First National will virtually occupy the town, cinematically speaking, the week beginning September 25 when "Don Juan's Three Nights" has its premiere at the beautiful new Ambassador Theatre. "The Savage" goes into the Capitol, the West End and the Lyric, and "The Splendid Road" plays at the Grand Central.

The houses mentioned form part of the Skouras Brothers chain. The bookings were negotiated through Spyros Skouras.

## Warner Bros. "Wolf's Clothing"

Warner Bros. are making preparations to produce the first of two Arthur Somers Roche stories to be included among the Twenty-Six Warner Winners for the 1926-27 season.

The title is "Wolf's Clothing" and the story is now running as a serial in Hearst's Cosmopolitan Magazine. The cast is to be headed by Monte Blue and Patsy Ruth Miller.

# Spectacular Ballyhoo For "The Fire Brigade" Fire Chiefs' Convention to See Special Print

METRO-GOLDWYN-MAYER this week starts its great campaign of publicity on "The Fire Brigade." Arrangements for the spectacular "fire run" of a Los Angeles fire chief car from that city to New Orleans, carrying the preview print of Metro-Goldwyn-Mayer's "The Fire Brigade" to the annual convention of the International Association of Fire Chiefs were completed last week.

The production of "The Fire Brigade," under the direct management of Hunt Stromberg and directed by William Nigh, has consumed nearly a year. Produced with the technical assistance of California State Marshal Jay Stevens, Los Angeles Fire Chief Scott and San Francisco Fire Chief Murphy, this picturization was staged on a scale never before attempted in connection with the filming of fire stories.

The departure this week of the big Packard Six "preview car" carrying the prints of the picture from Los Angeles will be made a huge civic affair in that city. Practically the entire fire department of the city will participate in the ceremonies, as will Mayor Cryer, Louis B. Mayer, head of the big Culver City studios, Hunt Stromberg, William Nigh and members of the cast, including Charlie Ray and May McAvoy.

A parade will usher the car on the first leg of its journey, with Fire Chief Scott driving the preview car the first fifty miles. Similar receptions will be accorded the car enroute to New Orleans in all cities along the line, as well as from New Orleans to New York, where the first public showing of the production takes place.

In every instance the car will be met on the outskirts of each city by fire engines, hook-and-ladders and other apparatus, which will speed behind the car to the city hall where civic ceremonies will be staged. Thus a spectacular entrance to every city will be accorded the preview car.

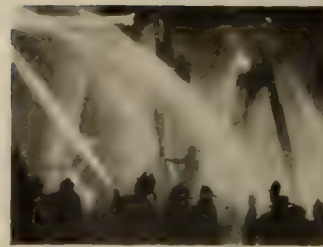
The arrival in New Orleans of the M. G. M. car carrying the preview print will be one of the high-lights of the fire chiefs' convention and the entire city is co-operating in an effort to make its reception there the outstanding affair of the entire run.

Among those who will participate in the New Orleans convention ceremonies will be Secretary Hoover, Louis B. Mayer, mayors and fire chiefs of this district, Hunt Stromberg, May McAvoy, governors of different states, Bert Woodruff, who plays the part of the old chief in "The Fire Brigade," and California State Fire Marshal Jay Stevens.

The cross country run of the M. G. M. automobile from Los Angeles to New Orleans is under the management of Pete Smith, publicity director at the studios. From New Orleans to New York and subsequent runs will be under the charge of Howard Dietz, director of publicity and advertising, assisted by William Ferguson, exploitation manager.



May McAvoy and Charles Ray in the fire chief's car which will deliver a print of "The Fire Brigade," the M.-G.-M. Special, to the fire chiefs' convention in New Orleans.



A Tense Scene in "The Fire Brigade," the M.-G.-M. Special.

## New Exchanges for Gotham Pictures

Two important links to the chain of national exchanges for Gotham Productions were added by Sam Sax this week with the announcement that Cleveland and Cincinnati had been added to the line up of Gotham Pictures Exchanges, Inc.

The two new offices practically complete the line of distribution office for the production of Lumas Film Corporation as the only territorial situation not yet settled is for the Denver territory. Budd Rogers, vice president of Lumas, is now in the West and contracts for the last remaining territory are expected to be signed at once.

M. C. Howard is to be general manager in charge of both of the new branches, with headquarters in Cleveland. Mr. Howard is a film man of wide experience and acquaintanceship in the industry and has for the past two years been connected with the Standard Film Service of Cleveland.

## Bebe Daniels in "Stranded In Paris"

Aboard the steamship Emma Alexander, bound for San Francisco and points north, Bebe Daniels and a company of eighty-two members have departed from Los Angeles to film the opening scenes for "Stranded in Paris" on shipboard. The company, headed by Director Arthur Rosson, includes James Hall, Miss Daniels' leading man; Iris Stuart, famous magazine cover girl, and an army of fifty-one atmosphere and bit players. They will remain on shipboard until the completion of the filming of the ocean sequences for the photoplay, returning to the Paramount West Coast studio early in October.

## Popular Players in Cast

Barbara Bedford, Stuart Holmes and David Terrance will share the leading roles with Richard Talmadge in "The Black Rider," the initial first-run production of the athletic star's career, now getting under way at Universal City. Irvin Willat will direct the picture.



**NORMA SHEARER**

The picture of nonchalance, as the lawyer in Metro-Goldwyn-Mayer's "The Waning Sex," which had a brilliant engagement in the New York Capitol, last week.

## Shooting Completed on "Prince of Tempters"

Shooting on Robert Kane's current production for First National, "The Prince of Tempters," has been brought to a close at the Cosmopolitan studios in New York. Released as one of the key productions of the new season, it represents the initial directorial effort of Lothar Mendes, the German director.

Ben Lyon, Ian Keith, Sam Hardy and Henry Vibart are prominent among the male stars in the production. Lya de Putti, Lois Moran, Mary Brian and Olive Tell are seen in the chief feminine roles.

## Buck Jones Back, After World Tour

Buck Jones, Fox Films intrepid western star, having toured Europe and put in another month in a leisurely tour around America, is back in Hollywood prepared to go to work again. His first picture will be "Desert Valley," adapted from the novel by Jackson Gregory and it will be one of Buck's most elaborate productions.

Scott Dunlap has been signed by Winfield R. Sheehan, vice-president of Fox Films, to direct "Desert Valley," and production will start within a week.

## "Pals in Paradise"

The cast of "Pals in Paradise," the Metropolitan feature which George B. Seitz will direct, has been completed with the signing of Bruce Gordon for the role of "Gentleman Phil." Marguerite de la Motte, John Bowers, Rudolph Schildkraut and May Robson are featured.

## "Jewels of Desire"

Priscilla Dean's next picture for Metropolitan will be "Jewels of Desire," from an original story by Agnes Parsons. Paul Powell will direct.

# Second Week at Strand For Mary Pickford Film

MARY PICKFORD'S "SPARROWS," her current United Artists release, remains for a second week in the New York Mark Strand, after receiving the most favorable newspaper criticism following its Metropolitan premiere.

Prior to the showing of "Sparrows" in New York City, West Coast reviewers have predicted in no uncertain terms that exhibitors will find, in this offering, "a box-office picture." The New York



**THERE WAS ANOTHER SHEPHERD AND ANOTHER FLOCK** Mary Pickford adds pathos to comedy in "Sparrows," her current United Artists release, now in its second week at the New York Mark Strand. This dream scene is one of the most stirring in any of Miss Pickford's offerings.

reviewers backed up this opinion unanimously, and all stressed the wide appeal and money-getting qualities of this picture.

A direct tie-up with the New York Telegram's "To Bob or Not to Bob" contest was made for "Sparrows." Since Mary Pickford is a star well known for her unshorn locks and curls, every day of the contest, which at times assumed "front page" proportions, made prominent mention of Mary Pickford.

By arranging to take motion pictures of the winners of the competition, Joseph Plunkett, managing director of the Strand, brought that theatre and "Sparrows" directly into the spotlight.

## Gotham Shooting "Money to Burn"

"Money to Burn" will set a new mark for Gotham Productions according to the final report sheet received in New York this week from Renaud Hoffman, supervising director on the West Coast.

Mr. Hoffman advises that the combined services of Walter Lang, Glenn Belt and Mr. Hoffman himself were necessary to shoot the street scenes in the screen version of Reginald Wright Kauffman's novel.

**NORMAN KERRY'S PET**

A featured player in "Love Me and the World Is Mine," the forthcoming Dupont-Universal-Jewel, makes friends with a giant pachyderm.

## "Sweethearts in Every Port"

W. C. Fields will next glorify that great seafaring man, the inland canal barge captain, in "Sweethearts in Every Port," a story by Tom J. Geraghty. This will be Fields' third Paramount starring picture. William LeBaron, associate producer at the Paramount Long Island studio, announces.

Fields will play the role of a canal barge captain who has never gone down to the sea in ships, but who, notwithstanding, considers himself a great sea captain. The picture will be made at the Long Island studio and on the canals of New Jersey.

## Schulberg Praises Eddie Cantor's Film

Eddie Cantor, the screen's newest comedy star, was congratulated by B. P. Schulberg, Paramount associate producer, following the enthusiastic reception accorded "Kid Boots" when pre-viewed in Hollywood.

"Kid Boots" scored tremendous success at pre-view. Congratulations on your splendid achievement," read the wire, in part, addressed to Cantor in the East.

The musical comedy star makes his debut on the screen in "Kid Boots," Paramount's screen version of the Florenz Ziegfeld musical comedy success.

## More Power to De Mille

One of the most powerful electric generating plants in the motion picture colony has been installed at the De Mille studio as part of that organization's great expansion program.

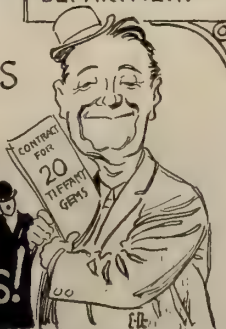
## "The Masked Woman"

Editing of "The Masked Woman," the June Mathis production for First National, is proceeding under the guiding hand of Miss Mathis.

Mr Brown has put one  
OVER!  
He booked the 20 GEMS  
from TIFFANY  
so have-

2,369 OTHERS!  
(EXCHANGES EVERYWHERE)

CONTRACT  
DEPARTMENT





# TUNNEY

*And His*

# THE FIGHT

*Becomes*

# BIGGEST BOX

Directed by  
SPENCER BENNET

# PATHESERIAL



# WINS!

*Picture*

## ING MARINE

the Season's

## OFFICE BET

Story by

FRANK LEON SMITH

# PATHE SERIAL



# Short Feature Magazine

*A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch*

*Edited by Charles Edward Hastings*



LORETTO RUSH

Former champion swimmer and diver in the Panama Canal Zone is now a Mack Sennett bathing girl, and will be seen in the Sennett-Pathe comedies.

## Gillstrom Completes "Knight Before Xmas"

Arvid E. Gillstrom, F. B. O. director, has completed the final cutting and editing of "The Knight Before Christmas," the last chapter of the "Bill Grimm's Progress," series. Gillstrom expects to start work on a feature production within the next ten days.

## "Wisecrackers" Comedy Series Due Shortly

Initial preparations are already being made for the production of "The Wisecrackers" series, second F. B. O. comedy series scheduled for the production year 1926-27. James Wilkinson, production supervisor of comedies at the F. B. O. Studios, announces that this twelve episode series will feature Al Cooke and Kit Guard, F. B. O. stock comedians. Paul Gangelin is working on the continuities.

### New Stuff for "Ham"

Lloyd Hamilton's first two-reel comedy under the direction of William Goodrich will present him in "straight" make-up, minus the checkered tie and cap. He will be seen as a married man and the father of two children. Estelle Bradley will be the wife.

## Pathe Offers Showmen New "Champ" in Serial

GENE TUNNEY, champion heavyweight of the world, is a star under the Pathe banner in the ten-chapter serial picture "The Fighting Marine," now showing as one of the timeliest attractions ever offered to showmen for their public.

Tunney fought his way to the

showmanship in bringing Gene Tunney to the screen, for even prior to his winning the international sporting event, "The Fighting Marine" was a popular hero because of his war record with the "Devil Dogs" and his reputation as a clean fighter and a scientific boxer.



As a result of winning the world's heavyweight championship, Gene Tunney (second man from right) in the Patheserial, "The Fighting Marine," becomes an Al box-office attraction.

top by adhering to strict rules of training. He neither smokes nor drinks. His rise to pugilistic fame was accomplished in six years, and he is now one of the youngest of the heavyweights.

Elmer Pearson, vice-president and general manager of Pathe, accomplished a master stroke of

Now that Tunney has brought the pugilistic profession back to its highest level, winning the fight by clever boxing rather than more pugnacious fighting, Gene is the man of the hour and his popularity is increasing every minute. Now is the time to capitalize his popularity.

## Kinograms "Covers" Big News Events

IN ONE OF THE BUISEST WEEKS for newsreel cameramen in several years, Kinograms, Educational's News Reel handled three unusual news events with its customary speed and accuracy, issuing specials on the Florida disaster and the fatal Sikorsky bi-plane crash, in addition to the usual two regular newsreels of the week.

Within a few hours after the Sikorsky plane disaster which took two lives, Kinograms sent out special prints to all first-run accounts in the country. The pictures covered every phase of the strange crash and sudden termination of the New York-to-Paris flight.

Several Kinograms staff photographers rushed in material covering the entire Florida storm zone. This was immediately edited into another special and shipped immediately to first-run accounts.

In handling news pictures of the Dempsey-Tunney fight at Philadelphia, Kinograms covered the world championship fistic event with good preliminary views of the battlers, pictures of the ring, stadium, etc.



LLOYD HAMILTON

Seems always to be funny when something collapses about him, as in Educational's "Teacher, Teacher."

## Pathe Releases, Week of Oct. 10

"The Fighting Marine," the current Patheserial which stars Gene Tunney, new world's heavyweight champion, reaches the fifth chapter on the Pathe short feature for the week of October 10th, which also includes "The Road House," one of "Aesop's Film Fables," "Journey of the Israelites," one of the "Pilgrimage to Palestine" series; Topics of the Day No. 41, Pathe Review No. 41 and two issues of Pathe News.

## Europe's Freaks For Futter

Walter Futter, producers of Curiosities, the Movie Side-show, which is released by Educational Film Exchanges, Inc., has made arrangements with the Filmhaus Mischke Company of Berlin, whereby this company will furnish him with all interesting and unusual freaks to be found in Central Europe. The initial shipment under the contract has arrived from Germany, some of them appearing in "Whatnots," the third release in the Curiosities series.

### "Carrie" Selling Fast

Contracts for the "Carrie of the Chorus" series, produced by Max Fleischer for Red Seal release, are coming in fast. The series is well-liked by exhibitors who have previewed them. Peggy Shaw stars in the series, with Flora Finch and Joe Burke playing the supporting roles. Dave Fleischer directed.



## Jimmie Adams in "Shell Shocked"

Miles of trenches are being dug at Westwood, Cal., on the Christie property, which comprises several hundred acres, for Jimmie Adams' next comedy, "Shell Shocked."

Barbed wire entanglements, machine gun nests and mortar batteries are being constructed and arranged for this picture which is to be produced on a most elaborate scale, with the ace of Christie directors, Walter Graham, at the microphone of the broadcasting set. This set will be employed to control the airplanes, automobiles and movement of troops used.

The new Christie comedy will have Eddie Baker as first assistant to Mr. Graham. Baker also will portray the role of a hard-boiled top sergeant. Vera Steadman will be the girl.

### "The Radio Bug"

The title of the Cameo Comedy scheduled for release by Educational September 12, has been changed from "Loud Speakin' Papa" to "The Radio Bug." It is the first Cameo Comedy of the new season's program and features Phil Dunham and "Toy" Gallagher.

### Harmonica Contest

W. C. MacNaughton, manager of the Rivoli theatre, Roxbury, Mass., reports that the Juvenile Comedies - Harmonica Playing Contest held recently proved to be one of the best business getters he has tried in the course of 26 years' experience as a showman.

### Boys Adventure Series

The third of the Boys Adventure Series has been delivered to Cranfield and Clarke, and is named "Grabbing Grabbers." It features Mickey Bennett.

**ALICE BLUES.** Star, Alice Ardell. This comedy is something like the "Prisoner of Zenda." Kings change places for a day. Will get a few laughs. Sunday, yes. Town 571. Draw small town type. Admission 10-25; 15-30. J. W. Ryder, Jewel Theatre, (225 seats), Verndale, Minnesota.

**ALICE CHARMS THE FISH.** (F. B. O. Semi-cartoon). This semi-cartoon is fine. J. W. Ryder, Jewel Theatre (225 seats), Verndale, Minnesota.

**FIGHTING HEARTS** (F. O. B.-series). Star, Alberta Vaughn, also Cooke and Guard. Close to the end of this series and wish they would continue for some time to come. A two reel comedy that's hard to beat. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

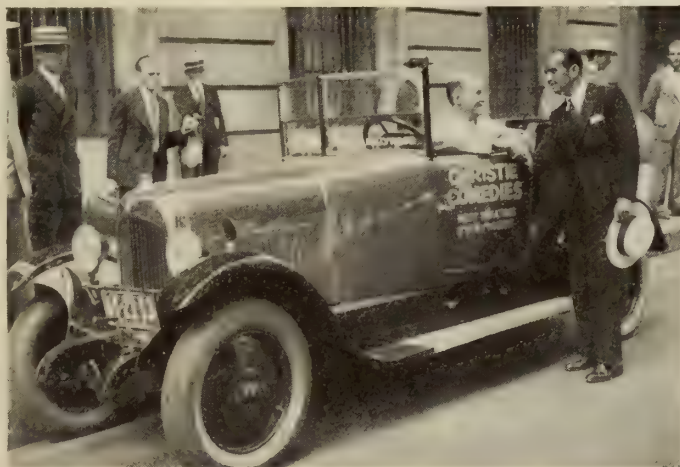
**FIGHTING HEARTS.** (Serial No. 11). Star, Alberta Vaughn. Did not hold up as good as they have been. Town 571. Draw small town type. Admission 10-25; 15-

# Dowling, on Auto Trip to Coast, Hits Chicago

**PAT DOWLING**, publicity and sales director for Christie pictures, has completed nearly 1,000 miles of his trans-continental road trip in the Citroen automobile and reports 100 per cent for Educational-Christie product.

Of some 84 cities and towns visited by Mr. Dowling, only four small towns were not being served regularly by Educational Film Exchanges, Inc., and in these instances, Educational-Christie two-reel comedies have been signed up for Christie anniversary week.

Mr. Dowling left New York City the latter part of August for



### DOUG FAIRBANKS SEES PAT DOWLING OFF!

The United Artists star bade the Christie representative good-bye in New York, and by the time Pat had driven his little Citroen into Detroit, Doug wired best wishes from Los Angeles. Pat is motoring across country to spur on interest in Christie Comedy Week, which is drawing near. He is visiting Educational Exchanges everywhere, as well as theatre owners.

San Francisco in the French car, which he has christened the Christie Comedy "Doodle Bug," on a tour which is in the nature of a trail blazer for Christie anniversary week, scheduled to start November 14. He expects to visit some 350 cities and 420 theatres on his trip.

Because of the comparative newness of the Citroen, Mr. Dowling is taking the trip by easy stages and does not plan to "make time" in the long stretches out West. He arrived in Detroit September 19 and then visited Chicago, leaving there a few days ago. Based on his present schedule, he is expected to reach San Francisco on October 25.

## Miss Carlyle Returns To the Studio

Grace Carlyle, who last winter abandoned a successful screen career to participate in the success of the Shubert musical comedy, "The Love Song," is back in pictures as a featured player in J. G. Bachmann's Preferred production, "Shameful Behavior?". The balance of the cast includes Edith Roberts, Harland Tucker, Richard Tucker, Martha Mattox, Louise Carver and Hayes Robertson. Albert Kelley directed.

### Another Van Bibber

Another Van Bibber story with Earle Fox and Florence Gilbert in the featured roles has just been started by Fox Films.

It will be called "The Motorboat." Ralph Sipperly plays the role of an inventor. Jess Robins will direct the comedy.

### Miss Ferris in Comics

Audrey Ferris, petite dancer whose twinkling toes first attracted motion picture talent seekers while she danced at the Ambassador Hotel, Los Angeles, has been added to the beauties in Educational Comedies.

### Another Imperial Finished

"Madame Dynamite," Fox Films Imperial Comedy, featuring Alice Howell, Della Patterson and Eddie Clayton, is the latest two-reeler to be completed on the George E. Marshall comedy lot. Zion Myers and Gene Forde directed.

### "Pink Elephants"

The first 1926-27 Educational-Mermaid Comedy featuring Al St. John, "Pink Elephants," has been completed. Lucille Hut-ton, Clem Beauchamp and Robert Graves head the supporting cast. Stephen Roberts directed.

## Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors  
Edited by Van

30. J. W. Ryder, Jewel Theatre, (225 seats), Verndale, Minnesota.

**HODGE PODGE.** (Educational). Great little fillers on any program. Sunday, yes. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**MARY QUEEN OF TOTS.** (Pathe Comedy). Star, Our Gang. An out of the ordinary comedy of the kids who represent baby dolls. The trick photography in this comedy is wonderful. Print good. Sunday or special, yes. Appeal, great. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**OUTLAW.** (Universal Western). Star, Josie Sedgwick. A very good two reel western that should please the action fans. Great for a filler. Print new. Tone, good. Sunday or special, no. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**PATHE REVIEWS.** These reviews have been on my weekly program for years and have been very good but they are getting very poor. Not enough action. Sunday, yes. Appeal, fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**SILENT FLYER.** (Universal-serial). Star, Silver Streak (dog). A dog serial that we've been waiting for. We are on chapter four and getting patrons that would never stay to see a serial. New Print. Fine appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**SNOOKUMS' OUTING.** (Universal-Newlyweds). Here's a two-reeler that's a knockout. This little Snookums is a real treat for the public. Buy these comedies and you'll be glad. Good tone and appeal. Sunday yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**WHEN SALLY'S IRISH ROSE.** (F. B. O.-Fighting Hearts series). This two reels series is hard to beat. They're a regular show in them-selves. Good tone and appeal. Sunday yes. J. W. Ryder, Jewel Theatre (225 seats), Verndale, Minnesota.





IN THE BEAUTIFUL

*"THE*  
**VISION***"*

With  
**JULANNE JOHNSTON**  
 and **JOHN ROCHE**

**ROMANCE**

(Suggested by Sir John Millais' famous painting, "Speak! Speak!")

**G**REETED EVERYWHERE with the most extravagant praise, "The Vision" has set a record unparalleled by any other Short Subject. It has provided balance, dignity, beauty as a co-feature with longer features of a comedy character in great first-run houses from the Metropolitan at Boston to the Forum, Los Angeles.

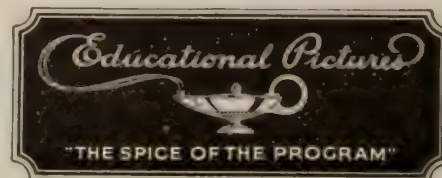
It has been a big box-office asset for houses of all sizes, and the hit of the show before audiences of all types. It was advertised and exploited as the feature attraction by the Lucas Theatre, Savannah, for one of the best box-office records of the year.

At the opening of the Mecca, in the heart of New York's teeming East Side, it was "the applause hit of my entire bill," according to David J. Lustig, Managing Director. In the little town of Dixon, Cal., I. W. Ware, Manager of the Palace, says it was "acclaimed by my patrons as being the finest picture ever shown on the screen. It packs the house."

Produced by  
 Romance Productions, Inc.

DIRECTED BY  
 ARTHUR MAUDE

For foreign rights address  
 Far East Film Corporation  
 729 Seventh Avenue  
 New York, N. Y.





TECHNICOLOR PROCESS

# PRODUCTIONS

## "The Blue Boy"

With JOHN ROCHE  
and PHILIPPE DE LACY

(Suggested by Sir Thomas Gainsborough's famous painting)



IT WOULD seem difficult to equal the record of "The Vision," almost impossible to beat it. Yet "The Blue Boy" is starting out to do just that!

Critics and exhibitors have been even more enthusiastic, if possible, in their praise of this second subject of the Romance Productions group.

"Thinking over what I wrote about 'The Blue Boy,'" writes the Editor of the Film Spectator, "I began to wonder if it really could be as beautiful and the story as interesting as I said it was in the last Spectator. I went to see another preview of it at the Ambassador (Los Angeles). The theatre was crowded and the conclusion of the little gem was greeted by the most spontaneous and prolonged applause I ever have heard in a motion picture theatre."

"If this picture is not an indispensable enrichment for the program of any theatre then we don't know what would be."

MOTION PICTURE NEWS

EDUCATIONAL  
FILM EXCHANGES, Inc.

*W. H. Hays*  
President

Member  
Motion Picture Producers and  
Distributors of America, Inc.  
Will H. Hays, President





This is "Snookums," the justly celebrated baby in the Stern Bros. comedy series, "The Newlyweds and Their Baby," for release through Universal Exchanges. "Sunny" McKeen, the baby, takes to acting before the camera as an infant duck takes to water, and the grown-ups in comedies are "watching their steps" as "Sunny" is getting lots of space in every review of a "Newlyweds" comedy.



Earl W. Hammons, President of Educational Film Exchanges, Inc., arrived at his West Coast studios recently during the filming of scenes for an Educational-Juvenile Comedy. "Big Boy," the tiny star, is seen here with the Big Boss.

## Varied Appeal in Fox Current Short Releases

**T**HERE ARE TEN releases of Fox Films Short Subjects in addition to the usual Fox News issues, during October—one Animal Comedy, two Imperial Comedies, one of the "Married Life of Helen and Warren" series, one of the Van Bibber Comedies, one of the O. Henry series and three Varieties.

"The Lyin Tamer," featuring Ernie Shields and Barbara Luddy, is the second of the new Animal Comedies and is released to exhibitors on Oct. 3. There are eight of these two-reelers annually.

Imperials ready are "Dizzy Dancers," also an Oct. 3 release, and "Honeymoon Hospital," set for Oct. 17. Gene Cameron and Jean Lorraine have the leads in the "Dizzy Dancers," while Shields and Miss Luddy are the featured pair in the other vehicle. There are 20 of these pictures yearly.

The second of the "Helen and Warren" 1926-27 group with Allan Forrest playing the husband is titled "Back to Mother," and will be shown Oct. 24. Kathryn Perry is "Helen."

"Babes in the Jungle" is the picturized gem from the pen of O. Henry, with Helen Cooley and Joan Renee as the leads. Earle Foxe and Florence Gilbert carry on in their twenty-first Van Bibber Comedy in "King Bozo." This Richard Harding Davis laugh-getter will be released Oct. 10.

The Fox Varieties to be sent out are of varied appeal, indeed. "The Austrian Alps" will come first on Oct. 3, "Maryland My Maryland" on the 17th and "The Great Lakes" on the 31st.

## International Newsreel Shows Big, Timely "Shots"

**A**LTHOUGH the Federal laws prevent the transportation of fight films from one State to another, International Newsreel, in its current issue No. 78, presents remarkable pictures of the scenes and incidents before and after the Dempsey-Tunney fight.

These pictures, rushed to all parts of the country by airplane, are being shown in leading theatres by International Newsreel.

The vast crowd that assembled in the gigantic stadium at the Sesqui-Centennial Exposition in Philadelphia furnished as great a spectacle as the actual interchange of blows between Dempsey and Tunney.

In the same issue, International Newsreel presents the latest scenes from stricken Florida.

The same issue of International Newsreel also gives remarkable scenes in connection with the latest attempt upon the life of Mussolini in Rome.



Aileen Lopes has been chosen to play opposite Lloyd Hamilton in the latter's forthcoming series of Educational Hamilton comedies because of her 100% rating on "beauty, talent and charm."



# Reviews of Little Pictures with a Big Punch

## "The Collegians"

(Universal—Series)



Marking the elevation to stardom of George Lewis, who in "His People," despite the handicap of an unsympathetic role, scored heavily, Universal is now offering as Universal Junior Jewel productions a series of ten two-reelers dealing with life at a co-educational college, which promises crackerjack entertainment for the majority of fans.

Written by Carl Laemmle, Jr., and directed by Harry Edwards, it deals amusingly and interestingly with rivalry both in the field of romance and various kinds of sports between the hero who is a newcomer and an upper classman who has had his own way and thinks he is just about the whole works. George Lewis proves to be an excellent type for the hero, a clean-cut athletic chap of pleasing personality, and Dorothy Gulliver, a pretty and wholesome girl, justifies the rivalry of the two chaps for her favor. Eddie Phillips is exactly suited to the role of the upper classman, and Hayden Stevenson is excellent as the coach.

The first offering, "Benson at Calford," amusingly introduces the hero as a student by having him, in attempting to escape from his irate father, easily out-distance the champion. He is persuaded by the coach who gets him a job as a waiter to work his way through school and starts out by winning the annual rush for the possession of a boy's shirt. This is realistically staged with a mob of youths engaged in rough-housing each other. There are a number of laughs in the situation where George meets Dorothy, mistaking her for a waitress.

The second chapter shows the hero going through the tryout for a football team with flying colors, and now openly having the inside track with Dorothy. There are some amusing and well-handled football scenes, including a burlesque run and a touchdown made accidentally, and the comedy in these scenes is refreshing.

The action moves along with speed and snap, the story is interestingly developed with a human interest, convincing college atmosphere, amusing comedy touches and a nice little romance which promises well for the series as a patronage builder.—C. S. Sewell.

## "The Road House"

(Pathe—One Reel)

TROUBLE seems to be Farmer Al's middle name when he opens a roadside inn. Autos go right past, finally he gets customers, but the mice make his life miserable; they interfere with the food and eat up the swiss cheese used for a player piano roll and even run away with the cash register. A cleverly imaginative and amusing Aesop's Fable cartoon.—C. S. Sewell.

## "Wife Shy"

(Educational—Two Reels)



Bobby Vernon appears in the role of a bashful lad mistaken for a bridegroom in this comedy. He likes it and urged by a pal he follows a pretty girl who turns out to be the pal's wife. He is arrested on the street for flirting, again in his pal's office and then in his home before the truth comes out, but finally finds safety in chasing the other woman's attractive sister, portrayed by Frances Lee. While this idea is not new it has been handled in a sprightly and amusing fashion and makes a good audience comedy.—C. S. Sewell.

## "Film Reporter"

(Red Seal—One Reel)

ISSUE B, the second of this series which should prove of interest to the fans shows several sport subjects including Tilden playing tennis. Among the screen players pictured in the other sections are Edmund Lowe and his wife, Lilyan Tashman, Madge Bellamy buying dresses, and Johnny Hines teaching Mary Brian some new Charleston steps.—C. S. Sewell.

## "Kiss Me Kate"

(Educational—One Reel)



To escape a cop, Phil Dunham, cast as a boob, gets a job as a butler and muddles things up generally. His boss flirts with the maid and the boss's wife, played by Babe London, pictured here, retaliates by toying with Phil and hubby chases him out. A good Cameo Comedy filled with gags and slapstick action that will get the laughs.—C. S. Sewell.

## "Wise Guys Prefer Brunettes"

(Pathe—Two Reels)



Helene Chadwick is the star of this laughable and fast moving slapstick comedy produced by Hal Roach, with Ted Healy, a vaudeville star playing opposite. Miss Chadwick makes an excellent impression as a college girl who schemes to prevent her expulsion. Her sweetie invents a plaster which causes the grouchy dean, amusingly played by Jimmie Finlayson, to change into a sporty youth. The action finally results in a farcical situation where both the dean and the sweetie masquerade as the matron and get in a mixup with the real matron who chases them. There is also a cleverly photographed sequence purporting to be a chase under water.—C. S. Sewell.

## "The Berth Mark"

(Red Seal—Two Reels)



The second of the "Carrie of the Chorus" series shows the troupe, headed by Peggy Shaw, stranded in a small town with only their ballet costumes. She vamps a local banker, who pays their fare and goes with them. Women uplifters arrange to have them arrested at the next station and the girls change costumes with the other women and break up the reform convention, then they escape jail by flirting with the constables, but the banker comes to grief when his wife, one of the uplifters, played by Flora Finch, pictured here, catches him. This is up to the standard of the previous issue.—C. S. Sewell.

## "Rocky Mountain Gold"

(Fox—800 Feet)

GOLD MINING FURNISHES the subject of this Fox Variety which has been filmed against striking natural surroundings. One can see prospectors panning placer gold in a stream bed, then the cities that spring up after a gold rush, big mines with intricate machinery for separating the gold and finally the bars being guarded by armed men while en route to the banks. A fascinating number of this series.—C. S. Sewell.

## "Cliff Dwellers of America"

(Fox—845 Feet)

STRANGE HOMES CUT in cliff like walls of the Mesa Verde National Park in Colorado, are pictured in this Fox Variety. These dwellings places of a race that lived thousands of years ago, preceding the Indians, and then strangely disappeared, left these indelible monuments. The film also reproduces what is believed to be a representation of their method of living, and their fire dance. This subject is both entertaining and instructive.—C. S. Sewell.

## "The Prodigal Bridegroom"

(Pathe—Two Reels)



The second comedy of the new Mack Sennett series, starring Ben Turpiff, shows him as a lad who returns from the city laden with money, is ensnared by a vamp, cooks up a miraculous yarn about her so as to get rid of his village sweetheart, and is then thrown down by the vamp. It is a combination of slapstick and burlesque on youthful romance with a number of amusing moments and a novel climax showing Ben hanging on a water pipe, his golf trousers filled with water which is being sprayed out in all directions. Madeline Hurlock, pictured here is the vamp.—C. S. Sewell.

## "The Humdinger"

(Educational—Two Reels)



In his newest comedy, Johnny Arthur is seen working in a village hotel as combination clerk, porter, chef and general handy man, and an all-around boob. He falls for the smart tricks and wisecracks of a traveling wise-guy, and is the butt of all the joker's pranks, and even his girl (Lucille Hutton) turns him down. A vamp kids him and invites him to call on her in New York. Johnny appears dressed in loud raiment, springs a lot of tricks, and believing he has captivated the vamp, goes out and puts it over the wise-guy, now the meek, henpecked husband of Lucille. There are a number of laughs in this comedy and it should please generally.—C. S. Sewell.



# Switching the Spotlight to the Exhibitor

Live News of Interest from Coast to Coast

## Minneapolis Arbitration Board Reversed

Moving Picture World Bureau  
Minneapolis, Minn., September 25.

**T**HE Minneapolis arbitration board set aside one of its own decisions when shown it did not have authority to change prices on a contract between exchange and exhibitor.

In the case of Vitagraph vs. Ziehl, Austin, Minn., it was held that Ziehl had been oversold and must have relief. He was ordered to a complete contract and Vitagraph was ordered to reduce prices to him.

With the decision abandoned, the case will be brought up again.

### Two New Houses

Backed by Publix, Blank Enterprises will operate the new theatre at Waterloo, Ia., which will cost \$350,000. Northwest Theatres, Inc., Finklestein & Ruben, will open its new State Theatre at Minot, N. D., late

this month (October) with Ray Niles managing.

### Eight Reopen in Northwest

Eight houses have reopened in the Northwest within a week or so, including Pantheas Minneapolis theatre. The Pan stood them out in mobs the night of the Dempsey-Tunney battle with Georges Carpentier and his sparring partner putting on the fight as it was described. Stanley Theatre, Stanley, N. D., taken over by L. G. Darling, Kenmare, and E. J. McIlraith, Crosby, N. D. Sioux City, Ia., Riatlo, after summer closing. Lyric and Pleasant Hour at Wishek, N. D., after summer. Electric Theatre, Hubbard, Ia., reopened by H. J. Boeke after the summer. Gem at Hedrick, Ia., after fire and repairs. Brewster, at Brewster, Minn., by Adolph Abram of Okabena, Minn.

### Changes at Several Houses

David Helmer has taken the theatre at Waubay, S. D. Al Mels is now manager for the Vogue, Butterfly and Lincoln, bought by

the Goetz Amusement Company at Kenosha, Wis. J. R. Mace has bought the Little Falls, Minn., Lyric from A. J. Hand. The Casino at Milaca is now in the hands of C. J. Ser-vatius. The Majestic at Cedar Rapids, Ia., is now managed by J. C. Wodetsky, formerly of Butterfield Enterprises. To their houses at Pocahontas, Traer and West Union, Ia., Pace and Bouma have added the Star, Lake City, Ia. Sam Cornish has taken the Princess at Sioux Falls, S. D. F. D. Putnam has taken the Crystal, Bird Island, Minn., from M. J. Huss. The Grand at Mondovi, Wis., formerly handled by W. L. Crouse, has been opened by R. T. Laatsch.

### Seen in Minneapolis

Exhibitors seen in Minneapolis film exchanges last week were: Moss Brothers, Olympic, Melrose, Minn.; E. R. Mitchell, Princess, Bayfield, Wis.; Roy McMinn, Capitol, Superior, Wis.; Emerson McMinn, Royal, Virginia, Minn.; and J. F. Mathewson, Star, Triumph, Minn.

## Roosevelt in San Francisco is Opened

Moving Picture World Bureau  
San Francisco, September 27.

**T**HE Roosevelt Theatre, at Twenty-fourth and York streets, San Francisco, was formally opened under the banner of Ackerman & Harris on September 22, with William Crosby, formerly assistant manager of the Union Square Theatre, in charge. The new house is of medieval Spanish architecture and has a seating capacity of 1,500. Programs will be changed four times a week.

### Evaded the Rice

Richard Spier, manager of the California Theatre, San Francisco, has absorbed so much of the romance of the screen that when the time came for his wedding to Miss Marcell Dabovich he maintained great secrecy concerning the time and place of the ceremony and the destination of the honeymoon couple. Charles Kurtzman, manager of the Imperial Theatre, acted as best man.

### Seen or Heard Of

Among the recent visitors on San Fran-

cisco's Film Row have been John Frates, of the Folsom Theatre, Folsom City; Guy Johnson, of the Star Theatre, Newman; Jams McNery, of the Solano Theatre, Fairfield; A. G. Clapp, of the Sonora Theatre, Sonora; Charles Westcott, of the Fortune Theatre, Fortuna, and Mrs. Harry Oastler, of the American Theatre, Winnemucca, Nev. William Engelnart, of the Donner Theatre, Truckee, Cal., is expected shortly on his annual vacation of a month.

### Three Get Home

Max Blumenfeld, of the theatre circuit bearing his name, has returned to his San Francisco headquarters from a European trip of several months. Sol Lesser, manager of the Lyceum Theatre, of this city, has returned from a trip through the Northwest, and Sam Wolf, of the Marquee Theatre, Oakland, is back from an eastern trip.

### Veteran Dies

T. Matsui, of the Bijou Theatre, Visalia, Cal., passed away late in September. He had conducted this house for almost twelve years.

### Cree in Hospital

Walter Cree, of the Lyceum Theatre, Fresno, Cal., is confined to the hospital with a serious illness, but it is believed that he is now on the road to recovery.

### Tucker in Reedley

T. Tucker, well known in San Francisco film circles, has taken an interest in the Garden Theatre, Reedley, Cal.

### Another Wedding

T. V. Damon, of the Granada Theatre, Yerington, Nev., was married recently at Reno, Nev. The honeymoon was spent at Lake Tahoe.

### Lachman in Reno

Charles Lachman is now in charge of the Reno Theatre, Reno, Nev., succeeding Chester Dormio.

### Another West Coast

West Coast Theatres, Inc., operating the T & D Theatre and the Grand-Lake Theatre, with other smaller houses at Oakland, Cal., have announced plans for adding a 4,000-seat house at Telegraph avenue and Nineteenth street.

## Kauffman Now Manages Pittsburgh Cameo

Moving Picture World Bureau,  
Pittsburgh, September 27.

**A**LBERT P. KAUFMAN is the new manager of Universal's Cameo Theatre in downtown Pittsburgh. Mr. Kaufman has had a long and varied career in theatrical and publicity work. The recent Greater Movie Season Exploitation Campaign in Cleveland was planned and executed under the supervision of Mr. Kaufman, he having been assigned to that city by Will Hays.

### Adds a Fifth

The Columbus Amusement Company, New Kensington, has added a fifth theatre to their holdings, the Strand. The house had been leased by them to Alph. Ferry, who conducted it for the past year. Ferry has announced that he is soon to purchase another theatre in the local territory. In addition to the Strand, the Columbus controls the Liberty, State, Imperial and Columbus

Theatres. There is but one other theatre in the town, the Alhambra, owned by Bart Battola.

### Looking at the Smoke

Recent exhibitor visitors included: J. A. Nordquist, Galeton; B. W. Redfoot, Windber; Richard Jennings, Greensburg; Samuel Haimovitz, New Kensington; B. E. Cupler and Nat Walken, Washington; Harry Betz, Youngwood; John Newman, New Castle; Jacob Silverman, Altoona; Jack Maple, Ft. Marion and Oliver Kitchell, Jeannette.

### Grelle Gets Fight Pictures

Harry F. Grelle, one of Pittsburgh's veteran film men, has acquired Western Pennsylvania rights for the Dempsey-Tunney fight pictures. Grelle has brought more of the big independent films to Pittsburgh than any other exchange man.

### Dana L. Brooks Stricken

Film folks of Western Pennsylvania were shocked to learn of the sudden death of Dana L. Brooks, Universal salesman, who

died suddenly September 18 in his home at the age of 34 years. Hemorrhage of the brain was cause of death. Remains were laid to rest at Silver Creek, N. Y., September 21. Surviving Mr. Brooks are his widow, a four-year-old son his parents and a sister.

### Film Board Elects

The Film Board of Trade of Pittsburgh has just held their annual election of officers, with the following results: Russell Wehrle (First National) is the new president, succeeding B. M. Moran (Pathe). Robert Mochrie (Producers Distributing Corp.) is the new vice-president, succeeding Mr. Wehrle. James H. Alexander (Columbia Film Service) was re-elected treasurer.

### Visitors

Recent visitors included Stanley B. Waite, sales manager for Pathe in the central division; John C. Flinn, vice-president and general manager for P. D. C.; Ralph Clark, assistant general sales manager, P. D. C.; Frank Drumm, district representative, P. D. C.



# Newsy Items From the Albany Sector

*Moving Picture World Bureau,  
Albany, September 27.*

**A**FTER losing 17 pounds in weight through a combination of tonsillitis and quincy, Claude Fish, owner of the American Theatre in Schenectady, has now been notified by his doctor that he must have his tonsils removed.

## Worried About Wright

George Wright, one time theatre owner in Albany, and later on a film salesman in this city, was in the hurricane that swept over Florida last week. Mr. Wright has been residing in Miami for the last year, having a large fishing boat on which he took parties.

## Moves to Rensselaer

Elmer Griffin, who has been running the theatre in Kinderhook, has decided to give up that house and will take over the Columbia in Rensselaer on October 1, which has been run by Mr. Connery.

## Wants a Jersey House

The Crescent in Schenectady, operating for the past few years by Betty Feuer and her father, is now to give away to the march of progress and will be torn down to provide the site for a business block. The present lease expires about January 1. Betty

and Dad are now looking around for a theatre in the vicinity of New York City, preferably in Jersey.

## In Albany Last Week

Quite a number of northern New York exhibitors found Albany's Film Row the Mecca during the past week. Mrs. A. E. Milligan of Schuylerville paid one of her periodical visits to several of the exchanges and "Allie" Mallory, sporting a brand new sedan, drove in from Corinth. Frank Wurm, of the Star, in Salem, was also in town in a brand new car. Leon Sanschagrin came down from Saranac Lake and announced that the recent fire which destroyed his hotel, did not injure his theatre next door.

## Hunt to Unadilla

There is an exhibitor by the name of Hunt, who has a theatre in Hunter and another in Prattsville. His lease expires on the two houses on October 1, and according to rumors reaching Albany, is not to be renewed. But Mr. Hunt, of Hunter, undisputed, may become a theatre owner in Unadilla.

## Features for 17 Cents

Feldman, father and son, owning and operating the Lincoln Theatre in Schenectady, have devised a way of beating the jinx connected with Monday and Tuesday

at Schenectady theatres. They are running specials such as "The Ten Commandments" and "The Sea Beast" during these two days at a 17-cent admission, and are making money.

## Bill Was Lucky

Jimmy Rose, of the Rosewind chain, doesn't recognize union hours as he is working for himself these days. Bill, his brother, managed to squeeze in a two weeks vacation, but is now back at Gardner Hall.

## A Prize Contest

Morris Silverman, of Schenectady, doesn't know what to name the theatre he is erecting in the exclusive residential section of that city. And so he is going to leave it to the people to decide. A cash prize will be awarded for the best name.

## Takes the Proctor House

When Proctor leaves the theatre long occupied in the Wedgewood Building in Schenectady, it is the intention of W. W. Farley to take over the house and transfer all attractions booked at the Van Curler to the present Proctor theatre. This will give Mr. Farley three theatres on the main business street and two but a block off the thoroughfare. It is now said that the new Proctor house will not be ready for occupancy until sometime in December.

# Heavy Bond Issues for Chicago Money

*Moving Picture World Bureau,  
Chicago, September 27.*

**T**HE American Bond and Mortgage Co. is offering for sale an issue of \$650,000 worth of bonds on the new Belpark Theatre and office building that is to be erected at 3223 North Cicero avenue, Chicago. The house will seat 2,000 and has been leased to the Lubliner and Trinz circuit for a long term of years. The operating company of the new theatre will be known as the Belmont Amusement Company, 75 per cent. of whose stock is owned by the Lubliner and Trinz Theatres, Inc.

## Battelstein Married

The boys are extending congratulations to A. Battelstein of the Annette Theatre at Cicero, Ill., on his recent marriage.

## Back Home

Frank Schaefer, of the Crystal Theatre

and his wife have returned from an extended motor tour through Canada and eastern states.

## Sent to Springfield

Al Bachman, formerly managing director of the Randolph Theatre here for Universal, has been named director of the new Universal theatre at Springfield, Mo.

## U. A. in Two Years

According to the latest report along Film Row, the new movie theatre projected for the new Congress Hotel, on Wabash avenue at Congress, will be leased to United Artists, but as it may be a couple of years before the new house is ready, the United Artists are still seeking a house.

## Riddings Retires

Harry J. Riddings has retired from the management of the Grand Theatre after many years as head of the Chicago managers' association.

## Three Changes

Herman Hulquist has taken over the lease of the Illinois Theatre at LaGrange, Ill., and will reopen the house this fall with pictures. Roscoe Jarrett has been named as manager of the new Grand Theatre at Carbondale, Ill., which is owned by the Barth Theatre Company. Harry Blaundin has been named as manager of the Alycon Theatre at Highland Park, Ill.

## Landed Home

George Miller, manager of the Lido Theatre, has returned from an extended eastern vacation trip. He reports a fine outing and was accompanied by his wife on the journey.

## Great States Broaden

The Great States circuit have new theatres going up at Waukegan, at Springfield, at Danville and Decatur, Ill., and others are projected for various cities in Illinois where the circuit is operating.

# Carver to Head New Kansas City Chain

*Moving Picture World Bureau,  
Kansas City, September 27.*

**W**ITH the resignation of Samuel Carver as manager of Universal's Liberty Theatre in Kansas City comes the confirmation of the formation of a new chain theatre company, which Mr. Carver will head. The chain company, which will have four theatres in Kansas City, will be backed by Kansas City business men. The company has not yet been named, but it is understood many theatres will be obtained in Kansas and Missouri, in smaller towns. Neighborhood theatres will be constructed in Kansas City at Thirty-third and Main, Fifty-first and Main, Fifty-fourth and

Troost avenue, as well as one downtown house.

Arnold Rittenberg, lately of the Fulton, Jersey City, will replace Mr. Carver.

## One for Each

Kenton Franklin, who has been in charge of exploitation for the Newman and Royal Theatres, Paramount houses of Kansas City, has been made advertising manager at the Newman, while William Jacobs, who has been in charge of advertising at both houses, will direct the advertising at the Royal, the changes coming as a result of the policy of long run attractions at the Royal.

## Visiting in K. C.

Among the out-of-town exhibitors in the Kansas City territory this week were: Mark

Te-Wilson, People's Theatre, Chanute, Kas.; Mrs. C. A. Whitney, Ottawa, Kas.; G. L. Rugg, Atchison, Kas.; S. E. Wilhoit, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.

## Feld Drops In

Milton H. Feld, former managing director of the Newman and Royal Theatres, Kansas City, but now with Publix, was in Kansas City this week.

## Changing Around

Manuel Shure has been appointed as house manager of the Royal Theatre, Kansas City. It will be Mr. Shure's first venture into the film game. The Neely Theatre, Dighton, Kas., has been opened by C. R. Neely. R. C. Buxton has disposed of his interests in the Strand Theatre, McCracken, Kas.

# Canadian Exhibitors Can Show Big Fight

*Moving Picture World Bureau,  
Toronto, September 27.*

**R**AY TUBMAN, manager of the Regent Theatre, Ottawa, Ontario, made a special play with the Tunney-Dempsey fight pictures in four reels which were received through Canadian Education Films, Lim-

ited, Toronto, in time for presentation during the week of September 27 in conjunction with "La Boheme." The Canadian prints of the fight views were delivered by airplanes.

## Warner Branch Manager

Several changes have been made in mana-

gerial posts for Warner Bros. in Canada. B. L. Lyon, general manager for Canada, has announced the appointment of J. Allen of Winnipeg as western division manager and W. Cohen is now manager of the Winnipeg branch office. Joe Lieberman, well known in the Maritime Provinces, has been appointed Warner branch manager at St. John, N. E.



# A \$2,000,000 Publix House in Ft. Worth

Moving Picture World Bureau,  
Oklahoma City, September 27.

**R**OBB & ROWLEY are constructing a new theatre at Hillsboro, Texas, to cost around \$20,000 and ready for the opening date of November 1.

## Have the Bryan

Morris and A. Schulman have purchased the Bryan Theatre at Bryan, Texas, from W. R. Fairman. Morris Schullman will be the new manager.

# Fox St. Louis Theatre Gets Under Way

Moving Picture World Bureau,  
St. Louis, Mo., September 27.

**H**ENRY SCHAEFER & SONS' Wrecking Company, St. Louis, Mo., has been awarded the contract to clear the site for William Fox's \$5,000,000 theatre-hotel-office building project at Grand and Washington Boulevards, St. Louis.

## New Theatres

Tupelo, Miss., is to have a 1,000-seat theatre. The project is being promoted by Moore & Gregory.

Jack Koenigstein of Norfolk, Nebr., has started construction of his house at Fifth street and Norfolk avenue, Norfolk. Local interests plan to erect a 300-seat theatre in Elm Creek, Nebr.

## Shifting the Scene

Charles Werner and Joe Desberger have purchased the Kirkwood, Kirkwood, Mo., and the Washington, Belleville, Ill. Desberger will manage the Washington and Harry Wagner the Kirkwood.

W. A. Collier again has the house in Portageville, Mo.

## Many in Amarillo

James P. Terr and associates are erecting a new \$350,000 theatre at Amarillo, Texas, while Florida theatre men have purchased a site for another \$350,000 theatre at Amarillo to be built soon. Dent & Musselmen are now completing their fourth theatre at Amarillo.

## Two Travelers

Casey Stewart and H. O. Fox have been appointed travelers for Alexander Film Co. at Dallas.

## Building for Publix

Jesse H. Jones has let contract for a new 18-story hotel and theatre at Fort Worth, Texas, to cost around \$2,000,000. The theatre will be operated by the Publix Theatre Corporation in about a year.

## Ritz Is Open

The new Ritz Theatre at Duncan, Okla., has opened for business.

## Overland Burns

Fire of unknown origin on September 20 swept the business section of Overland Park, Mo. Among the buildings destroyed was the Overland Theatre. The theatre was valued at \$20,000.

## G. P. Skouras Weds

George P. Skouras, treasurer of Skouras Brothers Enterprises, Inc., on Saturday, September 25, was married to Miss Julia Ghiglione. The couple have gone East on their honeymoon.

## Exchange Notes

Jack Weil has moved his Gotham Pictures exchange to quarters at 3320 Lindell boulevard. Tommy Charack, Universal exploiteer, has been transferred to Dallas, Tex. Bob Gary of Kansas City, Mo., adds St. Louis to his "run."

## Ragland and Henry Here

J. F. Ragland and T. Y. Henry, district manager for United Artists were among the callers of the week. Henry will spend several days here.

# Three More Houses for Overseated Detroit

Moving Picture World Bureau,  
Detroit, September 27.

**A**T the moment Detroit has more motion picture seats per capita than any other city in the world, bar none. Yet in spite of this, new picture theatres are going up to the right and left.

## Three More Coming

Work was begun last week on the new Oriental Theatre, which Charles H. Miles is building in the Grand Circus Park Circle houses.

Buildings are being raised on the site of the new Fox Theatre, which is to supersede the present Fox Theatre. The new Fox house

is one block above the Kunsky-State Theatre. According to information from Fox sources the new theatre will be ready for opening late next summer.

A few days ago Joseph Schenck, chairman of United Artists, was in the city and announced plans for a 5,000-seat first-run theatre to be situated half a block from the new Madison house.

## Carpenter to Run Madison

Silas Carpenter has been named manager of the Madison Theatre for John H. Kunsky, succeeding Charles Chapman, who was transferred to the Capitol to take the place of George Winstanley. The latter is in Chicago with Balaban and Katz.

## Band Box Opened

"The Band Box," Illinois and Market streets, is one of Indianapolis' new downtown houses.

## For Florida Fund

Herb Jennings, manager of the Palace Theatre, has offered his house for a mid-night frolic to be given here October 12 for the benefit of storm sufferers in Florida.

## Midwest Troubles

Special to MOVING PICTURE WORLD.  
Omaha, Sept. 27.—Difficulties between the labor organizations and the Orpheum, Sioux City, have been adjusted. The house has been running with no contrast since the first of the month. Terms have not been announced, but the projectionists have signed for one year and the musicians for two.

The Crystal, Waterloo, was temporarily closed last week by a strike of the projectionists and a sympathetic strike of the musicians. The former ask an increase of \$4.70 a week.

A. J. Diebold, who owns the house, operates others in Waterloo and Cedar Rapids. The Strand and Palace, Waterloo, are operating with non-union projectionists and phonograph music.

## Saw the Fighting Marine

Among exhibitors and exchange men who attended the Tunney-Dempsey fight in Philadelphia last week are: H. M. Richey, A. J. Kleist, Maurice J. Caplan, W. S. Butterfield, John H. Kunsky, Henry S. Koppin, Henry E. Koppin and several from up-state points.

## To Manage Five

Gus Greening, veteran Detroit theatre manager, has been appointed general manager of the Joseph Cosco theatres—the Stratford, Harper, Gratiot, Tivoli and Jefferson.

## The Lions Roared

Special to MOVING PICTURE WORLD

Tulare, Cal.—At the last luncheon of the Lions' Club, Robert Hazel, of the Tulare Theatre, was presented with a gold wrist watch inscribed: "To Bob Hazel, a real showman, from the people of Tulare."

No speeches. Bob lost his voice.

## Leaves Eureka for S. F.

Special to MOVING PICTURE WORLD

Eureka, Cal.—Jack Lewis, manager of the Orpheum Theatre here, has resigned his position to accept an opening in San Francisco. He has already left, with Mrs. Lewis and his two children, to assume his new office.

## Goes to Forest Hills

J. Raymond Le Strange has been given the management of the Forest Hills Theatre, succeeding Charles A. Chasteen. Forest Hills is a part of Greater New York.

He was previously manager of the Tivoli and Olympia Theatres, New York, and the Lyceum, New Britain, Ct. He is well grounded in pictures, having been assistant director in the West Coast studios.

## Indianapolis Information

Special to MOVING PICTURE WORLD.  
Cincinnati, September 28.

Title to the Sorg Opera House, Middletown, Ohio, has finally passed from the Moose Lodge to Samuel Finkelman, of Middletown, for a consideration of \$100,000, the purchaser to assume all outstanding indebtedness.

## Saw Tunney Win

Among those present at the Dempsey-Tunney fight was Harry Silver, manager of the Palace Theatre, Hamilton, who went to New York to arrange various attractions. Harry Turberg, resident manager, sat on the lid meanwhile.

## Another in Sandusky

William F. Seitz, Jr., has purchased a site in the heart of the business district at Sandusky, Ohio, where he expects to erect a modern movie house.

## Talbot Opened

The new Talbot Theatre, Talbot avenue and Twenty-second street, a 600-seat house, held its formal opening Tuesday night. Harry Markum is manager of the new house.



# Selling the Picture to the Public

*This Department Was Established September 23, 1911 by its Present Editor.*

*Epes Winthrop Sargent*

## Cleveland Public Library Expert Has System Other Libraries Can Follow

**I**N publishing this "open letter" from Mrs. Ina Brevort Roberts, Publicity Representative of the Cleveland Public Library, we have two thoughts in mind.

One is to make it easier for local exhibitors to effect a hook-up with their local library. The other is to give librarians unfamiliar with picture hook-ups a better idea of how it is done by the first library to go extensively into this work.

We would urge local managers to take this story over to their library. It may help materially in obtaining collaboration. Then take over the stories of library hook-ups we shall run from time to time.

### Mrs. Roberts' Letter

The Library-film cooperation carried on by the Cleveland Public Library is recommended in the Greater Movie Season Photoplay Guide for adoption throughout the country. This cooperation, begun three

years ago in its present form, though the Library had always done a good deal along this line, has grown and become systematized to rather an astonishing degree.

The mechanics of this cooperation are so arranged that lists of films coming for the next year are on file in the order department of the library and in the various book divisions likely to be affected by them months before the making of the film has begun.

This forehanded plan enables the Library to list book connections and purchase in good season the books needed to supply the demand created by library-film cooperation in the main, 26 branch and 30 high school libraries. It also renders possible the careful reading of books and plays to be filmed in order to discover all the book connections.

From the foregoing it will readily be seen that the time has come for the publicity representative of the Cleveland Public Library to establish more definite and systematic connection with the studios. Until now the cooperation has been carried on chiefly through exhibitors, advance publicity men and the distributing offices in New York City. It has been necessary in many cases to secure stills from New York in order to have these in sufficient quantity and far enough in advance of the showing to allow the library to do the necessary research work. This is particularly true of films dealing with a period of history and with actual people of history.

### Stills for Sample

When one set of stills has been secured this set must be passed for selection to all the divisions in main library likely to have connecting books, also to the branch and school departments, and stations department. The last named supervises 108 small libraries in factories, department stores, fire engine houses, police stations, telephone exchanges, etc. The total number needed finally made up by the publicity representative often counts up, including duplicates, to as many as 150 stills.

When these arrive they must be distributed as ordered and then the real work of preparing exhibits, etc., may begin. One large company which puts out a number of big pictures each year make a practise of not having more than one set of stills in its local office up to the last few days before the showing begins. As this one set must be kept in the exchange for booking purposes, it will easily be seen where the Library comes in.

Once two big pictures from these pro-

ducers followed each other. With both films the Library furnished extensive cooperation including lists for bookmarks. Up to two days before the showing no stills . . . ; then at the last moment, stills poured in from everywhere, the local office, New York and California. These were distributed through the various branches and school libraries in time, and exhibits arranged and posters made at a rate of speed that was to say the least, cruelty to one publicity representative and many librarians.

In spite of all that could be done, however, the cooperation with these films suffered through lack of time for proper research work.

The remedy for this state of affairs is simple. One complete set of stills of all important films should be sent to the Cleveland Public Library's publicity representative, directly from the studio, as soon as these are ready. If necessary, a release date may be set for showing these to more than a few librarians directly involved in the selection of books for exhibits and the approving of the picture for cooperation. The final o. k. can seldom be given by the Library until the film has been seen. Such a course will enable the Library to be fully ready for the film when it comes to Cleveland. Library-film cooperation should, however, go farther than this: It should mean the making of more stills of the kind that the libraries can use.

### Different Stills Needed

Exhibitors naturally require stills that emphasized the various human appeals contained in a film. The Library's interest must be primarily in the angles that offer book connections. If a film is made abroad or in a particular locality anywhere, the more outdoor stills the better for Library cooperation. If the film deals with a period, then costumes and interior scenes are desirable. Much of the action of "Dorothy Vernon of Haddon Hall" took place in the interior and grounds of the old historic mansion of that

name. The Cleveland Public Library, when the picture came to Cleveland filled with a show-case and a bulletin-board with pictures of Haddon Hall, which building played a prominent part in the plot. Yet there was no exterior view of it among the stills.

Library cooperation should be kept in mind when a story is filmed and appropriate stills made and despatched at the earliest possible moment to the publicity representative of the Cleveland Public Library. If this is done and the exploitation men who prepare press sheets will write to the publicity representative, book angles and a plan of cooperation with available films may sometimes be secured for publication in the press sheet. In this way much time may be saved and cooperation greatly simplified for the exhibitor.

### Get the O. K. First

Care must be taken not to anticipate any library's cooperation before this is actually secured. Only in one known case has this so far been done. Were the practice to continue it would mean the end of library-film cooperation. The principal reason, aside from the merit and soundness of the idea involved for the astonishing success of this cooperation everywhere is the fact that everybody concerned has "played fair," has "kept faith." The library is a public institution and its ideals and standards must sometimes be peculiar to itself. Very often these cannot be appreciated until they are understood. It is impossible in most cases for the Cleveland Public Library to promise cooperation until the film in question has been reviewed by librarians. The solution of this problem lies partly in more carefully arranged times for preview far enough in advance of the actual showing. The real remedy for the delay involved, though, is to have a trained librarian in the studio during the planning and the making of any film with numerous or important book connections.

The popularity of the best-seller which makes it ideal commercially for filming is against the filmed version when considered for library cooperation. The reason is that libraries may not spend too much money for duplicate copies of a novel, the demand for which is almost sure to be temporary.



**A RECORD BREAKING FRONT FROM CALGARY STAMPEDED**

The Flaming Frontier was selected for the Palace Theatre the week of the famous rodeo and the front was one of the most elaborate designs ever planned. It helped to make a knockout business. The rocks are paper.



# Sold Aloma, Minus Dancing, to Contented Patrons

Too much cannot be said of the way in which the various representatives of the film industry in Cleveland have "played square" in this matter. When asked why he had not sent the public library stills of a filmed version of a novel important both as literature and as a picture of a period, one local man replied. "In the film the sensational angles of the story were played up so strong that I knew you would not want to cooperate with it." Such honesty, it is needless to say, galas far more for the cause of library-film cooperation in general than it could possibly lose for one film in particular. Best of all, this loyalty to confidence reposed, enables the library to broaden its policy.

Thus, the bringing together of films and books in a way to draw out the best in both, goes merrily on and the public is the gainer. More and more, may this be the case! With the ultimate entertainment and educational possibilities of the motion picture so far but dimly guessed at, what cannot these two mighty forces, the book and the film, working together, accomplish toward bringing the world to a realization of the truth of the quaint little rhyme by that wise and happy philosopher, Robert L. Stevenson: "The world is so full of a number of things, I'm sure we should all be as happy as kings."

## Lost the Dancing So Sold the Landscapes

Because a local censor eliminated practically every foot of the dancing from Aloma of the South Seas, C. T. Perrin, of the Sterling Theatre, Greeley, Col., could not sell Gilda Grey in her most salable commodity.

As he expresses it, he had "only the beauty of the picture to sell," so in his advertising he stressed the wonderful landscapes, the pictorial value of the indoor photography and the local color of the South Seas.

In his newspaper and slide advertising he dilated on these points over his personal signature, and ran the trailer with the organ playing Aloah Oe during the showing.

He put out 2,000 heralds and 500 Moonlight Dance Books, and had fifty duplications of a telegram from Gilda Grey pasted in shop windows.

As a result he sold the picture to fine receipts without an inch of the dancing.

## Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

"Subway Sadie," the First National production with Dorothy Mackaill, Jack Mulhall and Charlie Murray, supplied the comedy end of a program which also contained the Mark Strand Topical Review and three musical presentations. This performance ran altogether 2 hours and 4 minutes, of which time "Subway Sadie" rambled along for 1 hour and 12 minutes. The Topical Review used its accustomed 8 minutes, leaving 44 minutes for the musical numbers.



The first of these presentations was the overture, "Evolution of Dixie," a special arrangement by Mayhew L. Lake. This orchestral work is a fantasia depicting the gradual evolution of "Dixie," opening slowing through "the creation," then into a dance aboriginal and on into the minuet. The melody then changes to the immortal strains of "Dixie" and these in turn become a waltz, then ragtime and finally grand opera. Art titles on the screen introduce each of the movements. The lights were as follows: vari-colored bridge lamps on the motion picture screen, with steel blue floods from the dome on the musicians and side drapes. The overture consumed 8 minutes.

The second presentation was programmed "The Public's Favorite Selections." These selections were chosen by patrons of the theatre through a voting process, a ballot having been carried in the theatre bulletin.

The "Sweetest Story Ever Told" (Stults), sung by Edna Burhans, soprano, attired in an old fashioned costume in front of a southern mansion painted on a scrim. She was assisted by 8 girls of the ballet costumed as boys and girls of the period. At the finish of her number the lights dimmed off in front and came up behind the scrim revealing a contralto as an old southern mammy sitting beside a cradle in a hut. She sang "Mighty Lak' A Rose." The draw curtains closed after this number and the orchestra took up a special arrangement of "Waters of the Minnetonka." Then came "Roses of Picardy," danced by 6 girls of the ballet carrying baskets filled with roses and assisted by Harry Breuer on the xylophone. The finale was the "Barcarolle" from the "Tales of Hoffman," preluded by a movement from the opera played by the orchestra. "The Barcarolle" was sung by the soprano and the contralto before a set piece representing a Venetian street backed up by dark cyclorama. The ballet corps also helped in this number, making a strong finish. The entire presentation took up 15 minutes.

After the Topical Review came a return engagement of the Goodrich Silvertown Cord Orchestra, with Joseph Knecht conducting and the Silver Mask Tenor assisting. There were 9 selections played by the orchestra, two of which were solos by the tenor. The presentation took up 21 minutes. The setting was a silver streamer drop with black patent leather shaped corners. Two pianos were used immediately in front of the drop.

## Played Up Juniors

The Paramount Junior Stars have been working hard on their road tour, but they

had a new one sprung on them in Memphis. The Piggly-Wiggly stores wrapped 40,000 bread heralds for their appearance, each carrying a cut of one of the stars. If you could assemble a complete set of eleven, you got a free ticket to Fascinating Youth.

The Juniors worked a department store for personal appearances, visited the Crippled Children's Home under the auspices of the News-Scimitar and were supposed to have gotten out a special edition of the same paper, pictures showing them at the various parts of the plant, hard at work.

## Played the Game

Using the football angle of The Plastic Age, Jack Gross, of the Crane theatre, Carthage, Mo., organized two football elevens to play a brief game in front of the theatre just before the night show.

Permission was gained to rope off the street in front of the theatre and the two impromptu teams pulled off some snappy plays they had rehearsed on a vacant lot that afternoon. A boy's band played before and after the game, and the business was a cleanup.

With several baseball titles now current, Mr. Gross' scheme should be welcomed. It entails some effort, but it seems to be worth the trouble.



### A NIFTY CUTOUT BUDDHA FOR THE ROAD TO MANDALAY

This is the way Harry Burke of the Palace Theatre, Dallas Texas, put over the Chaney production. It does not show up as well in the photograph as it did atop the marquee, but it made a real noise.



# A Funny Face Contest Will Help Out a Comedy



THE LIBERTY THEATRE, SEATTLE, DRESSED FOR COLLEEN  
In conjunction with the run of *Ella Cinders*, Leroy Johnson conducted a funny face contest that helped materially to put the picture over to more than the usual business. This made a very good flash on the picture.

## Sold *Ella Cinders* With Funny Faces

Would you admit that you had the funniest face in town for \$25? Someone did out in Seattle during the run of *Ella Cinders* at the Liberty theatre, and \$15 and \$10 went to the runners up.

A local photographer made the portraits free and fifteen of the funniest were selected for a special film which was made and run the week following, the audience voting for the funniest face. It's just a variant of the baby contest on the screen, but it offered a new angle and made a lot of fun to help the picture along.

The pictures were first shown in a local paper during the run of the picture, and this gave Colleen Moore the benefit of daily reading notices, which is where her offering profited from the idea. The underline got the benefit of the actual showing of the film.

## Hats for Kiki

One of the side lines of *Kiki* at the Stillman theatre, Cleveland, was a variant of two old schemes. The Cleveland Press printed a picture of Norma Talmadge as *Kiki* with a vacant space where hair and hat should be, and prizes were offered for the best design for a hat to cost not more than \$50.

The first prize was choice of a hat built to the design or the \$50 the hat would cost. Fifty pairs of tickets were awarded the runners up.

Several hundred entries were received and many thousands of women were interested in the hat and the play.

## Mimeo Herald Was a Ground Coverer

One of the most novel heralds to come to this desk lately is a mimeograph specimen from W. V. Weaver, of the Gem theatre, Pawnee, Okla.

This was a straight 8½ by 13 inch sheet, apparently written by a small boy to his parents, telling about the improvements at the Gem and urging them to be sure and see *The Cohens and Kellys*. "Pa" is advised that he will laugh all the rest of the week, while Ma probably will never will quit.

There also is a rider for Colleen Moore in *Sally*, but most of the stress is given the *Universal*.

The apparently hand written sheet will get attention where the best printing job would be thrown down. It looks interesting because it is so unlike the usual advertisement.

## Got Oldest Dad

Enlisting the aid of the State Journal, E. P. Briggs announced a theatre party to the oldest father and his immediate family when Born to the West came to the Rialto theatre, Pueblo.

The newspaper ran a daily coupon with spaces for name, age, address and telephone number and it got a week of publicity for *Born to the West*.

## Novel Cutouts

E. R. Rogers, of the Tivoli theatre, Chattanooga, Tenn., used small cutouts of a pair of trousers to advertise *The Palm Beach Girl*. They were supposed to be modeled from the pair worn by Bebe Daniels. Most of the 3,000 were put out through tailors and merchants.

## Flappers and Sheiks

E. P. Briggs, of the Rialto theatre, Pueblo, Col., got columns of free advertising for *Padlocked* by tying the local paper to an essay contest on "Should Modern Youth be *Padlocked*?" The contest was limited to 150 words.

He also used the hardware hook-ups advantageously.



USED EAL HEADLIGHTS ON THIS AUTOMOBILE OUTFIT  
Perhaps you can't see the cutout, but it is in the opening just above the marquee. It is a cutout of the scene of the automobile on the cliff and the Coliseum Theatre, Seattle, used real auto headlights to get interest.



# Took Mother Down to a Dancing Mothers Contest

## Olsen Caught Town On Dancing Mothers

H. G. Olsen has been moved over to the Jeffris theatre, Janesville, Wis., still on the Saxe circuit. He has settled down on the new job and sends in a peach of a stunt on Dancing Mothers.

He dressed an usher as a woman and sent him around town with half a dozen kiddies following. These were carefully assorted as to size, the smallest clinging tightly to "mother's" skirts, and ranging from a four year old up. The tallest, who was the last of the line, bore a back-banner reading: "We are taking Ma to the Dancing Mothers Contest, Jeffris theatre, Now."

They worked the street all the evening and then went on after the film as an epilogue, the kids all dancing with Ma in turn. It got an unusually large crowd in and entertained them after they had bought in.

For Sea Horses Mr. Olson took advantage of the fact that there is a concrete bridge in the centre of the town. He put three boys on this with back-banners reading: "We are fishing for Sea Horses to be served at the Jeffris theatre Sunday and Monday."

An even better stunt was worked for Tramp, Tramp, Tramp. He got a front page reader for an offer of a pass to each child bringing a pair of old shoes at an earlier matinee. This gave him more than 300 pairs of shoes for a decorated lobby. Then he got back on the front page by turning the shoes over to the Salvation Army after the run. He also used a tramp perambulator and got him arrested the first day, for another line on the front page.

He writes he does not like to spend much money on stunts during the summer, but if he can do work like this he does not need to.

Send in your best stunts or change on old ideas.



### USED A LIVE BEAR ON THE WILDERNESS WOMAN

The Liberty Theatre, Portland, used a live bear in a cage for a ballyhoo and it had a good selling effect. No one seemed to feel that chicken netting was a rather flimsy cage for a wild bear, so no remarks were made.

## Plenty of Ideas to Sell In Mabel's Room

Using the old names-in-the-classified-ads to the extent of ten singles a day got a big batch of free space for E. R. Rogers for Up In Mabel's Room at the Tivoli theatre, Chattanooga, Tenn. For 70 tickets he got several hundred dollars' worth of publicity, much of it on the front page.

But this was just a starter. He sold a furniture store on the display of its handsomest bedroom suite, with a cutout of Marie Prevost.

vost and a painted doorway with three men peeping through the transom and also landed a handsome window on a display of lingerie. A third window was donated by a florist on the suggestion that you give her flowers when you took her to see the picture.

Three thousand binocular cutouts about 2 by 3 inches were printed up with the statement that you ought to see Up in Mabel's Room, the inference being that the binoculars would help.

All of the stunts helped to better the box office showing, but the newspaper tie-up, being new, was by far the best bet of the lot.



TWO OF THE WINDOWS ON UP IN MABEL'S ROOM FROM THE TIVOLI, CHATTANOOGA, TENN.

E. R. Rogers not only hooked to lingerie, but he landed a furniture store on the display of a bedroom suite and a florist on a general appeal to say it with flowers. The bedroom was given a kick by the painted door with the Peeping Toms and the shrinking figure of Miss Prevost. Mr. Rogers put Mabel over the top.



# Larmour Saved Colleen's Letters to Boom Irene

## Used Trick Ad on Colleen in Irene

M. W. Larmour, of the National theatre, Graham, Texas, has Colleen Moore well up on his list of patrons favorites, so he splashed on Irene. His opening bet was a classified ad in which Irene O'Dare expressed a willingness to take a job where she could wear good clothes. She referred the reader to the theatre for further details.

We'll let Mr. Larmour tell the rest of his campaign.

First mailed out an extra large number of my duplicated post cards using the same illustration as I used in my newspaper.

Also used the 14 by 17 enlargements. Mounted each on an easel. The board on which these photos were mounted was 22 by 28 inches, covered with a pale blue mottled wall paper. Bordered this board with ultramarine blue. This gave a very neat display. These were for the show windows.

Used heralds, window cards, etc., all over town.

But the lobby was the hit of the campaign. People went out of their way to tell me how pretty it was. The three of Colleen in her Alice Blue Gown was made into a cutout and mounted in a large shadow box. Background was light blue. A red circle was painted on it right back of Colleen's head. The border of the shadow box was 18 inches wide on the sides and top and bottom was about 5 feet wide. This border was painted a light blue also sponged with a few strokes of red and blue and white and then sponged heavily with a slight darker blue than the background. This gave an exceptionally pretty mottled effect. Then some 14 by 17 photos were mounted on the border of the box. Each photo and the entire box had a 1/2 inch border of ultramarine blue. The lettering on the box was ultramarine blue bordered in brilliant yellow. It blended perfectly with the cutout. At Colleen's feet we

concealed an amber globe with a green globe on each side of it. Behind her body spaced 4 blue globes and behind her head 1 large red globe. These lights highlighted the edges of the cutout and livened up the background.

This shadow box was placed in the center of the lobby at the sidewalk line. Right in front of it across the top of the lobby we hung the cutout banner furnished by First National.

About 5 feet behind it we placed our regular brass frames. On top of the center frame we had a 2 foot by 6 foot board. On this board we mounted 2 letters I had received from Colleen. In one she thanked me for a report on one of her pictures in the Moving Picture World and told me she intended to make Irene her masterpiece. The other letter told me that she had IRENE and



### MILTON KRESS USES CURB LINE BANNERS IN KNOXVILLE

This is from a touched up First National 24-sheet on *Infatuation* facing the street. This would not be permitted in many places, but Kress seems to be doing it regularly. It helps the Riviera theatre, which he manages.

"just loved it." Going on to say that she considered it her best. Beside this letter was mounted a page from a magazine headed "And these love notes prove it." The love notes were reproductions of telegrams from first run theatres. The balance of the board was used for colored inserts from the magazines advertising IRENE. Over this board was a card reading:

LOOK WHAT—  
COLLEEN  
says about—  
IRENE . . .

Over each of the other two brass frames was mounted a card carrying more colored inserts on IRENE.

I also used another cutout at the side of the lobby. And of course I used the Irene trailer for eight days in advance.

Note, I suppose it has been done before but I haven't heard of an exhibitor using these personal letters from COLLEEN to advertise one of her pictures. The people here were very much interested in them. She sends me one every time one of my reports are printed and I have been saving them for some stunt like this.

## Seasonable

Bread inserts are no novelty, but for Irene the Strand theatre, Altoona, Pa., did something more in keeping with the temperature. It got out 5,000 cards advertising Colleen Moore in Irene and these were inserted in every brick of ice cream of the leading brand sold just before and during the run of the picture.

For those who bought their cream retail, a larger card advertising the cream and the picture were placed in all stores.

Charles S. Morrison, of the Imperial theatre, Jacksonville, used an ice bound ship to advertise *The Barrier*, but he used real ice instead of snow. He borrowed an iceless icebox unit and set the ship on that, the moisture being quickly condensed into an icy grip. The connection card read that the Barrier between the reader and refrigeration



### A DISPLAY ON WHISPERING SMITH THAT PAID ITS WAY

W. C. Perutz of the Rialto Theatre, Chattanooga, borrowed this locomotive from a railroad to advertise the Prodisco release and then used a safety first poster to help along the railroad's campaign. It made a fine stunt.



# How to Handle Single Column Displays

## How Some Singles Are Batted Over

As you have read in the news columns, John F. Barry, of the Publix Training School for Theatre Managers, spent a week lecturing the managers of the Sanger Circuit, in and around New Orleans, during the summer recess of the school.

He reports that the Sanger managers want more examples of single column advertisements.

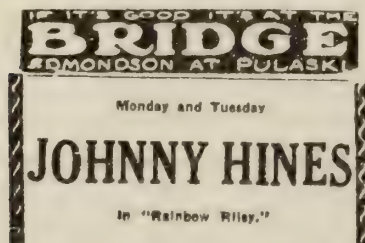
We get very few of these, because the average manager feels that a single column space is too small to get interested in, though there is nothing more difficult to construct well.

Anyone can get a fairly presentable ad in a three column space, but it takes a real man to get out good singles.

If you have any good spaces of this size, will you please send them in for comment. We want to give more space to the singles.

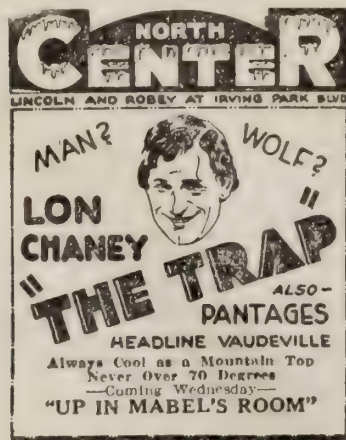
We have clipped a few examples that may interest other than the Sanger managers, though as a group they probably are the most interested because they have little competition in their territory, and use more singles than the average large circuit simply because it would be waste to take larger spaces.

The first example is about the simplest. It is clipped from the Baltimore papers and is from the Bridge theatre.



THE BRIDGE IS SIMPLE

This is merely the signature in reverse and the star and title with the playing days. The trick here lies in the use of one large line and two small ones. The small ones gain prominence through their very smallness. The white space is the attractor. The entire space is 20 lines—about an inch and a half.



THE CENTRE, CHICAGO

This will not work where more than the title is desired, but it is a splendid layout where you can use no more lineage.

The text is a two and a half inch space from the North Centre theatre, Chicago.

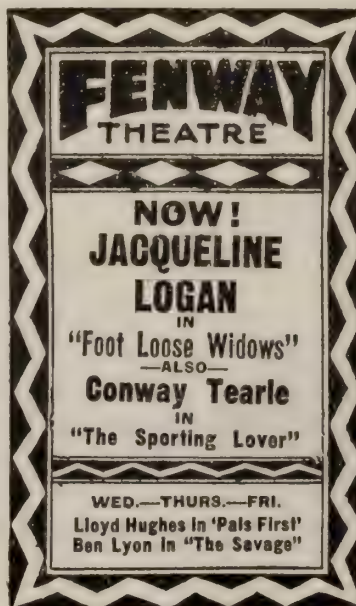
You cannot get much of a cut in this depth, but the head suffices, and in the limited space there is room to announce vaudeville, stress the coolness and underline the following attraction. This is packing it pretty closely and we think that it required a house-drawn cut to get it all in.

Dropping into the three and a half inch class we get a really big display for Three Bad Men from the Castle theatre, Chicago.



THE CASTLE, CHICAGO

This big display is possible only with a small title, but it shows what can be done with the right sort of material. Pulling the



THE FENWAY, BOSTON

type in a little would have let in the added features.

While the small title materially aids the Castle in making this display, we think that it would be possible to get a good display for a title of average length by using a reasonably small type face and plenty of white space between the lines and more between the title and the rest of the announcement. "Plenty" means two-point leads between the lines and a six-point reglet between the title and the matter above and below—if you cannot use a twelve.

The Fenway theatre, Boston, trusts to the border to give it display. It is one of the few Boston houses not using hand lettering.

Here you get a double feature bill fairly well displayed, with three lines for the underline. With only a single feature, there would be ample room for the small features and one main title. It should be noted that contrast, and therefore emphasis, is gained through the alternation of lighter lines with the heavier bold. Some Roman lines would give an even larger display.

A good display that requires special drawing and which stays in the three and a half inch class comes from the Woodlawn theatre, Chicago.



THE WOODLAWN, CHICAGO

This is a hand drawn for Up in Mabel's Room, with half the space given the cut and the remainder to the title. Hand drawing would not pay in a small town. It would cost more than the saving effected, but where a single line, the fourteenth of an inch, costs as much as a full inch of space in a small town, the art cost is worth while.

The Diversey, Chicago, does not always depend upon drawing. Most companies supply a one column cut that would work as well as this display for The Road to Mandalay. You may not get the rule work, and sometimes you may have to file the border rule off to get the cut to merge into the remainder of the space, but you should be able to do as well as this example.

Some companies give a choice of two or



# Variety Singles Are Splendid Ad Aids

more singles. These are primarily intended to slug in and for use as scatters or for throwaways, but they will work as well in illustrating a small single and will give an inch or more for the remainder of the program.

The average publicity department, contrary to popular belief, is really anxious to give the fullest possible service to its clients. The trouble is that most of the men who head these departments are only fairly good mind readers.

They cannot know just what you want unless you tell them. And it will take requests from more than two or three to get a change. More than once in the past there has been an effort made to supply what seemed to be a demand only to find that the style appealed to so limited a number as to make each mat sold cost two or three dollars, and that mounts up to a large waste in the course of a season's releases.

If you kick for them and get them, you must use them when you get them, or they will be discontinued. And to get them there must be a general demand.

We want to keep up these one column displays and we will welcome any contributions along these lines. Don't be so bashful as to suppose that your work won't interest. It will. Shoot them in.

## Selling Thank You With Little Lines

Putting reliance in the fine line-up of players in Fox's Thank You, the Parkway Theatre, Baltimore, makes most of its appeal with seven portraits of the players. This gives an excellent display in only two fives.



### SELLING BY PICTURE

Most of the space is given to the cut, but you can't look at the cut without getting the title, and you are pretty certain to get the one sales line, "A human story of the taming of a town of hypocrites."

This may not appeal to the people who demand jazz parties, but to the greater majority of ticket buyers this line will sell the idea of a somewhat different play. We do not think that the story of Thank You could be offered in fewer words or displayed more interestingly in double that number.

There is nothing spectacular about this space, but we think it an excellent example of thoroughly good selling. The real value of an advertisement is to be gauged by the number of tickets it will sell, and we think

that by this standard the Parkway space deserves a high rating. It is open, inviting and convincing.

## Something Different In Single Columns

Poli's Palace Theatre, Meriden, Conn., makes good use of a stock Paramount cut on Variety by adding a column of its own talk. It will suggest a good handling of these cuts to those who do not like a single column width.



**TODAY AND THURSDAY**



The Photoplay Now In Its Tenth Week To Record-Breaking Business In New York.

**VARIETY**

For The First Time In A Picture Brought To Meriden Photoplay Lovers Will See LYA DE PUTTI, Claimed To Be The Peer Of All Film Stars In Emotional Roles

**VARIETY**

The Famous Male Character Artist Of Europe, Emil Jannings, Will Prove Beyond Question What A Really Great Screen Artist He Is In This Silent Drama.

**VARIETY**

**LIGE CONLEY**  
THE JOLLY FUN-MAKER  
IN THE JOYFEST  
"SOLID GOLD"

**PATHE NEWS**  
What The Daily Newspapers We Picture In Motion On The Screen

### A GOOD ARRANGEMENT

These singles, of which there are a number of varying lengths, were a part of the New York campaign on Variety. In the New York papers, where some publishers have aroused some antagonism by insisting that a theatre ad must be at least half an inch long, these singles were remarkable in their attention-getting value. They are made directly from film clippings and show both Jannings and Miss De Putti.



### THE DIVERSEY, CHICAGO

As a last example we offer a three inches space from Los Angeles. This is done for Grauman's Million Dollar theatre, and it would not pay to hire an artist capable of doing such excellent work if his sketches are to be used only in one town or even on a circuit.



### WHAT GRAUMAN DOES

This is one of the prettiest singles we have seen. It looks good even with fairly poor presswork, though half a dozen of the lines are lost in the reduction.

This sort of work is beyond the reach of the small town house, but we believe that if there was a sufficient demand the larger companies would supply a similar cut on each release.



# "Quick Turnovers"

A salesman who knew his business, representing a well known commodity with years of advertising behind it, called to see a merchant who had always refused to stock the line.

"So you want \$4 a dozen for this article?" said the merchant. "Nothing doing. I am buying so and so's for \$3 a dozen. I get the same price for them I'd get for yours, so I'm making a dollar a dozen more."

"Know Bill Smith over on K Street?" asked the salesman. "Bill Smith used to say the same thing. He too bought a 'similar article' for \$3 a dozen, and sold 150 dozen a year. Three years ago he put in our article. Today he's selling 1,000 dozen without as much trouble as he used to have in selling the 150 dozen. He's making \$2,000 a year on the article where he used to make \$450. Which is the best business?"

The merchandising principles of business are basically the same however much they may differ in detail.



Too often the empty seats represent the overhead of a theatre. How to fill them is the first consideration of the successful exhibitor.

The more *quality*, the more *draw* in the pictures you show, the *better they are known and the more they are wanted*, there's just so much the less chance for the empty seat. "Quick Turnovers" mean just as much to a theatre as to a store.

There are lots of different kinds of short comedies. You get just what you pay for, just as the merchant did who was buying the article at \$3 a dozen.

The exhibitor who wins in the long run as well as in the short, is the man who shows a Mack Sennett comedy every show, whether it's a Ben Turpin or an Alice Day or a Mack Sennett or one of The Smith Series.

*The best is always the best buy.*

**ELMER PEARSON**

Vice-President and General Manager,  
PATHE EXCHANGE, INC.



# Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

## "Sparrows"

Mary Pickford Magnificent in Pollyanna  
Type of Role Set in Sordid Surroundings

Mary Pickford  
In  
"Sparrows"

From an original story by Winifred Dunn  
Adapted by C. Gardner Sullivan  
Directed by William Beaudine  
Released by United Artists Corp.

### CAST:

Mama Mollie.....Mary Pickford  
Grimes.....Gustav Von Seffertitz  
Richard Wayne.....Roy Stewart  
Doris Wayne.....Mary Louise Miller  
Mrs. Grimes.....Charlotte Mineau  
Ambrose Grimes.....Lloyd Whitlock  
Bailey.....A. L. Schaeffer  
Hog Buyer.....Mark Hamilton  
Splutters.....Monty O'Grady  
Sparrows: Muriel McCormac, Billy Jones,  
Camilla Johnson, Mary McLane, Billy  
Butts, Jack Lavine, Florence Regan,  
 Sylvia Bernard and Saessel Anne Johnson.  
Length, Six Reels.

How a little girl mothered eight smaller children on a baby farm located in a swamp. Starved and abused by the cruel owner and his shrewish wife, the girl finally escaped with her little charges when police begin to close in on the place. Touching, dramatic story with comedy touches.

AS A POOR, LITTLE half-grown girl who "mothers" a brood of unkempt and half-starved kiddies, Mary Pickford gives a magnificent performance made even more appealing by the drab surroundings in which the action of the story takes place.

Mary's role is an exceedingly warm-hearted and sympathetic one. The story holds the interest, is abundantly supplied with heart-interest and pathos that tugs at the throat and brightened not only by the star's ex-

uberant personality and convincing portrayal, but by the antics of the little ones their bubbling spirits despite their depressing surroundings and enlivened by numerous instances of amusing childhood comedy.

Set against about as sordid a background as could well be imagined, there is unfolded a story of misery that touches the very depths of human depravity, the abuse and neglect of innocent children extending even to the point where a monster in human form even plans to do away with one of them and gloats over the probability of their not coming out of the swamp alive. The action centers around a so-called baby farm consisting of a tumble-down house and a ramshackle barn located in an almost impenetrable swamp and surrounded by bogs of quicksand. The surroundings are thoroughly in keeping with the character of the villainous Grimes, who runs the place, and Gustav Von Seffertitz gives an admirable performance of the role, his make-up suggesting the despicable and miserly Old Scrooge of Dickens' story. There is also his slatternly wife and his cruel son, who is a chip of the old block.

No detail has been left out that would tend to make the appearance of the actions of old Grimes and his ilk more despicable, inhuman or unsympathetic, even to the introduction of situations that are pure melodrama, such as the posting of a bloodhound to prevent the escape of the children after the ladder, by which they reach their miserable quarters in the



barn, has been removed, the starving of the lot because Mary swiped a potato, the breaking of a rotten limb as the last child has passed safely over, the menace of the alligator and the continual playing up of the death-trap quicksands which eventually get the villain. All this, however, makes for excellent suspense.

The swamp surroundings are convincing, the escape of Mary and her charges from their perils is gripping and there is a well-sustained thrill in the chase and capture of a motorboat on which they hide by the marine police.

In place of the usual romance, a happy ending is brought about by the adoption of the entire brood by a kindly millionaire whose baby Mary has been instrumental in rescuing.

"Sparrows" has strong drama, excellent acting, convincing sets, pathos, comedy, heart-interest, intense sympathetic appeal—and Mary Pickford in a Pollyanna type of role brought out in sharp focus by contrast with degradation and sordid surroundings which have been so heavily stressed that it remains to be seen whether its brighter side is sufficient to overbalance its harrowing elements and constitutes what the general public wants as entertainment.



## "You'd Be Surprised"

Raymond Griffith Pleases in Fluent Satire  
on a Long Line of Murder-Detective Dramas

Reviewed by Epes W. Sargent

ance, but the police insist and he solves the murder and is on his way to the opera with his newly-acquired fiancée within the hour.

Meanwhile he has had practically the entire cast under suspicion at one time or another, and he has virtually exhausted the dramatist's entire bag of tricks.

Worked in only two interior sets, the action moves so rapidly that one does not sense the monotony of the locale in his interest in the play of events.

Griffith, as a most unconventional coroner, is the centre of all the action, and his fluent technic does much to put over the story. Dorothy Sebastian is almost too good to be lost in satire, but she does the emotional work capitally, while Earle Williams, as the real culprit, gives good support, though second honors go to the unprogrammed butler, who turns out to be a Deputy Coroner. The remaining characters are the guests at the party, the police and a nondescript Coroner's Jury, hastily empan-

eled along the waterfront. They all aid in keeping the action unflagging.

The sub-titling is worthy of especial note. Many of them are decidedly good, and the titlers have not resorted to the usual wisecracking. "You'd Be Surprised" should prove a fine box office bet.

Adolph Zukor and Jesse L. Lasky Present  
Raymond Griffith in  
"You'd Be Surprised"  
Story and Screen Play by Jules Furthman  
Directed by Arthur Rosson  
A Paramount Picture

### CAST:

Coroner.....Raymond Griffith  
Ruth.....Dorothy Sebastian  
Deputy District Attorney.....Earle Williams  
District Attorney.....Edward Martindel  
Length, 5,994 Feet

At a houseboat party a diamond is stolen and the district attorney murdered. The coroner is asked to help unravel the mystery and by ingenious means after weird and amusing things happen, succeeds. Burlesque mystery story that makes an hilarious farce.

IF YOU HAVE GROWN wearied of the long list of murder mystery plays in which the long arm of coincidence is the chief aid of a generally fat-headed detective, you'll like Raymond Griffith in "You'd Be Surprised," for he cleverly turns the shafts of satire on the old melodramatic stand-bys and gets one or more laughs out of each one. Generally it is more than one.

The District Attorney gives a party on his palatial houseboat. In the midst of the festivities he announces that a diamond necklace has been stolen. He will turn out the lights in the hope that the thief will replace the necklace.

When the lights go on, the necklace is gone and the host lies dead with a knife thrust into his back. Griffith, as the Coroner, is called upon to unravel the mystery. He is on his way to the opera and wants to let the murder slide until after the perform-



## "Atta Boy"

Hilarious Monty Banks Comedy Filled with Gags  
Offers Whirlwind of Merriment for All Classes

A. MacArthur presents  
Monty Banks  
in "Atta Boy"

Story by Charles Horan and Alf Goulding  
Directed by Edward H. Griffith  
A Pathe Feature

### CAST:

Monty Milde.....Monty Banks  
The Girl.....Virginia Bradford  
Star Reporter.....Ernie Wood  
Detective.....Fred Kelsey  
Madame Carlton.....Virginia Pearson  
Mr. Harrie.....Harry Borrows  
His Brother.....Earl Metcalf  
Grandmother.....Mary Carr  
Millionaire Kid.....Jimmie Phillips  
Length—5,775 feet

Rival tells Monty, a copy boy, he has been made a reporter and sends him on baby kidnapping case. Monty gets into all sorts of difficulties but trails kidnapper and recovers baby and wins the girl. Riotous farce comedy chock full of laughs.

Reviewed by C. S. Sewell

UNDER THE AUSPICES of A. MacArthur, who makes his debut as a feature comedy producer, Monty Banks' newest starring vehicle of this type which is being distributed through Pathe is a regular whirlwind of merriment that will keep any type of audience in gales of laughter from beginning to end.

We don't believe we have ever seen a comedy more plentifully supplied with gags, and everyone of them strikes the bell, some are of the familiar sure-fire type and others are new, all are smoothly worked into the story and grow quite legitimately out of the situation. Directed by E. H. Griffith from a script by Charles Horan and Alf Goulding, and doubtless aided by the star himself, every possible opportunity for getting a laugh has been utilized and they dovetail



into each other with no let-up in between.

While he is assisted by a capable cast, Monty Banks is really the whole show. The laughs are too numerous to mention, but especially good are the sequences where Monty and the hotel detective both believe they have dropped a bottle of hootch, Monty's eccentric dance, his thrill comedy stuff in an auto chase, and a final semi-disrobing scene which is a scream.

Even the hard-boiled bunch seeing this picture cold in a projection room frequently burst into spontaneous laughter. Grab it, don't let it get away.



## "The Block Signal"

Ralph Lewis Is Starred as Veteran Engineer  
and Inventor in Exciting Railroad Melodrama

Reviewed by C. S. Sewell

nick of time brings a runaway train to a dead stop and averts a collision, by using an automatic braking device which he has invented.

There is an exciting sequence early in the film, as the result of which the old engineer is demoted, caused by his fireman who is ambitious for promotion. Ralph Lewis' role as the veteran engineer is a sympathetic one, and the heart interest in the picture is well worked up. Jean Arthur and Hugh Allen are effective in a pretty little romance, while George Chesbro as the rival and villainous fireman gives a good performance.

"The Block Signal" should please fans who like human-interest action melodrama.

Sam Sax Presents  
Ralph Lewis in  
"The Block Signal"

By F. Oakley Crawford  
Directed by Frank O'Connor  
A Gotham production distributed by Lumas  
Film Corp.

### CAST:

Joe Ryan.....Ralph Lewis  
Grace Ryan.....Jean Arthur  
Rosen.....Sidney Franklin  
Jack Milford.....Hugh Allen  
Bert Stelle.....George Chesbro

Length—5,900 Feet

Through crooked work of his ambitious fireman, veteran engineer is demoted to signalman because of wreck, but invents an automatic device that prevents another wreck. Thrilling railroad drama with pleasing romance and heart interest.

## "Fools of Fashion"

Fine Cast in Entertaining Story of Women Who  
Flirt With Disaster to Get Gorgeous Clothes

Tiffany presents

"Fools of Fashion"

Suggested by George Randolph Chester's  
"The Other Woman"

Directed by James C. McKay  
A Tiffany Gem

### CAST:

Enid Alden.....Mae Busch  
Mary Young.....Marceline Day  
Matthew Young.....Theodore Von Eltz  
Joe Alden.....Robert Ober  
Countess.....Hedda Hopper  
Francine.....Rose Dione  
Pawnbroker.....James Mack  
William Norris.....Albert Roccardi

Length—6,484 Feet

A young wife, longing for pretty clothes, is introduced by a woman friend to elderly rouse and innocently is led into compromising situation. Husband denounces her, but repents and reconciliation follows. Interesting drama with fine cast and gorgeous fashion displays.

Reviewed by C. S. Sewell

AS ONE OF ITS NEW series of "Gems" Tiffany Productions is offering "Fools of Fashion," a pleasing dramatic story of modern social life, dealing with the problem of the woman who in her desire for pretty clothes becomes engulfed in situations which almost wreck her happiness.

Marceline Day is excellent as the young wife, and Mae Busch gives a fine performance as the worldly wise friend who "shows her the ropes" and eventually gets caught and takes her own life. Theodore Von Eltz is capital as the guileless husband, and Hedda Hopper scores as an adventuress.

The story is interestingly told, with some novel twists concerning the manner in which women of this type seek to avert their husbands' suspicions. Smooth development shows the heroine innocently falling into



the trap and finally being caught in a compromising situation, and there is good suspense and drama in this and the sequence where she is denounced by her husband. There is also effective dramatic tension where the husband goes to an apartment where his wife is posing in negligee for an artist, and a real thrill in the death fall of the other woman.

"Fools of Fashion" offers good entertainment for the majority of patrons and should appeal especially to the women, because of its theme, title and fashion displays.





## "For Alimony Only"

Divorce Problem Treated from Unusual Angle  
in Entertaining Feature Starring Leatrice Joy

Reviewed by C. S. Sewell

the couple to marry, which automatically rights matters.

The idea on which this story is based is a good one and it has been interestingly worked out by director William DeMille. Leatrice Joy is excellent as the second wife, and Lilyan Tashman scores as the recipient of the alimony, with Clyde Brooke thoroughly satisfactory as the husband. There is a pretty little romance which begins in an amusing way when Brooke mistakes Leatrice for a boy and rants to her about woman, and there are several other situations that are dramatic as well as amusing.

While dealing with a problem of modern social life, the story itself is light, but the various angles have been nicely balanced and it offers pleasing entertainment.

John C. Flinn presents  
Leatrice Joy in

"For Alimony Only"

With Clive Brook, Lilyan Tashman and  
Casson Ferguson.

A Wm. DeMille Production.

Story and Continuity by Lenore J. Coffee.

A Prod. Dist. Corp. Picture.

CAST:

Mary Williams.....Leatrice Joy  
Peter Williams.....Clive Brook  
Narcissa Williams.....Lilyan Tashman  
Bertie Waring.....Casson Ferguson  
Maid.....Toby Claude

Length—5,400 Feet.

Man, divorced and married again, meets reverses and second wife goes to work to help him pay alimony. This leads to complications which result in divorcee and her satellite getting married which stops the alimony. Amusing and interesting drama of married life.

## "The Lily"

Belle Bennett Is Featured in an Emotional  
and Dramatic Story with French Background

William Fox Presents  
"The Lily"

with Belle Bennett

Based on David Belasco play by Pierre Wolff  
and Gaston Leroux

A Victor Shertzinger production

CAST:

Odette.....Belle Bennett  
Arnaud.....Ian Keith  
Christiano.....Reata Hoyt  
Max de Maigny.....Barry Norton  
Comte de Maigny.....John St. Polls  
Huzar.....Richard Tucker  
Lucie Plock.....Gertrude Short  
Emile Plock.....James Marcus  
Housekeeper.....Lydia Yeamans Titus

Length, 6,268 Feet

Selfish French Count forbids his daughters to wed, eldest obeys, while youngest gets mixed in scandal with a married artist. Both finally find happiness in marriage. Dramatic story with French locale, based on stage success.

Reviewed by C. S. Sewell

IN THE STRONGLY EMOTIONAL role of a woman who at the behest of her selfish father gives up the one real love of her life and years later stands up valiantly for her younger sister who has illicitly loved, William Fox is featuring Belle Bennett.

The story, which is based on a Belasco stage production by famous French authors is French in characters and locale, taking place in the quaint and charming atmosphere of the French provinces admirably reproduced by Director Schertzinger.

In a role that is sympathetic and marked by pathos and strongly dramatic and emotional, Miss Bennett gives an exceptionally fine performance. Hers is a role fraught with tears, sorrow and disappointment until



the final happy ending. Ian Keith is excellent as the married lover of the younger sister and John St. Polis is superb as the selfish domineering father.

Reata Hoyt, a newcomer, is attractive as the younger sister. Gertrude Short handles a character comedy role amusingly. Lydia Yeamans Titus, the grand old lady, is excellent in a bit as the housekeeper.

The story is interesting, and although there is slight comedy relief, it works up to an effective dramatic climax, and should appeal to Miss Bennett's admirers and all who like emotional drama.

## "The Yellow Back"

Thrilling Steeplechase Race Furnishes Climax  
in Western Starring Fred Humes in Novel Role

Reviewed by C. S. Sewell

Fred handles the leading role creditably and as he is pictured as not lacking in courage along other lines, there is plenty of action, including some good fights. There is also amusing comedy relief with a Chinese cook. Lotus Thompson is attractive as the girl and Claude Payton is a convincing "heavy."

While the combination of circumstances by which his sweetheart and her father come to believe he is a great rider is not altogether convincing, it leads up to an exceptionally thrilling steeplechase race, which is a corker and one of the best things of the kind that has been screened. This alone should make the picture a hit with the action loving fans. There are a number of exciting jumps over

fences and hurdles and several right over the camera.

Carl Laemmle presents  
"The Yellow Back"

Starring Fred Humes

Story, scenario and direction by Del Andrews  
A Universal-Blue Streak Western

CAST:

Andy Hubbard.....Fred Humes  
Anne Pendleton.....Lotus Thompson  
Bruce Condon.....Claude Payton  
John Pendleton.....Buck Connors

Length—4,766 feet

Andy, a ranch hand with an inherited fear of horses, finds himself drafted to ride in steeplechase. Girl's love and encouragement cause him to determine to win the race. He does, and gets the girl also. Actionful western with thrilling steeplechase race.



GRADUATING FROM two-reel westerns to features, Fred Hume is cast in a decidedly out-of-the-ordinary role in the Universal-Blue Streak Western, "The Yellow Back," that of a cowpuncher who is deathly afraid of horses. This novel angle adds to the interest and his love for the girl causes him to finally overcome his fear and go in and win a steeplechase race. The result is a picture that should find favor with the Western fans.



# Straight from the Shoulder Reports

*Exhibition Information Direct from the Box-Office to You*

*Edited by A. Van Buren Powell*

## F. B. O.

**DRUSILLA WITH A MILLION.** (7,301 feet). Star, Mary Carr. Bad rain kept all but a very few at home. A wonderful picture that pleased all the first night. Not much drawing power here. Print good. W. H. Rector, American Theatre, Martinsville, Illinois.

**GIRL OF THE LIMBERLOST.** (6,500 feet). Star, Gloria Gray. This picture broke records and pleased everybody. My only difficulty was in getting advertising on it because it is an old release. However, the film is in good shape. If you can get advertising on this, play it and make some money. Good tone, appeal 100 per cent. Yes for Sunday and with regard to above as special. Admission 25. Mitchell Conery, Concoat Projection Service, Menands, New York.

**HANDS ACROSS THE BORDER.** (6 reels). Star, Fred Thomson. Not as good as the other pictures with Thomson. Too much hokum and impossible situations. Print good. Tone, okay. Sunday or special, no. Appeal, fair. Stephen G. Breener, Eagle Theatre, Baltimore, Maryland.

**HEADS UP.** (6 reels). Star, Lefty Flynn. A very light picture and the poorest one that we have ever had from F. B. O. Some few said very good. Will get by on a day showing, but don't promise very much. About made expenses. Tone, good. Sunday or special, no. Appeal, fifty percent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre, (265 seats), Lamont, Oklahoma.

**ISLE OF HOPE.** (5,500 feet). Star, Richard Talmadge. Here is the best picture Richard Talmadge has yet made. Has everything. Comedy and stunts predominate. Guaranteed to please your audience—boost it. Good tone and appeal. Sunday yes, special no. Admission 25. Mitchell Conery, Concoat Projection Service, Menands, New York.

**ISLE OF RETRIBUTION.** (6,200 ft.). All star cast. Just another good F. B. O. picture with lots of action and plenty of good acting. This picture will go over most any where. Tone, good. Sunday, yes. Special, no. Appeal, good. City 13,500. Drawing working class. Admission 10-20. G. M. Bertling, Favorite Theatre, (168 seats), Piqua, Ohio.

**JADE CUP.** (3,656 ft.). Star, Evelyn Brent. Something wrong. This is Evelyn's first poor picture and we have played them all. No comedy, slow story and acting. Tone, none. Sunday, yes. Special, no. Appeal, poor. Town 571. Draw small town type. Admission 10-25; 15-30. J. W. Ryder, Jewel Theatre, (225 seats), Verndale, Minnesota.

**KEEPER OF THE BEES.** (6,712 feet). Did two good nights' business, but nothing extra. Paid too much for it. Buy it right and play to a good profit. Don't push it too much as a special. W. H. Rector, American Theatre, Martinsville, Illinois.

**LADDIE.** (6,931 feet). Star, John Bowers. Gene Stratton Porter's story. I previewed this picture two weeks before playing it and while it's a simple story of Indiana home-spun life, I figured that it is the type of entertainment that the masses like and after playing the picture I can say that I guessed rightly. Little Gene Stratton and John Fox, Jr., steal the honors and pleased 100 percent. Here's a picture that you can boost, and feel like facing your patrons on, when they come out. Joe Hewitt, Strand Theatre, Robinson, Illinois.

**LAUGHING AT DANGER.** (5,442 ft.). Star, Richard Talmadge. Talk about a stunt picture with lightning action the Talmadge series will sure do the job. Talmadge is one of my very best drawing cards. Town 1,000.

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

## OUR GANG.

Admission 10 and 25. C. C. Golden, Missouri Theatre, (200 seats), La Belle, Missouri.

**MIDNIGHT FLYER.** (6,080 feet). Star, Cullen Landis. One of the best little railroad pictures I have played in a long time. Although it is crude in spots and some of it may be little hard to swallow, still it has so many thrills that you forget its weak points. Tone O. K. Fine appeal, Sunday, yes, special, no. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

**RIDIN' THE WIND.** Star, Fred Thomson. Atta boy, Fred. This one a sure knockout. Sunday, yes. Town 3,500. Admission 15-25. R. Guy Bayes, Globe Theatre, (275 seats), Buena Vista, Virginia.

**SIR LUMBERJACK.** (5,146 ft.). Star cast. A small program picture with a lot of good comedy in it. It pleased a fair house on a one day run. Sunday, yes. Special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**TWO GUN MAN.** Star, Fred Thomson. This is the best western we ever showed here. Good from start to finish. Tone, good. Sunday or special, yes. Appeal, great. Town 571. Draw small town class. Admission 10-25; 15-35. J. W. Ryder, Jewel Theatre, (225 seats), Verndale, Minnesota.

## First National

**BEAUTIFUL CITY.** (6,466 ft.). Star, Richard Barthelmess. Title poor; picture good; poor crowd on account of extreme warm weather. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five percent. E. E. Seff, New Radio Theatre, Correctionville, Iowa.

**ELLA CINDERS.** (6,540 feet). Star, Colleen Moore. Very good. The best Hollywood picture to date. Pleased them all. Small town patronage. A. Mitchell Dixie Theatre, Russellville, Kentucky.

**IN EVERY WOMAN'S LIFE.** Star cast. Just a fair picture. Remarkable acting on the part of Mark McDermott. People didn't express themselves. Tone, okay. Sunday, yes. Special, no. Appeal, seventy percent. E. E. Seff, New Radio Theatre, Correctionville, Iowa.

**NEW TOYS.** (7,811 ft.). Star, Richard Barthelmess. This one has our record for 1926 service. We mean record for the number of kicks and knocks, boys lay off, its terrible. Tone, no. Sunday or special, no. Appeal, none. Town 3,300. Draw farmers and merchants. Admission 15-30. P. L. Vann, Opera Theatre, (600 seats), Greenville, Alabama.

**SCARLET WEST.** (9 reels). Stars, Clara Bow and Robert Frazer. A good picture of the western type that is just a little different and makes it a very interesting picture. Think my patrons were well satisfied and

several good comments. Made a little above expenses. This one should go good anywhere. Tone, fine. Sunday or special, yes. Appeal, ninety percent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre, (265 seats), Lamont, Oklahoma.

**SHORE LEAVE.** (6,836 feet). Star, Richard Barthelmess. Very good entertainment. Good tone, appeal, 60 per cent. Sunday or special, no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (400 seats), David City, Nebraska.

**SPLENDID ROAD.** (7,646 ft.). Star cast. This is a very good picture but also too long and draggy in spots. However, it pleased the average movie crowd. It has some good scenes in it that will cause favorable comment. Special, yes. Appeal, eighty percent. Town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

**SWEET DADDIES.** Star cast. A comedy chuck full of laughs. Poor title without drawing power. Get them in and they'll like it. Tone, okay. Sunday, yes. Special, no. Appeal, ninety percent. E. E. Seff, New Radio Theatre, Correctionville, Iowa.

**SWEET DADDIES.** Star, George Sidney. Hung out S. R. O. on this—a dandy. The kind the people want; hope we get more like this. Step on it hard. Tone good, appeal, 100 per cent. Yes for Sunday and special (here). Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

**WHAT FOOLS MEN.** (8 reels). Star, Lewis Stone. A splendid program picture and should go over anywhere. The few that saw it I think were well pleased. Had opposition so did not take in film rental. Don't be afraid to buy this one and advertise it. Tone, fine. Sunday or special, no. Appeal, ninety percent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre, (265 seats), Lamont, Oklahoma.

## Fox

**SANDY.** (7,850 feet). Star, Madge Bellamy. "Sandy" drew good business here. Has good tone, appeal about 75 per cent. Sunday no, special yes. Draw farming-merchant class, town 700. Goodrich Brothers, Strand Theatre (225 seats), Callao, Missouri.

**SHAMROCK HANDICAP.** (5,685 feet). Star, Les' Fenton. Excellent program picture with one of the most thrilling steeplechases shown on the screen. Fine story, well told, with a sprinkling of real Irish humor that kept the audience in a happy frame of mind. The crippled hero riding a fast horse over obstacles to win the race is a little far fetched but patrons overlooked this and pronounced the photoplay as being fine. Tone fine, appeal strong. Sunday yes, special no. Draw all sorts, town about a thousand. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**WHEN THE DOOR OPENED.** Star cast. Good picture for small town. Full of action. Tone good, appeal fair. Sunday or special no. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

## Gotham

**POLICE PATROL.** (6,000 feet). Star, James Kirkwood. A fair enough picture that just held up to average business. Should please the majority. Appeal 60 per cent. Sunday and special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.



## Metro-Goldwyn

**BLACKBIRD.** (6,686 feet). Star, Lon Chaney. Good name. Appeals to Lon's friends as his acting is well done. Would class it as one of his good ones and where Lon is popular, a good box office attraction. Good tone, appeal 85 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**BROWN OF HARVARD.** (7,941 feet). Star, William Haines. A university picture that will, if properly exploited, make any sick box office look healthy. The snappy, carefree acting of Haines as Brown of Harvard aided by catchy subtitles will appeal to any audience. The great football game is very exciting. Good tone, appeal 90 per cent. Sunday and special yes. Draw general class, city 500,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

**DONT.** (6 reels). Star, Sally O'Neill. Picture just ordinary, but with Sally it proved average entertainment. Story very thin. Tone O. K. Appeal 65 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. W. A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**GO WEST.** (6,326 feet). Star, Buster Keaton. Clever picture. Pleased the patrons. Good tone and appeal. Sunday and special yes. Draw farming-merchant classes, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**MIDSHIPMAN.** (7,498 feet). Star, Ramon Novarro. Very good and interesting picture. Should go good any place. Tone and appeal good. Sunday and special yes. Draw regular small town class, town 600. Admission 10-20. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

**MONEY TALKS.** (5,139 feet). Star, Owen Moore. A passable light comedy drama for an off night that will not cause comment for or against, contains catchy subtitles and amusing situations. Good tone, appeal 65 per cent. Sunday or special no. Draw general class, city 23,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

**OLD CLOTHES.** (5,915 feet). Star, Jackie Coogan. Jackie is a wonderful actor and this feature is good, but we didn't get a good crowd for some reason. Good tone, appeal, 60 per cent. Sunday, yes, special, no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

**PARIS.** (5,580 feet). Star, Charles Ray. Not fitted to run in any good house—impossible to pull over the much overdone Apache tommyrot—which never goes over—the public doesn't want it. Charles Ray's and Joan Crawford's acting very good—but. Draw neighborhood class, big city. Louis R. Markum, Dream Theatre (800 seats), Indianapolis, Indiana.

**SALLY, IRENE AND MARY.** (5,564 feet). Star cast includes Constance Bennett. Very good society-musical comedy drama. Entertaining and pretty to look at. Good tone, appeal, 80 per cent. Sunday or special, no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (400 seats), David City, Nebraska.

**SUN UP.** (5,819 feet). Stars, Pauline Stark, Conrad Nagel. Story of folks in the Carolina hills. Quite thrilling in spots. Some scenes slow, but on the whole a good picture. It's different. Good tone. No as special. Draw mill and farming classes, city 10,000. Admission 25. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

**SUN UP.** (5,819 feet). Very good picture, with good tone and appeal, suitable for Sunday and special. Draw farming-merchant class, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**ZANDER, THE GREAT.** (6,844 feet). Star, Marion Davies. A very good comedy drama which kept our patrons giggling all

## Regular Folks

From Mrs. S. J. Brown & Son, Phoenix Theatre, Neola, Iowa, comes on a report slip, this tip for others of "Our Gang" to follow on the sending in of regular tips:

"Have been away for several weeks but will try to send reports regularly now."

Thank you, folks.

the time. No as special. Draw mixed class, town 800. Admission 10-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

## Paramount

**ALOMA OF SOUTH SEAS.** (8,544 feet). Star, Gilda Grey. Good picture, not much drawing power here. Tone good, appeal fair. Sunday yes, just above program schedule. Draw merchant-farming classes, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**BEHIND THE FRONT.** (5,525 feet). Stars, Beery-Hatton. This was a good comedy and drew well on a Friday and Saturday. Pull farm and town class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

**BEHIND THE FRONT.** (5,525 feet). Stars, Hatton-Beery. It is a knockout but we had poor business on it. They won't come out here for comedy unless Harold Lloyd is in it. Tone and appeal good. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**BEHIND THE FRONT.** (5,525 feet). Stars, Hatton-Beery. As you know, this is a comedy knockout. Had large attendance and pleased. Tone O. K. Great appeal. Sunday and special yes. Mitchell Conery, Concoat Projection Service, Menands, New York.

**BLIND GODDESS.** (7,363 feet). Star, Ernest Torrence. Excellent picture; one of the season's best. Advertise it all you can; it's sure to please everyone. Jack Holt and Esther Ralston did some fine acting. Torrence really stole the picture. Tone fine, appeal excellent. Sunday yes, special no. Draw neighborhood class, big city. Admission 10-20. Louis R. Markum, Dream Theatre (500 seats), Indianapolis, Indiana.

**BORN TO THE WEST.** (6,045 feet). Star, Jack Holt. Good western. Will please all; everyone will like this one. Tone and appeal good. Sunday or special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widener, Opera House (492 seats), Belvedere, New Jersey.

**COBRA.** (6,892 feet). Star, Rudolph Valentino. Did not think much of this one; not good for the small town man anyway. The copy I had seemed to be very dark and appeared to be out of focus a lot of the time. Appeal 50-50. No for Sunday or special. Draw small town type, town 600. Admission 10-20. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

**DANCING MOTHERS.** (7,163 feet). Star, Alice Joyce. Not so good in a small town. This type of show does not appeal; it was good in my personal opinion, especially the way it ends. Good tone, fair appeal. Not a special. Draw better class, town 4,500. Admission 10-20. Carl A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**DESERT GOLD.** (6,850 feet). Stars, Neil Hamilton, Shirley Mason. We had a nice business on this picture; everyone liked it. It's one of the best Zane Grey pictures we have ever shown. Good tone, appeal 90 per cent. Sunday and special yes. Draw farming-merchant classes, town 700. Good-

rich Brothers, Strand Theatre (225 seats), Callao, Missouri.

**ENCHANTED HILL.** (6,326 feet). Star, Jack Holt. If you have a western crowd, play it. It's there. Had a good crowd and enjoyed it myself. We find western go over good here. Good tone, fine appeal. Sunday or special no. G. L. Beuden, Grand Theatre, Port Allegany, Pennsylvania.

**FASCINATING YOUTH.** This is the first big picture for a flock of kids who are capable and certainly kids only in education as in physical charm and dramatic ability they prove grown up and capable. The plot is fair and the crowd enjoys the novelty of the picture. You will enjoy it greatly yourself. Chas. Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

**FINE MANNERS.** (6,435 feet). Star, Gloria Swanson. Very good picture; role of Swanson very good, but rental too high for this small town. Tone and appeal good. Sunday and special yes. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**FOR HEAVEN'S SAKE.** (5,356 feet). Star, Harold Lloyd. I consider this good but not half as good as his other pictures and it drew only 50 per cent of what his other pictures did. We could not get them in, and we did everything in an advertising way. Picture not there like the other Lloyds. Lloyd got all my money on this one. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

**GRAND DUCHESS AND THE WAITER.** (6,324 feet). Star, Adolphe Menjou. We played it on an off night to very few people. It is a fine show and was thoroughly enjoyed by those who saw it. It is excellent. Tone and appeal good. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**IT'S THE OLD ARMY GAME.** (6,889 feet). Star, W. C. Fields. Just a two-reel comedy. Fields better get his juggling act back into practice. Good tone, fair appeal. Sunday or special no. Draw from masses, city 40,000. Admission 10-50. Johnny Jones, Orpheum & Washington Theatres, Quincy, Illinois.

**NELL GWYN.** (9,000 feet). Star, Dorothy Gish. Highbrow picture. Worth seeing. Rental too high for here. Tone good, appeal fair. Sunday yes, special no. Draw farming-merchant class, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**PADLOCKED.** (6,700 feet). Rex Beach story and a good picture. Tone and appeal good. Sunday and special, yes. Draw merchant-farmer class, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**TEN COMMANDMENTS.** (11 reels). Feature cast. You all know what this one will do—well, it didn't do it for us, due to the fact that the exchange no longer carries any advertising matter except paper and photos. Print like new, but part missing in Part Seven; in fact, enough to gain attention of part of audience. W. H. Rector, American Theatre, Martinsville, Illinois.

**VANISHING AMERICAN.** (10,082 feet). Star, Richard Dix. A very good picture which pleased a hundred per cent. Special, yes. Draw mixed class, town 800. Admission 10-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

**VOLCANO.** (4,462 ft). Star, Bebe Daniels. Very different from usual run of pictures. Volcano scenes very good. Prefer Miss Daniels in a lickety split role—the Palm Beach Girl. Good print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**WILD HORSE MESA.** (7,154 feet). Star, Jack Holt. Another good Zane Grey. An increase at box office on all Zane Greys. Advertise this one the limit and gather in the shekels. Good tone, appeal, 100 per cent. Sunday and special, yes. Draw town and farm class, town 600. Admission 15-25. R. P. Molloy, Grantsville Theatre (250 seats), Grantsville, West Virginia.

**WILD, WILD SUSAN.** (5,774 feet). Star, Bebe Daniels. This picture went over big. Buy this one and boost it the limit. You



will not be sorry. Good tone, appeal, 90 per cent. No for Sunday or special. Draw farm and town class, town 600. Admission 15-25. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

## Pathe

**BLACK CYCLONE.** (5,038 feet). Star, Rex (the devil horse). An unusual horse picture; and if advertised as such will not disappoint. Good tone, appeal, 80 per cent. Sunday and special, yes. Draw town and farm class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

## Producers Dist. Corp.

**COMING OF AMOS.** Star, Rod La Rocque. Very good picture. Tone and appeal good. Sunday yes, special no. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**MADAME BEHAVE.** Star, Julian Eltinge. A good comedy and if you have not run "Charley's Aunt" this picture should clean up. "Charley's Aunt" of course got the cream, but "Madam Behave" will satisfy. Tone O. K. Appeal 80 per cent. Sunday yes, special no. Draw general class, town 3,000. Admission 10-20. W. A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**P. D. C. PRODUCT.** Keep an eye on Producers Dist., they are delivering the goods. They have everything necessary to produce entertainment. W. A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**WHISPERING SMITH.** (6,125 feet). Star, H. B. Warner. A good, entertaining western. Nothing big, but will please western fans. Tone O. K. Good appeal. No as special. Mitchell Conery, Concoat Projection Service, Menands, New York.

## United Artists

**STELLA DALLAS.** (11 reels). Very good. The women, especially, liked it. Appeal 85 per cent. Sunday and special yes. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

## Universal

**ACE OF SPADES.** Star, William Desmond. One of the best serials made. Also what became of Desmond. Come out, Bill and give us another one. Sunday, yes. Town 3,500. Admission 15-25. R. Guy Bayes, Globe Theatre, Buena Vista, Virginia.

**BUSTIN' THRU.** Star, Jack Hoxie. A fair western, nothing to get excited about. Hoxie not making them as good as he did. Tone, good. Sunday or special, no. Appeal, good. City 13,500. Draw working class. Admission 10 and 20. G. M. Bertling, Favorite Theatre, (168 seats), Piqua, Ohio.

**CALGARY STAMPEDE.** (5,924 feet). Star, Hoot Gibson. Good action western; had most any of the things you would want. Book by all means. Tone and appeal good. Sunday or special yes. Draw regular class, town 600. Admission 10-20. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

**CALIFORNIA STRAIGHT AHEAD.** (7,238 feet). Star, Reginald Denny. Believe me, this is a good one, and you need have no fear in boosting it to the limit. They almost eat it up. Good tone, appeal, 95 per cent. No for Sunday, almost a special. Draw farm and town class, town 600. Admission 15-25. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

**CALIFORNIA STRAIGHT AHEAD** (7,238 feet). Star, Reginald Denny. That is a real picture, and I don't mean maybe! If you like action and like to laugh, don't fail to loop this picture. Step on the advertising; the picture will stand behind you. Tone O.K. Appeal, 95 per cent. Sunday and spe-

## The Right Spirit

The thing above all others that has made "Our Gang" so widely and favorably known among other exhibitors is Dependability!

Dependability only hits the bullseye when it runs hand in hand with Regularity, so that when exhibitors know you and abide by your tips—they can find your tips right on the job.

### KEEP 'EM COMING.

cial, yes. Draw all classes, town 400. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

**CHIP OF FLYING U.** (5,596 ft). Star, Hoot Gibson. A good Gibson picture but not his best. Sunday, yes. Special, no. Town 3,500. Admission 15-25. R. Guy Bayes, Globe Theatre, (275 seats), Buena Vista, Virginia.

**COHENS AND THE KELLEYS.** (7,374 ft.) Star cast. This is one of the best pictures I ever had in my house and if you have not already run this one get it and step on the advertising as you cannot boost it too high. It will make you plenty of money and please everybody. Tone, okay. Sunday, okay. Special, yes. Appeal, hundred percent. Town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

**GOOSE WOMAN.** (7,500 ft). Stars, Dresser and Pickford. Some wonderful acting, will please any audience. Tone, good. Sunday or special, yes. Appeal, hundred percent. Messers. Werner and Schergens, Opera House, Tell City, Indiana.

**I'LL SHOW YOU THE TOWN.** (7,400 feet). Star, Reginald Denny. Another good picture, entertaining from the start. My attendance was small but what fans were out were well pleased. Fair tone, appeal, 85 per cent. No for Sunday or special. Draw farm and town class, town 600. Admission 15-25. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

**LORRAINE OF THE LIONS.** Star cast. Very good jungle and sea picture. If you have not played it do so by all means. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 600. Draw small town and farmer type. Admission 10-30. H. W. Batchelder, Galt Theatre, (175 seats), Galt, California.

**LOVE THIEF.** (6,322 ft). Star, Norman Kerry. This is a very good little program picture that pleased all who saw it, however, not a big picture by any means. Special, no. Appeal, ninety percent. Town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

**MARRIAGE CLAUSE.** (8 reels). Star, Billie Dove. Here's a picture with the best acting we have seen for the current season's releases. Bum title killed business. People thought one of those awful sex pictures, but its truly a wonderful picture of "Love" the greatest thing in the world (alright). Mr. Bushman deserves mention. Tone, good. Sunday, yes. Special, maybe in some towns. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**MY OLD DUTCH.** (7,750 feet). Star, Pat O'Malley. I did not see this picture but, judging from reports, it was a very good picture. Some of the worst critics said so—so it must be the truth. Tone O.K. Fair appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

**UNDER WESTERN SKIES.** (6,332 feet). Star, Norman Kerry. Good western story. Tone and appeal good. Sunday yes, special no. Draw farming-merchant classes, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**UNIVERSAL PICTURES.** Universal has a good line up this year (what has been run). R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**WHAT HAPPENED TO JONES.** (6,700

feet). Star, Reginald Denny. Just a fair picture. Denny not so good; he used too much sameness in his pictures. In place of building up he draws less. Tone O. K. Appeal 75 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. W. A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**WHERE WAS I?** (6,600 feet). Star, Reginald Denny. A good comedy but Denny's pictures have so much of the sameness that we can not put him over big. Seems that each picture draws less for us. His pictures can always be classed as good programs regardless of what we do with him. Tone O. K. Appeal 75 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**WILD HORSE STAMPEDE.** (4,776 feet). Star, Jack Hoxie. First Jack Hoxie picture ever shown in my house. Pleased some, and some said he's too slow for a rip-roaring western type. Wonderful horse and smart dog are cast with him. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

## Warner Bros.

**CAVE MAN.** Stars, Matt Moore, Marie Prevost. A good story, interestingly developed by a good cast. Good tone. Sunday yes, special no. Draw conservative class, city 23,000. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

**FIGHTING EDGE.** (Vitagraph). Star, Kenneth Harlan. An old but very good picture with lots of action. Print good. Good tone and appeal. Sunday yes, special no. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**GILDED HIGHWAY.** Star cast. Drives home, in a very entertaining way, the fact that riches do not buy happiness. Story somewhat overdrawn but it is well acted throughout and can be classed as good program entertainment. Tone and appeal fair. Sunday yes, special no. Draw all sorts, town about a thousand. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**HELL BENT FER HEAVEN.** (6,578 feet). Star, John Herron. Lots of excitement in this one, caused by a religious fanatic who considers everyone his enemy and endeavors to kill two of his friends by blowing up a dam and imprisoning them in a flooded cellar. Abounds in suspense, thrills and sinister schemes. Fair tone, appeal 70 per cent. No for Sunday or special. Draw general class, city 500,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

**HIS MAJESTY, BUNKER BEAN.** (7,291 feet). Star, Matt Moore. After showing Matt as "The Cave Man" to good business, and pleased customers, along came "Bunker Bean" and knocks the prestige he had gained into a cocked hat. Yessir, for me "Bunker Bean was the bunk." Tone and appeal none. Sunday or special no. Draw general class, city 23,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

**HOW BAXTER BUTTED IN.** Star, Matt Moore. They call it comedy but it's everything else but! My patrons got disgusted with this bird's silliness and wonder why I try to wish such stuff off on them. Not much to this one. No tone, appeal 25 per cent. Sunday or special no. Draw farming-laborer classes, town 350. Admission 10-25. Ed F Cox, Princess Theatre (400 seats), Bristol, Colorado.

**LIMITED MAIL.** (7,144 feet). Star, Monte Blue. Great railroad story. Had them stop on the way out and tell me how they enjoyed it. Good tone, fine appeal. Sunday or special no. H. L. Beudon, Grand Theatre, Fort Allegany, Pennsylvania.

**PLEASURE BUYERS.** Star, Irene Rich. Strong story, well developed with Clive Brook also featured. Good tone. Sunday yes, special no. Draw conservative class, city 23,000. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.



# The Theatre of To-Day

*Presentations ~ Prologues ~ Music*

*Edited by Colby Harriman*

## "Phantom Loves in a Garden Romance"

*A Moving Picture World Presentation Devised by Colby Harriman*

**T**HIS presentation suggestion introduces a combination of a set scenic treatment with an interchanging silhouetted background.

### THE ROUTINE

The curtains open revealing two lovers seated in the alcove of the garden wall. They are dressed in Mid-Victorian costumes. The moonlight streams in upon them and highlights them in contrast to the somber tones of the garden. The song of romance is interrupted with a lovers' quarrel. The girl leaves the scene in a state of pique, as the boy returns to the garden bench to brood over his loss. He wishes that there was someone in all the world to care for him. He falls asleep, and suddenly in the deep-toned evening sky the shadow of an Oriental skyline is seen, with its mosque domes and minarets. In the foreground, on the platform, slowly glides the figure of an Oriental dancing girl. She woos him with her bit of pantomime and dance as he looks at her in awe from the alcove. She is followed with an Egyptian girl, then a South Sea maiden. A Japanese dancing girl next approaches, and finally the girl who was with him at the opening of the song, appears against a modern housetop sky scene. He wakes suddenly and finds that it is a dream. He calls to the girl, who appears out of the shadow at left. They embrace and continue the song to an end as phantoms of other girls disappear in shadows back of drop.

### THE SETTING

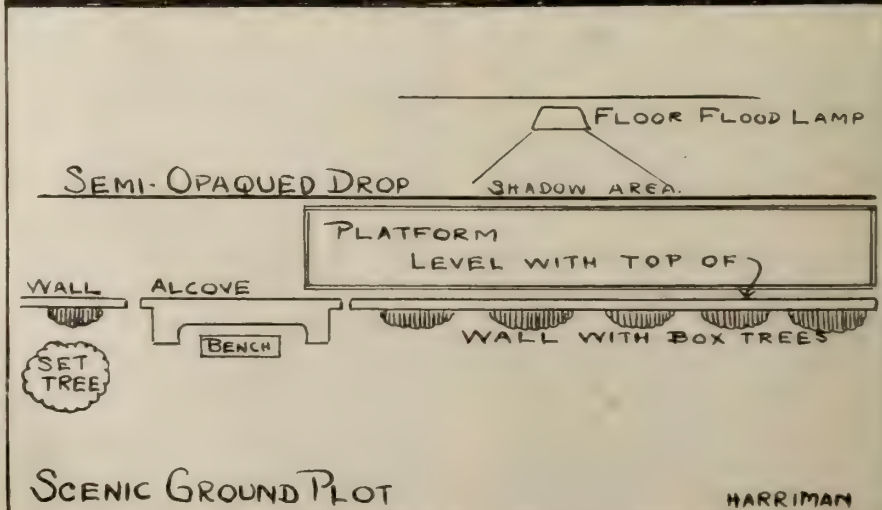
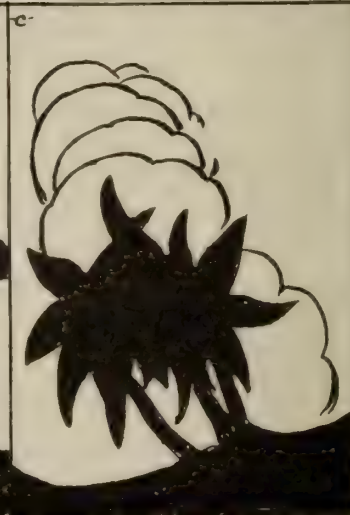
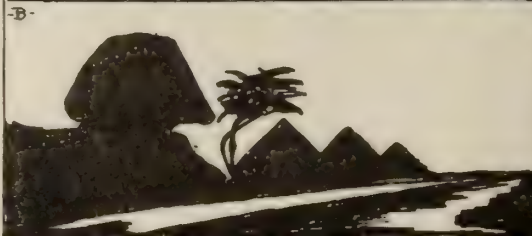
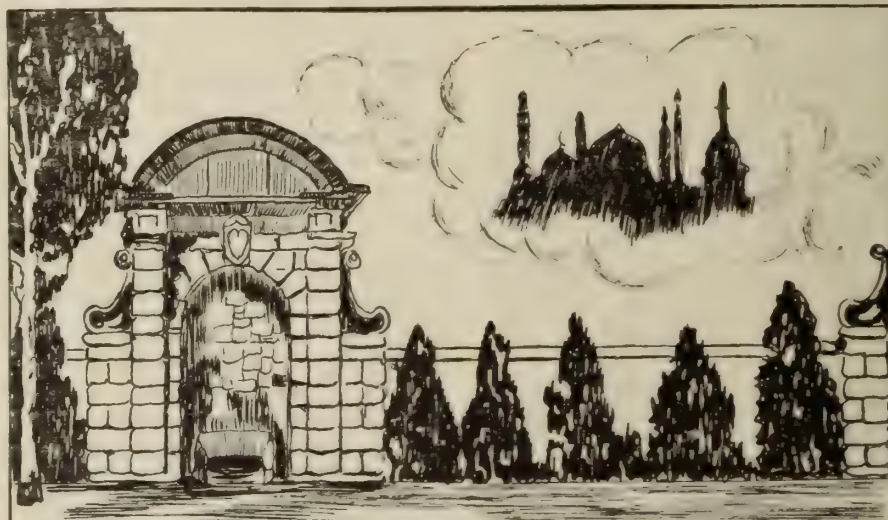
The general scenic set-up is indicated in the accompanying sketch, with the scenic ground plot defining the position of the various scenic units.

The drop used as a sky backing for the garden should be semi-opaqueted and the upper left quarter of the drop void of such treatment to permit the shadows of the cut out masks to be silhouetted against the drop.

The various cutouts are partially indicated in the second block of sketches. The first shows the Oriental outline, the second is the Egyptian, the third is the South Sea Island motif, and in like manner the balance of the mask treatments should be cut. These masks may be made out of fibre or any heavy material and placed near the flood lamp so that the light will cast the shadow on the drop.

The opening should be characterized as evening, the scene flooded deep blue, the tips of the set trees and foliage pieces highlighted with amber. The sky a deep blue and green. Steel blue spot on the bench in the alcove.

Flood lamp may carry any medium tone desired, such as pink with the Oriental mask, green with the Egyptian, amber with the South Sea motif, etc. Two spots with color wheels attached should be placed right and left of the platform upstage to highlight the dancers who appear. Use a contrasting color change on each dancer.





# Production Tips, Kinks and Wrinkles

## Compiled by Colby Harriman for Your Scrap Book. Cut Out and Paste.

### IMPROVISED SCENE PROJECTOR

It is possible to secure a project scene effect by using a regulation flood or bunch light hood and inserting a specially painted glass medium.

The principal of the so-called Linneba Lamp is a large oblong hood carrying a one to two thousand watt nitrogen lamp and casting a shadow of the painting on a glass medium on a muslin srop that is not opaqued. This principal may be used in certain instances, where the area is not full stage, with an ordinary flood light hood and a glass medium.

The glass medium should be attached to the outside of the hood and not inserted in the regular gelatin frame groove. There should be at least an inch of open space around the outer edge to permit of surface ventilation. It is also advisable to have a small fan operating upon the surface to keep the glass cool and eliminate breakage.

In painting upon the glass there are certain phases to consider relative to such mediums.

Good quality glass should be selected. Simple designs chosen, and conventional designs either in landscape or similar motifs to predominate. Make a pattern of the scene you wish to project. Transfer the pattern or design to the glass with carbon paper. The impression will be faint but sufficiently clear for filling in with colors. The painting is done with tube oil paints mixed with a little white enamel which insures a hard surface although permitting light to pass through. Use a fine brush of good quality for painting. The design may be filled in with one or more colors. Bright striking colors give the best results when finished and the medium adjusted. Have the edges of the outline in dark colors to exclude a blurred border.

### RUBBER CEMENT VALUABLE

The other day we happened to be in the studio of one of our artist associates and the use of rubber cement as a valuable adhesive was demonstrated to us.

Rubber cement is an improvement over the old glue pot. It is handy, clean and is being used more and more by poster artists and other stage artisans. It has a variety of purposes which include patching, mending, and arranging sectional material. An outstanding feature is the fact that you only need a ladle or wooden stick to apply it right out of its original container without any heating or other annoyance when you want the material to work with. It will not work easily with a brush, as air quickly hardens the bristles filled with the cement.

### ODD USES FOR ROPE

It is a good idea to save all rope, lash line, and fibre cable used backstage, even the short pieces may be used to advantage. Save everything backstage as the day will come when you can use it and save money.

The short ends of lash line and rope have several uses. Handles for boxes or crates may be used by passing the rope through two holes in the side of the box and knotting inside. A chair seat may be made by running several strands of rope across the chair and either drilling the holes in the surrounding frame or nailing the rope in position. Nailing rope at the bottom of on-stage doors will kill the "slam" and rope attached to windows and doors will also eliminate draughts from entering. A short stub of rope makes a temporary cork for dip bottles, etc. A mat may be made by sewing the strands together with twine such as a rag rug treatment. A rough brush may be made by fraying the ends of a piece of rope, clamping in a tin tube in the center, and winding twine around the upper end to make a handle. The end of the brush should be trimmed square.

### ULTIMATELY—

So start now.

Begin to keep a SCRAP BOOK. The material you will find published here each week will be of almost priceless value.

If you are producing, then surely save it. If you are not interested now the probabilities are you eventually will require some presentation or production material on your program.

So, start a scrap book now.—C. H.

### SALVAGING OLD DRAPES

Practically every theatre has some old fabrics, drops and drapes which are either soiled, torn or faded, and it is in the interests of backstage economy that we offer these suggestions.

The initial cost of stage fabrics, plush, velvets, sateens, etc., makes their final discard an expensive item. It has been found that in the majority of cases the entire piece can be dry-cleaned or dyed with a tone similar to the original color or given an entirely new treatment and thus render the scenic pieces serviceable. If any portion of the fabric is damaged beyond repair, sections may be cut out and sewn together to make tab drops or a single drape unit.

Very artistic effects having been made by sewing stuffed flowers of silk upon velvet curtains. There is really no limit to the extent the artist can go in embellishing a velvet or plush drop. Peacock motifs have been made upon them with real peacock feathers adjusted to the design. Designs can be made of spangled sequins or even of large buttons. The combination of a velvet curtain with gold or silver rope with huge tassels is very effective. In this treatment it is not necessary to procure genuine metallic cord. You can make a very satisfactory substitute by using ordinary hemp rope and painting it with a mixture of gilt or aluminum powder and hot liquid glue. The tassels can be made of the smaller strand rope or lash line treated in the same way. The short cords mounted on a disk covered with plush material for a top.

Effective interiors are made by having practical door and window frames, fireplaces, pictures, etc., with all the rest of the space filled with combinations of draperies carrying out a wall paper scheme of center panels and a border in contrasting color. The material should be draped around the various frames used and not cut out as other uses and combinations can be made with the same units.

### BURLAP FOR DRAPERIES

Burlap will lend itself to several excellent scenic treatments. The cost of the material is extremely low in comparison to the effects of expensive materials which the burlap, properly treated, will resemble.

There are various grades of burlap, from the very cheap variety that is used around cotton bales, up to the finest grades that interior decorators use on dwelling house walls. In most cases the cheapest grade is just as good to work with scenically unless it is too slazy and too open.

A burlap curtain or drop may be used in tab or full stage treatments. Burlap may be painted and striped to give the effect of old tapestry.

Burlap can also be arranged in pillow effects to look like trees. It can also be used as a floor or ground cloth. Plain burlap, streaked with a darker shade of brown paint, which should be made by mixing a brown pigment with glue without any sizing or preparing the cloth. By painting shadows you will achieve a fold effect, although the burlap may hang straight.

Some attractive effects are achieved by

painting the high lights with gilt paint, very little paint being required to secure high-lighting results. Upon this surface or upon the plain burlap you can spray or splatter any dry color such as brick red, light blue, or the lighter burlaps can be dyed a very dark blue for night effects with spangles sewn on to represent twinkling stars.

### REASON MICA DISCS COST

We received an inquiry from a producer relative to the present cost of a single disc of mica suitable for use in a disc-electrical effect. Some of the reasons we have learned are self-evident for the charge.

The care which must be taken in mining mica is one of the reasons. As generally taken from the North Carolina mines the mineral consists of rough crystals and blocks ranging in diameter from an inch to several feet. These crystals are split into sheets, about one-sixteenth of an inch thick, with wedges of splitting knives. These splittings are exceedingly thin, mere films of from one-thousandth to one-sixteen hundredth of an inch thick. Some sheets are so thin that a mass of it feels like a pile of the finest tissue paper.

Splitting the blocks of crystal is performed with a knife or the thumbnail of the worker, and from two to four pounds of splitting a day is considered a good output. All work of mining is performed with hand picks to prevent damage to the crystal blocks. Good crystals of raw mica which furnish the large sheets from which the discs are cut will bring as high as one thousand dollars a ton. The United States produces annually about six hundred tons of the sheet mica.

There are several composition substitutes which are suitable for electrical work, having as their base celluloid, gelatine, and even glass.

### "ARBOR OF FLOWERS"

Another presentation by Major Bowes, at the Capitol Theatre, New York, which is simple to construct but an artistic flash and extremely colorful.

The set represents a latticed enclosure of an arbor covered with flowers. A cut drop painted to give the effect of a lattice work is hung in two. A cut border with boxed legs is given a similar treatment and hung in one. An abundance of flowers are entwined thru the various openings. A semi-spherical balustrade made to appear like wrought iron is placed up stage right and left with an opening at center of about six feet and marked with two small posts. The ironwork is painted black. A low hedge row extends across stage at the foot of the back drop. A blue sky drop is used up stage as a backing. A small white wood garden bench is placed down right.

The scene is flooded from the sides with deep blue at the base merging to a green at center and blending into a purple and rose at the top. Pink spots and floods are used on the performers during the various movements of the routine.

The dominating color of the costumes is pink and the costumes of the men hark back to the days of Franz Schubert.

The action opens with six members of the Capitol Ballet presenting a charming number "Minuet" from the Opera "Manon" by Tobani. John Triesault is the principal in this number. This is followed with a solo dance by Miss Joyce Coles with the musical motif "Valse Bluette" by Drigo. Then come the Chester Hale Girls, fourteen coryphees who present a pretty ensemble number, "Gallop" from "Jolly Robbers" Overture by Von Suppé. For the finale, Sigurd Nilssen, garbed as an old musician, is brought in by the girls and taken to right center. He sings "By My Fireside" a composition by Gitz-Rice, as Miss Coles and Mr. Triesault render an attractive finale specialty.



# Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

## ARTCLASS PICTURES CORP.

Kind of Picture	Review	Feet
Reckless Courage (Buddy Roosevelt).....Thrill western	May 2	4,851
Quicker 'N' Lightning (Buffalo Bill, Jr.).....Thrill drama	June 6	5,000
Yearin' Loose (Wally Wales).....Stunt western	June 13	5,000

## ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
Keep Smiling (Monty Banks).....Comedy	Aug. 1	5,400
Camille of Barbary Coast (O. Moore-Busch).....Drama	Aug. 1	5,308
Never Weaken (Harold Lloyd).....Reissued comedy	Aug. 1	3,000
The Skyrocket (Peggy H. Joyce).....Drama	Jan. 23	7,350
Counsel for the Defense (Compson).....Human Int. melo.	Feb. 13	6,622
Pinch Hitter (Glenn Hunter).....College baseball dr.	Feb. 20	6,250
Lovers' Island (Hampton-Kirkwood).....Romantic melodrama	Feb. 27	4,624
Hearts and Fists (John Bowers).....Logging camp melo.	Mar. 6	5,438
North Star (Strongheart).....Dog melodrama	Mar. 6	4,715
Shadow of the Law (Bow).....Crook melo.	Mar. 20	4,526
White Mice (Jacqueline Logan).....Romantic melo.	Mar. 27	5,412
Broadway Boob (G. Hunter).....Comedy drama	Apr. 3	5,683
Nut-Cracker (Horton-Busch).....Farce Comedy	April 17	5,786
Two Can Play (Clara Bow).....Drama	Apr. 24	5,465
The Highbinders (W. T. Tilden).....Melodrama	May 8	5,486
The Big Show (Lowell).....Circus drama	May 15	5,385
Galloping Cowboy (B. Cody).....Western	May 22	4,639
Earth Woman (Mary Alden).....Drama	May 29	5,830
Rawhide (Buffalo Bill, Jr.).....Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt).....Western	July 31	4,472
Twisted Triggers (Wally Wales).....Action western	Aug. 7	4,470
Carnival Girl (Marion Mack).....Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....Western comedy-melo.	Aug. 21	4,460
Hidden Way (Mary Carr).....Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow).....Dog-melodrama	Sept. 11	3,965
Flying Mail (Al Wilson).....Crook melodrama	Sept. 25	4,500

## ASTOR DISTRIBUTING CORPORATION

The Shining Adventure (Marmont).....Drama	5,128
The Wrongdoers (Barrymore).....Melodrama	6,424

## BANNER PRODUCTIONS

Daughters Who Pay.....All star cast	May 30	5,890
Wreckage (May Allison).....Drama	Sep. 5	5,922

## CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein).....Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray).....Rural comedy-drama	Dec. 26	6,500
Perfect Clown (Larry Semon).....Feature comedy	Jan. 2	5,708
Prince of Broadway (G. Walsh).....Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh).....Romantic drama	Feb. 27	6,400
Transcontinental Limited (all star).....Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick).....Mother-love drama	Aug. 28	6,900
The Bells (L. Barrymore).....Drama		

## COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove).....Crook melodrama	July 31	5,750
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## It Has Cost Us Just \$15

THAT'S the number of dollar checks we are sending out for letters written to tell us about some major error in footage which producer didn't say anything about, or some dropped slug that threw a listing out of shape.

These folks get the dollar-each for writing to us: G. T. Baldy, Rosetown, Sask., Canada; D. W. Wells, Martha Washington Theatre, Ypsilanti, Mich.; Henry Reiss, Peterson, N. J.; Carl Stevens, Rex Theatre, Oshkosh, Wis.; R. Winship, Majestic Theatre, Phillipsburg, Kans.; L. J. Dowling, Lyric Theatre, Syracuse, N. Y.; M. L. Abrams, New Theatre, Lake City, S. C.; Walter Johnson, Park Theatre, Champaign, Ill.; L. Jarrell, Pittsburgh, Kans.; C. J. Johnstone, Leavitt Theatre, Sanford, Me.; L. Lynch, Manor Theatre, Chicago, Ill.; J. N. Finkler, National Theatres of Cal., Los Angeles, and L. W. Carroll, Majestic Theatre, Burlington, Vt.

It's a part of Moving Picture World's Service to Exhibitors and there will be more of the same as long as exhibitors take the keen interest they have always shown.

## Kind of Picture Review Feet

Belle of Broadway (Compson-Rawlinson).....Romantic Drama	.....5,675
Sweet Rosie O'Grady (S. Mason).....Comedy drama	.....Oct. 2.. 6,108
Fight to the Finish (W. Fairbanks).....Comedy drama	.....Aug. 21.. 4,603
Screen Snapshots .....Three issues	.....Aug. 28.. 1,000
False Alarm (Lewis-Carr-Revier).....	.....5,235
When the Wife's Away (Arthur).....	
Obeys the Law (Lytell).....	

## Waldorf

Enemy of Men (Revier).....Drama	.....5,507
Price of Success (Lake-Glass).....Drama	.....5,567
Sealed Lips (Revier).....Drama	.....5,613
When Husbands Flirt (Revier).....Comedy drama	.....5,505
Fate of a Flirt (Revier).....Comedy drama	.....5,793

## Perfection

Fighting Youth (W. Fairbanks).....Melodrama	.....4,781
Speed Mad (W. Fairbanks).....Racing melodrama	.....4,441
New Champion (W. Fairbanks).....Boxing melodrama	.....4,698
Great Sensation (W. Fairbanks).....Melodrama	.....4,470
Fight to the Finish (W. Fairbanks).....Fight melodrama	.....4,514
Handsome Brute (W. Fairbanks).....Police drama	.....4,779

## CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mercereau).....	.....2,000
International Twelve .....	
Novelty Twelve .....	.....1,006
Famous Paintings .....	.....2,000
Real Charleston .....	.....April 24.. 2,000
The Angelus .....	.....May 15.. 2,000
Wooden Shoes .....	.....May 8.. ..

## EDUCATIONAL FILM CORP.

Yes, Yes Babbette (Vernon).....Christie comedy	.....Dec. 19.. 2,000
Felix the Cat at Rainbow's End .....	.....Dec. 26.. 1,000
A Salty Sap (Dooley).....Christie comedy	.....Jan. 2.. 2,000
Live Cowards (St. John).....Mermaid comedy	.....Jan. 2.. 2,000
Hodge-Podge No. 40 .....	.....Jan. 9.. 1,000
My Stars (Arthur).....Tuxedo comedy	.....Jan. 23.. 2,000
Felix the Cat Kept on Walking.....Sullivan cartoon	.....Jan. 23.. 1,000
Parisian Modes in Color .....	.....Jan. 30.. 1,000
Brotherly Love (Bowes).....Comedy	.....Jan. 30.. 1,000
For Sadie's Sake (Adams).....Comedy	.....Feb. 6.. 2,000
Be Careful, Dearie (Joe Moore).....Cameo comedy	.....Feb. 6.. 1,000
Felix the Cat Spots the Spook.....Sullivan cartoon	.....Jan. 30.. 1,000
Careful, Please .....	.....Feb. 13.. 2,000
Run Tin Can (Burns-Steadman).....Christie comedy	.....Feb. 20.. 2,000
Sea Scamps .....	.....Feb. 20.. 2,000
Page Me (Vernon).....Comedy	.....Feb. 27.. 2,000
Keep Trying (Bowes).....Cameo comedy	.....Mar. 6.. 1,000
Hold Your Hat (St. John).....J. White prod.	.....Mar. 13.. 2,000
Light Housekeeping (Conley).....J. White prod.	.....Mar. 20.. 2,000
Wireless Lizzie (Heira).....Christie comedy	.....Mar. 20.. 2,000
Home Cured (Johnny Arthur).....Comedy	.....Mar. 27.. 2,000
Don't Stop (Bowes).....Cameo comedy	.....Mar. 27.. 1,000
Whoa Emma (Adams).....Christie comedy	.....Mar. 27.. 2,000
Felix Fans the Flames .....	.....Mar. 27.. 1,000
Felix Laughs It Off .....	.....Mar. 27.. 1,000
Quick Service (Bowes).....Cameo comedy	.....Mar. 27.. 1,000
Fool's Luck (Lupino Lane).....Comedy	.....Apr. 3.. 2,000
Dancing Daddy (Jack Duffy).....Christie comedy	.....Apr. 10.. 2,000
Congress of Celebrities .....	.....Apr. 10.. 1,000
Felix Weathers the Weather .....	.....Apr. 10.. 1,000
Nobody's Business (Hamilton).....Comedy	.....Apr. 24.. 2,000
Tonight's the Night (Bowes).....Cameo comedy	.....Apr. 24.. 1,000
Lest We Forget .....	.....Apr. 24.. 1,000
Felix the Cat Uses His Head.....Sullivan cartoon	.....Apr. 24.. 1,000
Broken China (Vernon).....Christie comedy	.....May 8.. 2,000
Felix Misses the Cue .....	.....May 8.. 1,000
The Vision .....	.....May 15.. 2,000
Mr. Cinderella (Arthur).....Tuxedo comedy	.....May 22.. 2,000
Shore Shy (Dooley).....Christie comedy	.....May 22.. 2,000
Somebody's Wrong (Bowes).....Cameo comedy	.....May 22.. 1,000
Gimme Strength (Adams).....Christie comedy	.....May 29.. 2,000
Neptune's Domain .....	.....June 5.. 1,000
Going Crazy (Conley).....Mermaid comedy	.....June 5.. 2,000
Felix Braves the Briny .....	.....June 12.. 1,000
His Private Life .....	.....June 12.. 2,000
Tin Ghost (Conley).....Mermaid comedy	.....June 12.. 2,000
Hodge-Podge .....	.....June 19.. 1,000
Who's Boss? (G. Davis).....Cameo comedy	.....June 19.. 1,000
Papa's Pest (Steadman-Burns).....Christie comedy	.....June 19.. 2,000
Bear Cats .....	.....June 26.. 2,000
Till We Eat Again (Vernon).....Christie comedy	.....June 26.. 2,000
Fresh Faces (Hiers).....Hiers' comedy	.....June 26.. 2,000
Nothing Matters (Hamilton).....Comedy	.....June 26.. 2,000
Creeps .....	.....June 26.. 2,000
Felix in Tale of Two Kitties .....	.....June 26.. 1,000
Hold 'Er, Sheriff (Bowes).....Cameo comedy	.....July 3.. 1,000



Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scouts Through Scotland	Sullivan cartoon	July 3	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3	1,000
Hodge Podge	Lyman Howe mag.	July 10	1,000
Chase Yourself (Adams)	Comedy	July 10	2,000
Who's My Wife	Jack White prod.	July 10	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17	1,000
School Daze	Sullivan cartoon	July 24	1,000
Hanging Fires (Bowes)	Comedy	July 24	1,000
Honest Injun (Arthur)	Comedy	July 24	2,000
Who Hit Me? (St. John)	Comedy	July 24	2,000
Mister Wife (Burns)	Christie comedy	July 31	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31	2,000
Solid Gold	Jack White comedy	Aug. 7	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7	2,000
Curiosities	Sideshow folk	Aug. 14	1,000
Laffy Dill (Burns)	Christie comedy	Aug. 14	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4	2,000
The Blue Boy	Romance prod.	Sept. 4	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11	2,000
Sons of the Surf	Bruce scenic	Sept. 11	1,000
The Radio Bug (Phil Dunham)	Comedy	Sept. 25	1,000
Missing Links	"Life" Cartoon	Sept. 25	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sept. 25	2,000
Flaming Ice	"Life" Cartoon	Sept. 25	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2	2,000
Two Lip Time	Felix the cat	Oct. 2	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2	2,000

EXCELLENT PICTURES CORP.

the Kick-Off (Geo. Walsh)	Drama	
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FILM BOOKING OFFICES OF AMERICA

Short Subjects			
1925			
Facetious Riot (Summerville)	Comedy	Dec. 26	2,000
Mike's Pique (Vaughn)	Adventure of Maxie	Dec. 26	2,000
Tea for Tooney (Vaughn)	Adventures of Maxie	Dec. 26	2,000
Leopard's Spots	Bray unnatural history	Dec. 26	1,000
Features			
1926			
Lowboy Musketeer (Tom Tyler)	Western	Jan. 2	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13	5,129
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20	6,500
Traffic Cop (Flynn)	Policeman romance	Feb. 27	5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24	5,146
Fighting Boob (Bob Custer)	Western	May 1	4,549
Wild To Go (Tom Tyler)	Western	May 8	4,576
The Imposter (Brent)	Crook melodrama	May 15	5,457
Isle of Retribution (L. Rich-Frazier)	Melodrama	May 29	6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5	5,510
Hands Across the Border (Thomson)	Action western	June 12	5,367
Valley of Bravery (Custer)	War-western	June 19	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26	5,480
Jade Cup (Brent)	Crook melodrama	July 3	3,656
Dead Line (Bob Custer)	Western	July 10	5,000
Masquerade Bandit (Tom Tyler)	Western	July 17	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 24	5,391
Two-Gun Man (Fred Thomson)	Western	July 31	5,139
Her Honor, the Governor (Frederick)	Melodrama	Aug. 7	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 14	7,403
Cowboy Cop (Tom Tyler)	Action western	Aug. 21	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 28	5,004
College Boob (Lefty Flynn)	Comedy drama	Sept. 4	5,344
One Minute To Play	Red Grange special	Sept. 11	7,430
Laddie (John Bowers)	Romantic drama	Sept. 18	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2	6,105
Short Subjects			
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13	2,000
In the Air	Fat men comedy	Feb. 20	2,000
Mummy Love (Neely Edwards)	Comedy	Feb. 27	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 17	2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 24	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 30	2,000
Ostrich's Plumes	Bray cartoon	May 15	1,000
Wild West	Bray cartoon	May 22	1,000
Pelican's Bill	Bray cartoon	May 29	1,000
Smouldering Tires	Fighting Hearts	June 5	2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12	1,000
Dinky Doodle in Egypt	Bray Cartoon	June 19	1,000
Lightning Slider	Fighting Hearts	June 26	2,000
Three of a Kind	Standard comedy	June 26	2,000
Cat's Whiskers	Bray cartoon	June 26	1,000
Big Charade	Fighting Hearts	June 26	2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10	1,000
Black and Blue Eyes	Comedy	July 17	2,000
Up and Woogie	Fighting Hearts	July 24	2,000
When Sally's Irish Rose	Bray Dinky-Doodle	July 31	1,000
Magician	Bray Unnatural Hist.	July 31	1,006
Mule's Disposition	Comedy	Aug. 7	2,000
Wedding Daze (Alexander)	Comedy	Aug. 7	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 14	2,000
All's Swell That Ends Swell	Fighting Hearts	Aug. 21	2,000
Back Fire (Fat trio)	Comedy	Aug. 28	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28	2,000
The Army	Bray cartoon	Sept. 11	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
1925			
Soul Fire (Barthelmess)	Emotional drama	May 16	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6	6,263
Desert Flower (C. Moore)	Comedy drama	June 13	6,837
White Monkey (La Marr)	Society drama	June 13	6,121
Making of O'Malley (Sills)	Police romance	July 4	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25	7,572
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29	9,554
Her Sister from Paris (C. Talmadge)	Sprightly comedy	Sep. 5	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5	6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26	7,900
1926			
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2	7,774
Infatuation (C. Griffith)	Drama	Jan. 16	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30	6,276
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6	6,868
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15	9,710
Wilderness Woman (Pringle)	Comedy	May 22	7,533
Ransom's Folly (Barthelmess)	Romantic drama	May 29	7,422
Brown Derby (Johnny Hines)	Comedy	June 5	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,836
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26	7,775
Elka Cinders (Colleen Moore)	Comedy	June 26	6,540
Puppets (Sills)	Drama	July 3	7,464
Senor Daredevil (Ken Maynard)	Western	July 10	6,336
Men of Steel (Sills)	Melodrama	July 24	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21	9,941
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 18	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,090
FOX FILM CORP.			
Features			
1925			
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19	4,809
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26	6,978
Thank You (George O'Brien)	Comedy drama	Oct. 3	6,900
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10	7,500
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17	6,056
Durand of the Bad Lands (Jones)	Action western	Oct. 24	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31	7,644
East Lynne (Rubens-Lowe)	Famous play	Nov. 7	8,975
When the Door Opened (star cast)	Curwood Canadian	Nov. 28	6,515
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19	5,709
Short Subjects			
The Wrestler	Van Bibber	Aug. 29	2,000
Sky Jumper	Van Bibber	Aug. 29	2,000
My Own Carolina	Varieties	Aug. 29	1,000
The West Wind	Varieties	Aug. 29	1,000
Big Game Hunter	Van Bibber	Sept. 5	2,000
On the Go (Sid Smith)	Comedy	Sept. 12	2,000
With Pencil, Brush and Chisel	Varieties	Sept. 19	1,000
Cuba Steps Out	Varieties	Sept. 26	1,000
Love and Lions	Imperial comedy	Sept. 26	2,000
On the Go (Sid Smith)	Imperial comedy	Oct. 3	2,000
Cloudy Romance	Comedy	Oct. 10	2,000
The Sky Tribe	Magazine	Oct. 10	2,000
Toiling for Rest	Varieties	Oct. 10	796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17	2,000
Transients in Arcadia	O. Henry story	Oct. 31	2,000
All Aboard	Helen & Warren	Oct. 31	2,000
Peacemakers	Helen & Warren	Nov. 7	2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28	2,000
River Nile	Varieties	Nov. 28	1,000
His Own Lawyer	Helen & Warren	Dec. 26	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26	2,000
Cupid a la Carte	O. Henry Series	Dec. 26	2,000
Parisian Knight	Van Bibber series	Dec. 26	2,000
Iron Trail Around the World	Variety	Dec. 26	1,000
Features			
1926			
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16	6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23	5,467
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6	6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13	4,902



# Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13.	5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20.	5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13.	6,258
Dixie Merchant (Bellamy)	Drama	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
Yellow Fingers (Borden)	Western melodrama	Apr. 10.	5,994
Sandy (Madge Bellamy)	Drama	Apr. 17.	7,850
Siberia (Rubens Lowe)	Melodrama	Apr. 24.	6,950
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8.	5,300
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29.	5,912
A Man Four Square (Buck Jones)	Western	June 5.	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12.	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26.	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3.	4,825
More Play—Less Work (Mary Brian)	Comedy-drama	July 10.	6,027
Fig Leaves (O'Brien Borden)	Comedy drama	July 17.	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31.	5,971
Midnight Kiss	Comedy drama	Aug. 7.	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14.	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28.	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4.	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11.	4,971
Blue Eagle (George O'Brien)	Drama	Sept. 25.	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2.	6,240

## Short Subjects

Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Old Virginia	Variety	Jan. 23.	1,000
A Flaming Affair	Imperial comedy	Jan. 30.	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6.	2,000
Officer of the Day	Imperial Comedy	Feb. 13.	2,000
Egypt Today	Variety	Feb. 20.	707
Pawshop Politics	Imperial comedy	Feb. 27.	2,000
Moving Day	Helen and Warren	Mar. 6.	2,000
Drops from Heaven	Varieties	Mar. 6.	1,000
Woman of Letters	Helen and Warren	Mar. 13.	2,000
From the Cabby's Seat	O. Henry comedy	Apr. 10.	2,000
Two Lips in Holland (Marian)	Comedy	Apr. 17.	2,000
A Polar Baron	Imperial comedy	Apr. 24.	2,000
Too Many Relations	Helen and Warren	May 15.	1,900
Canary Island	Varieties	May 22.	927
Wild America	Varieties	May 29.	966
A Social Triangle	O. Henry series	June 5.	2,000
Eight Cylinder Bull	Comedy	June 12.	2,000
Belgium Today	Varieties	June 19.	735
Rah! Rah! Heidelberg	Van Bibber comedy	June 26.	2,000
Mountains of the Law	Varieties	June 26.	895
Poland—A Nation Reborn	Varieties	June 26.	920
Swimming Instructor	Van Bibber	July 3.	2,000
Jerry the Giant	Kid and animals	July 3.	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3.	2,000
Complete Life	O. Henry comedy	July 3.	2,000
A.I. Society	Comedy	July 10.	2,000
Family Picnic	Comedy	July 10.	2,000
Lickpenny Lover	O. Henry series	July 24.	2,140
Dancing Around the World	Varieties	July 31.	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7.	2,000
Putting on Dog	Varieties	Aug. 7.	749
Lumber Jacks	Varieties	Aug. 14.	750
Steeplechaser (Conley)	Farce comedy	Sept. 11.	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sept. 25.	2,000
King Bozo	Van Bibber comedy	Oct. 2.	2,000

## GOTHAM PRODUCTIONS

Police Patrol (Kirkwood) .....	Melodrama .....	6,100
Little Girl in a Big City .....	Noted play .....	6,040
His Master's Voice (Thunder, dog).....	Melodrama .....	5,975
Part Time Wife (Alice Calhoun).....	Domestic drama .....	5,950
Shadow on the Wall (Hale Percy).....	Drama .....	6,010
One of the Bravest (Ralph Lewis).....	Fire Dept. drama .....	5,750
Phantom of the Forest (Thunder-dog).....	Drama .....	5,500
Speed limit (McKee-Shannon).....	Romantic com. ....	5,860
Racing Blood .....	Racing Drama .....	6,000
Hearts and Spangles .....	Circus Romance .....	5,900
Sign of the Cross (Thunder, dog).....	Dog picture .....	6,000
Golden Web (Rich-Gordon) .....	Melodrama .....	Sept. 11. 6,000

## METRO-GOLDWYN-MAYER

Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25.	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies)	Human interest	May 16.	6,844
Sporting Venus (Sweet)	Romantic drama	May 23.	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18.	6,464
Pretty Ladies (Pitta-More-Pennington)	Human int. dr.	July 25.	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1.	5,906
Never the Twin Shall Meet (Stewart)	South Sea com.	Aug. 8.	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15.	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12.	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12.	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star)	Drama	Feb. 21.	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17.	6,300
Midshipman (Ramon Novarro)	Naval com. drama	Oct. 31.	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 14.	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 21.	5,915
Old Clothes (Cogan)	Typical feature	Nov. 28.	6,260
Bright Lights (Cogan)	Type com-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19.	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26.	4,757

His Secretary (Shearer)	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro)	Low Wallace story	Jan. 16.	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16.	6,071
Mike (Sally O'Neill)	Human interest comedy	Jan. 23.	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6.	6,396
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13.	6,000
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb. 27.	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13.	8,530
Auction Block (C. Ray Boardman)	Comedy-drama	Feb. 27.	6,239
Ibanez "Torrent" (Cortez)	Drama	Mar. 20.	6,769
Devil's Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1.	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22.	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovely Mary (Bessie Love)	Drama	July 3.	6,167
Road to Mandalay (Chaney)	Melodrama	July 10.	6,551
Waltz Dream	Romantic comedy	Aug. 7.	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21.	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4.	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2.	6,025

## PARAMOUNT

Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Auto race comedy	July 11.	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18.	5,935
Night Life of New York (All-star)	Comedy-drama	July 25.	6,908
Marry Me (Vidor)	Small town idyl	July 25.	5,536
Street of Forgotten Men (all star)	Bowery drama	Aug. 1.	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8.	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8.	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15.	6,489
Wild. Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22.	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5.	8,173
Man Who Fought Himself (Meighan)	Crook drama	Sep. 5.	7,290
Coast of Folly (Swanson)	Society drama	Sep. 12.	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12.	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19.	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26.	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10.	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17.	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24.	10,063
Flower of the Night (Negri)	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31.	6,570
Best People (Star cast)	Society comedy	Nov. 7.	5,700
King on Main Street (Menjou)	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21.	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5.	7,006
Cobra (Valentino)	Drama	Dec. 19.	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26.	6,352

1926

The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt)	Western	Jan. 9.	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 23.	10,253
That Rascal Girl (Demeter)	D. W. Griffith prod.	Jan. 30.	6,981
Mannequin (Joyce Costello)	Crook-comedy-dr.	Jan. 30.	10,283
Hands Up (R. Griffith)	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beers-Hatton)	War farce-com	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27.	6,314
Moana	South Sea study	Feb. 27.	6,113
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20.	8,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6.	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27.	8,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	Apr. 17.	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	Apr. 17.	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou)	Comedy drama	Apr. 24.	6,025
The Runaway (Clara Bow)	Melodrama	May 8.	6,218
Fascinating Youth (Juniors)	Drama	May 22.	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29.	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5.	5,109
Rainmaker (Collier, Jr.)	Drama	June 12.	6,055
Say It Again (Dix)	Travesty-farce	June 19.	5,577
Volcano (Daniels)	Thrill melodrama	June 26.	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26.	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3.	8,918
Variety (Emil Jannings)	Drama	July 10.	5,283
Born to the West (Jack Holt)	Western	July 17.	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 24.	6,077
Mantrax (Torrence-Bow)	Drama	Aug. 7.	6,064
You Never Know Women (Vidor)	Drama	Aug. 14.	6,700
Padlocked (Lois Moran)	Melodrama	Aug. 21.	6,700
Reau Geste (Ronald Colman)	Drama	Sept. 4.	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11.	6,196
Diabolism (Sweet-Hamilton)	Modernized Sardou play	Sept. 18.	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2.	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2.	6,358

## PATHE

Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5.	10 ep.
Bonehead Army	Terry cartoon	Nov. 28.	1,000
One Wild Ride	Our Gang Comedy	Dec. 5.	2,000
Look Everything	Comedy	Dec. 5.	1,000
Window Blues (Cook)	Hal Roach comedy	Dec. 5.	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12.	2,000
From Rags to Riches	Sennett travesty	Dec. 12.	2,000
Haunted House	Terry cartoon	Dec. 19.	1,000



# Users Help Make This Chart More Useful

	Kind of Picture	Review	Feet
His Wooden Wedding (Chase)	Comedy	Dec. 12.	2,000
English Channel Swim	Terry cartoon	Dec. 19.	1,000
Tofable Romeo	Hal Roach Comedy	Dec. 19.	1,000
Hotsy Totsy	Sennett comedy	Dec. 26.	2,000
Wild Cats of Paris	Comedy	Dec. 26.	2,000
1926			
Gosh Darn Mortgage	Sennett comedy	Jan. 2.	2,000
Good Cheer	Our Gang	Jan. 9.	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9.	2,000
Between Meals	Roach comedy	Jan. 9.	1,000
All Astride	Sportlight	Jan. 9.	1,000
Gold Push	Terry cartoon	Jan. 9.	1,000
Three Blind Mice	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16.	2,000
Lighter Than Air	Terry cartoon	Jan. 16.	1,000
New Melody Series	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23.	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000
Little Brown Jug	Terry cartoon	Jan. 30.	1,000
Long Pants (Tryon)	Comedy	Jan. 30.	2,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising Generation	Sportlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Funnymooners (Graves)	Comedy	Feb. 6.	2,000
Strenuous Life	Sportlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 6.	2,000
Casey of the Coast Guard	Action serial	Feb. 13.	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000
Wicked City	Terry Cartoon	Feb. 20.	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27.	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 6.	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000
Spanish Love	Terry cartoon	Mar. 13.	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13.	2,000
Leaps and Bounds	Sportlight	Mar. 20.	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20.	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27.	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000
Monkey Business	Our Gang comedy	Mar. 27.	2,000
Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	2,000
Dixie Doodle	Sportlight	Mar. 27.	1,000
Seventh Bandit (Carey)	Western	Apr. 3.	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000
Fly Time	Terry cartoon	Apr. 3.	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3.	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds	Sportlight	Apr. 10.	1,000
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	Apr. 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Sportlight	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Hal Roach "star"	Apr. 24.	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24.	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7.	2,000
Baby Clothes	Our Gang	May 7.	2,000
Farm Hands	Terry cartoon	May 1.	1,000
Rough and Ready Romeo	Terry cartoon	May 1.	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1.	1,000
Fight Night (star cast)	Sennett comedy	May 8.	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8.	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8.	2,000
Nervous Moments	Sportlight	May 15.	1,000
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15.	2,000
Don Key (star cast)	Hal Roach comedy	May 22.	2,000
An Alpine Flapper	Terry cartoon	May 22.	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22.	2,000
Liquid Dynamite	Terry cartoon	May 22.	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29.	2,000
Bumper Crop	Terry cartoon	May 29.	1,000
Planting Season	Sportlight	May 29.	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5.	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5.	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12.	2,000
Golf Bug (Parrott)	Comedy	June 12.	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12.	2,000
Songs of Central Europe	Song series	June 12.	1,000
R. P. M.	Sportlight	June 12.	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19.	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19.	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26.	
Never too Old (Gillingwater)	Hal Roach comedy	June 26.	2,000
Big Retreat	Terry Cartoon	June 26.	1,000
Jacks-of-Que-Trade	Sportlight	June 26.	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26.	2,000
Thundering Fleas	Our Gang	July 3.	3,000
Glory or Dollars	Sportlight	July 3.	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3.	1,000
Land Boom	Terry cartoon	July 3.	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10.	2,000
A Plumber's Life	Terry cartoon	July 10.	1,000
Keeping in Trim	Sportlight	July 10.	1,000
Mighty Like a Moose (Chase)	Comedy	July 17.	2,000
Pirates Bold	Terry cartoon	July 17.	1,000
Jungle Sports	Terry cartoon	July 17.	1,000
Chop Suey and Noodles	Terry cartoon	July 24.	1,000
Her Ben	Terry cartoon	July 24.	1,000
Smith's Baby	Sennett comedy	July 24.	2,000
Songs of Italy	Song series	July 24.	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31.	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31.	2,000
Venus of Venice	Terry cartoon	Aug. 7.	1,000

	Kind of Picture	Review	Feet
Alice Be Good (Day)	Comedy	Aug. 7.	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14.	2,000
Last Ha-Ha	Terry cartoon	Aug. 14.	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14.	2,000
Ball and Bat	Sportlight	Aug. 14.	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21.	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21.	2,000
Dough Boys	Terry cartoon	Aug. 21.	1,000
A Knight Out	Terry cartoon	Aug. 28.	1,000
Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28.	2,000
Scrambled Eggs	Terry cartoon	Sept. 4.	1,000
Fighting Marine (Gene Tunney)	Serial	Sept. 4.	
A Buggy Ride	Terry cartoon	Sept. 11.	1,000
Fourth Alarm	Our Gang comedy	Sept. 11.	2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11.	1,000
Watered Stock	Terry cartoon	Sept. 25.	1,000
Bull's Eye	Sportlight	Sept. 25.	1,000
Charleston Queen	Terry cartoon	Sept. 25.	1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25.	2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sept. 25.	2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2.	2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2.	2,000
Why Argue?	Terry cartoon	Oct. 2.	1,000

## Features

The High Hand (Leo Maloney)	Western	Sept. 11.	5,679
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## PREFERRED PICTURES

Mansion of Aching Hearts (all star)	Melodrama	Mar. 14.	6,147
Go Straight (Star cast)	Drama	May 9.	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27.	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,005
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10.	6,483
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10.	6,757
Romance of a Million Dollars	Melodrama	Aug. 7.	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25.	5,900

## PRODUCERS DISTRIBUTING CORP.

1925			
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
Beyond the Border (Carey)	Western		4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16.	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13.	4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20.	4,841
Stop Flirting (all star)	Light comedy	June 27.	5,161
Beauty and the Bad Man (Mabel Belin)	Drama	July 4.	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,917
Texas Trail (Carey)	Typical western	July 18.	4,720
Private Affairs (Hulette)	Character drama	Aug. 1.	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12.	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12.	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19.	5,077
Off the Highway (W. V. Wong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980
1926			
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2.	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.	5,303
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRoque)	Underworld melodrama	May 1.	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8.	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15.	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8.	6,606
Bachelor Brides (La Roque)	Mystery drama	May 22.	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29.	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5.	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12.	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19.	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26.	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26.	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3.	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3.	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10.	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17.	5,994
Speeding Venus (Priscilla Dean)	Melodrama	July 24.	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31.	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11.	6,858

## RAYART

1925			
Snob Buster (Reed Howes)	Action melodr.	Aug. 22.	4,974
Cyclone Cavalier (Reed Howes)	Action-romance	Sept. 26.	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27.	5,253
1926			
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21.	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4.	5,303

## RED SEAL

1926			
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20.	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27.	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6.	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20.	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20.	1,000
Marvels of Motion	Magazine	Apr. 3.	650
Song Cartune	Fleischer novelty	Apr. 3.	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10.	850
Hair Cartoon	Marcus cartoon	Apr. 10.	550



# We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Trap, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	800
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000
Marvels of Motion	Issue L	Sept. 4..	800
Morning Judge	Carrie of the Chorus	Sept. 4..	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11..	1,000
Film Reporter	Series	Sept. 11..	1,000
Churchyards of Old America	Humor	Sep. 25..	1,000

## SAVA FILMS, INC.

Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

## SHORT FILMS SYNDICATE

		1925
Thirty Years Ago	Novelty	Aug. 15.. 1,000
I Remember	Pastoral	Aug. 15.. 1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17.. 1,000
Invisible Revenge	Mutt & Jeff	Oct. 31.. 1,000

## SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial	5,000
Here He Comes (E. Douglas)	Comedy drama	5,000
Trapped (Elinor Fair)	Drama	5,000
Who's Your Husband? (Morante)	Comedy	2,000
Bedtime Stories Series	Animal Novelty	2,000
Eyes of the Desert (Richmond)	Western	5,000
Just Travelin' (Bob Burns)	Western	5,000

## STERLING PICTURES CORP.

		1926
Love Gamble (Lillian Rich)	Melodrama	July 24.. 5,725
Before Midnight (Wm. Russell)	Crook melodrama	July 11.. 4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.. 5,800
Men of the Night (Rawlinson)	Melodrama	July 24.. 5,725

## TIFFANY PRODUCTIONS, INC.

		Release Date
That Model From Paris	Society comedy drama	Aug. 15
Lost At Sea	Romantic comedy drama	Sept. 1
Fools of Fashion	Sophisticated comedy drama	Sept. 15
College Days	College comedy drama	Oct. 1
The First Night	Farce comedy	Oct. 15
Joselyns Wife	Society drama	Nov. 1
Redheads Preferred	Whimsical comedy drama	Nov. 15
Sin Cargo	Drama of the High Seas	Dec. 1
One Hour of Love	Emotional drama	Dec. 15
The Enchanted Island	Romantic drama	Jan. 1
Flaming Limber	Woodland drama	Jan. 15
Squads Right	War farce comedy	Feb. 1
The Steeplechase	Racing society drama	Feb. 15
The Tiger	Modern drama	Mar. 1
The Song of Steel	Society-business drama	Mar. 15
Husband Hunters	Domestic comedy drama	Apr. 1
Snowbound	Comedy drama of the North	Apr. 15
Wild Geese (Special)	Human drama	May 1
The Squared Ring	Society comedy drama	May 15
The Broken Gate	Emotional drama	Jun. 1

## UNITED ARTISTS

		1925
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.. 9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29.. 8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29.. 5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31.. 8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.. 6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.. 10,157
		1926
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.. 7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.. 5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.. 8,388
The Bat (all-star)	Mystery drama	Mar. 27.. 8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7.. 6,685

## UNIVERSAL

		1926
Flaming Frontier (Gibson)	Epic drama	Apr. 17.. 8,828
The Escape (Morrison)	Western-action	Apr. 24.. 4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May 2.. 7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.. 8,767
Looking for Trouble (Hoxie)	Western	May 8.. 8,362
Outside the Law (Chaney-Dean)	Crook melodrama	May 15.. 8,000
Rolling Home (Denny)	Farce comedy	May 22.. 6,831
Phantom Bullet (Hoot Gibson)	Western	May 28.. 5,820
Rustler's Ranch (Acord)	Western	June 5.. 5,230
Love Thief (Norman Kerry)	Romantic drama	June 12.. 6,622
Chasing Trouble (Morrison)	Action western	June 19.. 4,304
Bucking the Truth (Morrison)	Action western	June 26.. 4,305
Marriage Clause (Lois Weber)	Drama	July 3.. 7,680
Under Western Skies (Norman Kerry)	Western	July 10.. 6,352
The Terror (Art Acord)	Western	July 10.. 4,862
Man in the Saddle (Gibson)	Western	July 17.. 5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24.. 7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14.. 6,668
Wild Horse Stampede (Hoxie)	Western	Aug. 21.. 4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28.. 5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4.. 7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11.. 7,445
Stress Strake (Hoot Gibson)	Thrill western	Sept. 25.. 6,254
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2.. 5,747

	Kind of Picture	Review.	Feet
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10..	1,000
So It With Love (E. Marian)	Century comedy	Apr. 10..	2,000
Mountain Nolly'O (J. Sedgwick)	Short western	Apr. 10..	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10..	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10..	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10..	1,000
Radio Detective (Jack Daugherty)	Serial	Apr. 17..	2,000
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17..	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..	1,000
Help Wanted (Puffy)	Comedy	Apr. 24..	1,000
Desperate Dan	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24..	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Let George Do It	A series	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Buster's Narrow Escape	Buster Brown series	June 26..	3,000
Separated Sweethearts (Lake)	Comedy	June 26..	1,000
Let Loose	Bluebird comedy	June 26..	1,000
Hearts for Rent (Lake)	Mustang comedy	June 26..	1,000
Tin Bronc (Cobb)	Bluebird comedy	June 26..	1,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000
Op'ry House Tonight (Lake)	Comedy	July 31..	1,000
Who's Next? (Edwards)	Comedy	July 31..	1,000
Thrilling Romance (Wiley)	Comedy	July 31..	2,000
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Mixed Brides (Wiley)	Comedy	Aug. 7..	2,000
When East Meets West	Comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Mustang comedy	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 14..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com. dr.	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000
Tiddly Winks (Lake)	Comedy	Aug. 28..	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28..	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28..	2,000
And George Did (Saylor)	Comedy	Sept. 4..	2,000
Jim Hearn's Ghost (Sedgwick)	Short western	Sept. 4..	2,000
Buster Helps Dad	Buster Brown series	Sept. 4..	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4..	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11..	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11..	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11..	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sept. 25..	1,000
Which is Which? (Chas. King)	Excuse Maker	Sept. 25..	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2..	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2..	1,000

## VITAGRAPH

		1925
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8.. 7,832
Love Hour (H. Gordon Fazenda)	Melodrama	Sept. 12.. 7,036

## WARNER BROS.

		1925
Kiss Me Again (Lubitch prod.)	Light comedy	Aug. 15.. 6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sept. 12.. 7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sept. 19.. 6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sept. 26.. 7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.. 6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.. 7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.. 6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.. 6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.. 7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.. 7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.. 6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.. 6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.. 7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.. 6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo	Dec. 26.. 7,900
		1926
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.. 9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.. 6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.. 6,741
Bride of the Storm (D. Costello)	Melodrama	April 10.. 6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24.. 6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.. 6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 15.. 6,578
Little Irish Girl (D. Costello)	Crook drama	May 22.. 6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.. 5,262
Silken Shackles (Irene Rich)	Drama	June 5.. 6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26.. 6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.. 7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21.. 10,018



# Your Equipment

Service for You—Theatre Owner—Builder—Studio—  
Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

## Shall I Buy or Hold Off?

**A**N EXHIBITOR writes to the effect that in his small theatre in a small town he has an organ that is in such condition that he feels that to try to patch it up would be little justified by the musical advantage to be obtained.

He has heard a lot about Vitaphone and though he does not know quite what may be its possibilities in the small town, he wants advice on whether to buy a new organ or hold off for Vitaphone.

The Vitaphone, sponsored by Warner Brothers, and demonstrated in conjunction with the opening of their picture, "Don Juan," truly presents a marvel of tone production and by the synchronization of photography with recording and the perfect matching of the result in projecting and reproducing, attains an effect not to be belittled.

### In the Small Town

The possibilities of Vitaphone for blending music with a motion picture are proved. The even wider field of usefulness in bringing talent otherwise unprocureable to the small theatre is limitless.

Adequately to serve the small town theatre, Vitaphone must take the engineering and distribution steps that will furnish an ample supply of the mechanisms themselves, and, more important still, a practicable library.

Information from Warner Brothers' offices leads to the

statement that the time lapse will not be long. Mr. Sam Warner informs us that he does not believe the wait will be much more than six months.

In the meantime, speaking directly of the exhibitor who has asked advice, it can be said that when Vitaphone comes his way he will find it well worth the waiting.

In the interim there is to be considered the matter of patronage holding, of patronage building.

If his theatre music is in such a state as he suggests, the chances are pretty even that the majority of his patrons are becoming irritated at the poor quality.

### Patching Up No Help

Patching up won't do any good. Unless the instrument is in shape to justify the attention of expert reconstruction engineers of the type retained by all good organ builders, the prescription has to be a new organ. Patronage good will demands it.

And, from still another angle, the organ always will be a valuable asset to the theatre. If acts are played, if songs or other forms of musical interlude are used, the Vitaphone library may not be able to provide the exact arrangement required—this especially in the matter of vaudeville.

Between the present and the time when Vitaphone does arrive for the small town, the organ—and a good organ—is indispensable.

When Vitaphone comes to the smaller theatre, there will still be no occasion to regret the installation. The Vitaphone and the organ will both be assets.

## Port Chester, N. Y., Has Splendidly Equipped Rhebem Capitol

**R**HEBEM THEATRES CORPORATION, Albert Strauss, president, Jack Ungerfeld, vice-president, and Sam Weinberg, treasurer, and resident manager of their new house, has just opened the Capitol Theatre in Port Chester, New York.

With an opening program presided over by Lew Fields, a typical "Broadway Night," gave patrons entertainment as the fine equipment gave them comfort.

In a projection room of the most approved fireproof construction, three latest model

Simplex projectors testifying the Rhebem Theatres' policy of furnishing ideal projection—spotlights and stereopticon also being provided.

A ventilating system that changes the air at frequent periods, especially adapted in the case of the retiring and smoking rooms, so that constant renewal of fresh air is assured, is a feature upon which the management prides itself; in connection with this system a temperature regulating installation is provided. Adequate heating, and a perfectly operating cooling system guard temperature in the theatre both summer and winter.

Illumination is of the latest type, operating from a pre-set, remote control switchboard backstage. Three color lighting is arranged for on the stage.

There are two thousand seats of the latest, wide-for-comfort types. They are distinctively covered in Byzantine tapestry.

**BROOKLYN, N. Y.**—St. John's Buffalo Corporation, 285 Rugby street, has plans in preparation for one-story brick theatre, 147 by 130 feet, to be located at 236-46 Buffalo avenue, to cost \$200,000.

**SIoux CITY, IA.**—Orpheum Circuit, Inc., 190 North State street, Chicago, plans to erect four-story brick, terra-cotta and reinforced concrete theatre, with seating capacity of 4,000, to be located at Sixth and Pierce streets, to cost \$1,000,000.

**EVANSVILLE, IND.**—Board of Zoning Appeals has granted permission to Isadore and Oscar Fine to erect a moving picture theatre, on Washington avenue, between Grand and Kentucky avenues.

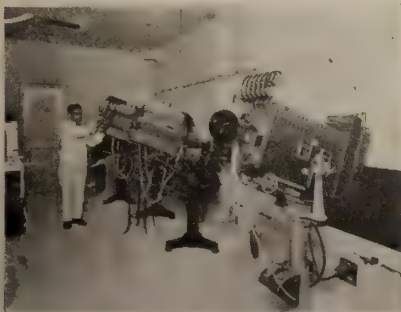
## Schwartz Adds One

**A**NOTHER theatre, the largest in the A. H. Schwartz chain, is to be erected in Brooklyn. Announcement to this effect was made this week when Mr. Schwartz, a pioneer in the borough's motion picture field, acquired title to a plot 140x250 feet, on the south side of Flatbush avenue near Lincoln road. Architects are already at work on plans for the playhouse which will rise on the site at a cost of upwards of \$1,000,000. It will have a capacity of 3,500. The theatre will embody every modern improvement by way of making it one of the finest in the country when opened.

**BROOKLYN, N. Y.**—Greater New York Vaudeville Theatres Corporation, 1546 Broadway, New York, has plans by Eugene De Rosa, 15 West 44th street, for two-story brick and terra-cotta theatre and store building, 100 by 175 feet, to be located on south side Myrtle avenue, running through to Madison street. Estimated cost, \$300,000.

**BROOKLYN, N. Y.**—Greater New York Vaudeville Theatres Corporation, 1564 Broadway, New York, B. M. Moss, president, has plans by Eugene De Rosa, 15 West 44th street, New York, for two-story brick and terra-cotta vaudeville theatre and store building, 100 by 175 feet, to be located at 2101-21 Church avenue. Estimated cost, \$500,000.

**FAIRPORT, N. Y.**—Thomas Demeco, 1377 Main street, East Rochester, N. Y., has plans by M. J. Deangelis, 622 E. & B. Building, Rochester, N. Y., for one-story brick and cast-stone moving picture theatre and store building, 150 by 60 feet, to be located on Main street. Estimated cost, \$50,000.



Capitol's Simplex-Equipped Projection Room.



# Equipment That Sells Entertainment

Discussed by L. O. Davis  
Virginia Amusement Co., Hazard, Ky.

*An exhibitor talking to exhibitors, Mr. Davis voices the universal opinion that Projection is first in importance in selling entertainment through motion pictures. He places Music second in importance, naming the organ as its source. Do you agree? Let us have your opinion.*

**H**OW MANY exhibitors are aware of just what we are selling to the public? Pictures—yes; but motion pictures supplemented by other forms of amusement under conditions that will make of them—Entertainment!

And while putting our program of entertainment in shape for sale to our patrons, there are three vital points that must achieve first thought: They are, in order of their importance, Projection (the presenting of a clear, distinct, flickerless picture), Music (a pipe organ that properly synchronizes with the picture being presented) and Comfortable Seating (chairs in which people may sit in comfort during the performance).

## Projection First Essential

Projection, to my mind, is of primary importance.

In order to give the best in projection, we must have the standard type machines, such as Power's, Simplex, or Motiograph, and the mechanisms must be kept in perfect order at all times.

By far the most important part is the intermittent movement which positively must be kept in perfect condition at all times to prevent flickering and a jump in the picture. Your intermittent movement sprocket should be in good condition always, to prevent the destroying of film.

All worn parts on the head should be immediately replaced and a good stock of parts should be kept always on hand. The exhibitor who fails to keep a few sprockets and necessary parts for his projector is inviting trouble in many ways.

It is not necessary to have the very latest type projector to obtain a good result in projection—but it is necessary to keep continual watch on your projectors and never allow parts to become badly worn; and this can be done without too much expense if given a little time, thought and attention.

## Watch That Generator

Your generator should be watched closely and good brushes kept on it, as well as having it clean, in order for it to give, at all times, the maximum amount of light service.

Lenses and condensers should be kept clean, and condensers should never be allowed to remain in your lamp house after they have been badly cracked. A dirty lens

or condensor will rob your light of a high percentage of its brilliance.

## Clean Screen An Eye-opener

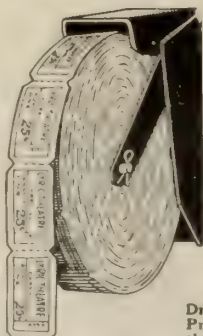
The screen should be brushed with a soft brush and kept clean or it will not give you the picture it should. Though it may look clean on superficial observation, there is a layer of dust—rub a corner of it with a soft cloth and you will see—don't think it's clean—be sure it's clean! Remember that a good, clean screen is twenty-five per cent. of projection and if you don't believe this, try a new one alongside of an old one some time.

My advice to any exhibitor who has a screen that is dirty and can't be cleaned is to buy a new one; there is no other item in your theatre through which you get so much for the amount of money invested.

Your projector in good condition, your generator in good shape and a good, clean screen, you need nothing but a good projectionist then, to present your picture as it should be presented.

Projection is the most important feature of your theatre and one that will give you less trouble and expense if only given a little time and thought. It is absolutely necessary in any theatre, any size, for primarily this is what you are selling—and it always pays to sell the best.

Poor projection can utterly ruin a Million Dollar Feature.



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ROLL AND MACHINE TICKETS	
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Ten Thousand	\$6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	16.00

National Ticket Co. Shamokin, Pa.

# Progressive Theatres Pick Peerless for Projection

**A**NNOUNCEMENT is made by the J. E. McCauley Mfg. Co., makers of the Peerless Reflector Arc Lamp, that practically 100% of the new houses that have opened in the Chicago territory within the past ninety days which purchased reflector arc lamps were equipped with their Peerless lamp.

The theatres in question are Lynch, Mueller and Sass' Vogue theatre, seating capacity of 3,000; Lester Norris, Arcade, having 1,200 seats, at St. Charles, Ill.; the New Embassy of Marks Bros., at Fullerton and Crawford Avenues, with 2,500 seats; Ascher Bros., 2,500 seat Colony theatre, at 59th street and Kedzie avenue; Ascher Bros. New Hollywood theatre, Fullerton and Greenview, having 1,200 seats; Ascher Bros., 3,500 seat Highland theatre at 79th street and Ashland Ave., and Andrew Karzan's 3,000 seat Hammond, Indiana, theatre the De Luxe. Drexel Theatre, Langley Theatre, Keystone Theatre, and the most beautiful atmospheric theatre in the world the National Theatre Corporations' Capitol Theatre as well as their Stratford and Cosmopolitan theatres.

Both J. E. McCauley and C. A. Hahn report that Peerless Reflector Arc Lamps are now almost without exception being used in the largest theatres in the country, as installations such as the above indicate.

All of the installations mentioned were handled through the Chicago office of the National Theatre Supply Co., Simplex and Peerless distributors, by their sales engineers, Jos. Duffy and L. D. Edwards. Both the National Theatre Supply Co., and the J. E. McCauley Mfg. Co., are well pleased with the outlook and sales conditions.

DETROIT, MICH.—William Fox Film Corporation, 1015 Washington Boulevard, has plans by C. Howard Crane, 400 Huron Building, for brick and terra-cotta theatre and office building, to be located on west side Woodward street, between Columbia and Montcalm, to cost \$2,000,000.

## CLASSIFIED ADVERTISEMENTS Help and Situations Wanted Only

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## SITUATIONS WANTED

PROJECTIONIST, to be employed, desires connection where good work is essential. Age thirty years, married, union. Roy Saxon, 1111 Conrad Street, Palestine, Texas.

YOUNG MAN, knowledge of film and experience in motion picture work, seeks position with motion picture company, laboratory or exchange. References: Howard Leiber, 623 West 170th Street, New York City—Washington Heights 3578.

# TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39th ST. NEW YORK



# Better Projection

*This Department Was founded in 1910 by its Present Editor—*

*F. H. Richardson*

## Better Projection Pays

### Griffiths Author Of Clever Stunts

**J**UST recently I visited John Griffiths of Ansonia, Conn., once-overed his swell new home, had dinner with the family and took a squint at his projection room.

John has pulled several very clever stunts. Here is how he frames his picture when threading. The projectors are Simplex. To the framing lever, at S-222 G, Fig. 257, page 670 of the Bluebook (where the framing lever attaches to the framer), he has attached a strip of sheet aluminum about half an inch wide in such manner that it moves up or down when the framing lever is moved. To the table frame, just under where the strip attaches to the framing lever, he has attached a broader piece of the sheet metal (John used sheet aluminum, but any kind of thin sheet metal will serve equally well) bent so that it forms a groove through which the upright strip passes, and to this groove he has attached an arrow head marker in such manner that its point is opposite the face of the strip.

The intermittent sprocket, as you know, makes one complete revolution in four movements. In other words, the sprocket makes just one-fourth of a revolution to each action of the intermittent movement, hence it follows that the frame line must be in one of four positions with relation to the aperture when the film is threaded into the projector, assuming the intermittent movement to be "on the lock" at the time.

A moment of consideration will convince you that since the sprocket teeth will always be in precisely the same relative position after each movement of the sprocket, the frame line must and will be in one of four positions in the aperture, dependent upon which sprocket teeth happen to engage with sprocket holes in threading.

Not very clear, maybe, but think it over and you'll get the point, I am sure. And it is just that which makes John's stunt practicable. He installs the metal strip, groove and indicator, as set forth, then when the picture is exactly in frame he makes a mark on the upright, movable strip exactly opposite the arrow head indicator. This operation is repeated until all four of the positions are marked on the movable strip. To get the first mark absolutely accurate, set the lever so that the upper frame line just shows on the screen. Then move it until the lower frame line just shows on the screen, making a temporary scratch mark on the upright, movable strip each time. Then place the permanent mark half way between the two. The mark at the lower end may be made the same way. Then it is just a matter of placing two additional marks between, so that the distance from each of the four is exactly the same.

To frame, John threads in the film. He then holds a small hand mirror (10-cent store variety will do) in front of the pro-

### Bluebook School

**Question No. 530—**A practical question submitted by Brother John Griffith, Ansonia, Conn. Suppose you have two 60-watt, 110-volt incandescent lamps burning in series on 220 volts. One of them burns out and you discover you have not another one, but you have a 40-watt, 110-volt lamp. A 40-watt lamp would not give enough illumination, but could you use it temporarily while a lamp to give the necessary illumination was secured? What is the reason it would or would not work.

**Question No. 531—**What is meant by "normal temperature" as applied to electric conductors? What is normal temperature?

jection lens so that it reflects lights from an incandescent lamp on the ceiling of the projection room into the lens, thus illuminating the aperture. By raising the fire shutter he can see just where the frame line is. If it is down one-quarter from the top, he has only to raise the framing lever one mark and knows positively that the picture is exactly in frame, without further examination of the aperture itself. If it is central in the aperture, he has only to move the lever two marks either way. It is the best threading-in-frame stunt I've seen up to this time. The Simplex folks might, I think, well add it to their equipment. It would cost very little and be a big convenience. It could be adapted for use on any make of projector.

### What We Have Done

**F**ROM a friend in New York City—a live wire progressive—comes this note, with clipping: Dear Rich.—Enclosed extract from a recent number of the "Master Mason" seems to me to splendidly express the work you have done through the past sixteen years. This magazine was loaned to me and I accidentally ran across these lines:

The great enemy of knowledge is not error, but inertness. All that we want is discussion, and then we are sure to do well, no matter what our blunders may be. One error conflicts with another; each destroys its opponent, and truth is evolved. That is the course of the human mind, and it is from this point of view that the authors of new ideas, the proposers of new contrivances and the originators of new heresies are benefactors of their species. Whether they are right or wrong is the least part of the question. They tend to excite the mind; they open up the faculties; they stimulate us to fresh inquiry; they place old subjects under new subjects; they disturb the public sloth; and they interrupt rudely, but with more salutary effect, that love of routine,

which by inducing men to go grovelling on in the ways of their ancestors, stands in the path of every improvement as a constant, an outlying and too often, a fatal obstacle.

I thoroughly agree that the clipping does express, in most excellent form, the really BIG thing I have been trying to do, viz: to supply a means whereby motion picture projectionists all over the English speaking world might "talk together," exchange ideas and discuss various things of interest to them and of importance to the profession of motion picture projection, and in so doing advance in knowledge.

### The Matter of Aperture Tension

**A** BEGINNER in projection, who nevertheless is in charge of projection in a small theatre in Philadelphia, Pa., compliments this department, for which we thank him, and says:

We ran "The Black Cyclone," a Pathe production, in this little theatre recently. When it reached me it had on it seals reading: "Caution! Loosen tension! New Print!" When projected I noted black streaks running vertically. When rewinding I found the emulsion had been deeply scratched, presumably by the carelessness of some projectionist, and I don't believe the prints had been used more than once before I had them. Very likely he did not heed the warning to loosen his tension.

Brother, you say you are a beginner, hence we excuse your remark about the failure of some projectionist to loosen his tension.

In the first place, scratches made by the tension shoes because of a too-heavy tension causing them to accumulate emulsion from a new film on their surface, would not show on the screen at all. Such scratches would, as you will see if you think a moment, be along the line of the sprocket holes. They would, however, weaken the film.

However, it was not to tell you this that I use the letter in this department. You would soon learn that simple fact anyhow. My reason for using your letter is to point out the foolishness of such a warning.

In the first place, to correctly adjust the tension of a projector is some considerable job, and should only be done when there is no audience in the theatre (see page 604 of the Bluebook). Is a projectionist presumed to do all this every time he receives a new print?

Secondly, as the good Dominee says, will Pathe be good enough to advise me as to just how it is practical to pull such a stunt with the Simplex projector, which has no tension adjustment, you know. In order to follow the "Warning" instructions it would be necessary to bend the tension springs, and then bend them out again when an old print came along, and certainly if the adjustment is to be made accurately, or even intelligently, I would not myself care to tackle the stunt with less than an hour at my disposal, with no audience present.

(Continued on page 388)



## Bluebook School Answers 520 and 521

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

### Question No. 520—What is the effect of resistance?

I'll be liberal and permit some answers to slip by as correct, though they don't anywhere nearly cover the ground. The trouble with some of you is that you don't always stop and think matters over. You merely give what may be termed as the stock answer, without considering that, while it is correct enough for general purposes, a complete answer would involve other things.

Chas. E. Curle, Chattanooga, Tenn.; C. H. Hanover, Burlington, Ia.; G. L. Doe, John Doe, Bill Doe and Jack Doe, all of Chicago (Gosh! Is Chicago just a "Doe" town?); Harry Dobson, Toronto, Ontario; E. Ferguson, Livermore, Cal.; Frank Dudiak, Fairmont, W. Va.; John Griffith, Ansonia, Conn.; Chas. C. Colby, Santa Fe, N. M.; Alan Gengenbeck, New Orleans, La.; T. R. Guimond, Mobile, Ala., and George T. Hancock, Brookfield, Mo., all made more or less good on this one. There were but three answers which could be called complete, though. Here is the one by Brother Curle:

Electrical resistance is the opposition offered by electrical conductors to the flow of current. It is the physical property of a material by virtue of which the material opposes the flow of electric current. It is obvious that the opposition offered by the friction of flowing water against the insides of the pipes will tend to decrease the flow of water in a hydraulic circuit. Similarly, the opposition or resistance of conductors will tend to decrease a current of electricity in an electric circuit. It is therefore evident that the magnitude of a current that will flow through a given circuit will be determined not only by the pressure—voltage—circulating the current, but also by the opposition—resistance—of the conductors. With a specified voltage the greater the resistance the smaller the current and vice versa. No material is a perfect conductor, hence all materials have resistance. However, some materials have much less resistance than others. Heat is developed in any conductor through which electricity flows, and the temperature of the conductor is raised thereby. Heat represents the loss due to the overcoming of the resistance by the current. Often the amount of heat developed is so small that it is not noticeable, but it nevertheless is present. If there is excessive current flow, heat may be developed more rapidly than it can be dissipated, and the conductor will become very hot and may possibly melt. "What determines resistance?" may be stated as follows: Although pipes offer opposition or resistance to water flow in much the same way as do conductors to electricity flow, there is no unit of resistance to water flow that corresponds to the unit (the ohm) of resistance to electricity flow. The amount of resistance offered to water flow through a pipe, or to electric flow through a conductor, is determined by somewhat analogous properties of the pipe and of the conductor respectively. With a certain pressure, with both electricity and water flow, the longer the wire, or pipe, the less the flow, and the smaller the diameter of the wire or pipe, the less the flow—and vice versa.

Brother Curle's answer includes some things not germane to the question, but the argument is well put together and most excellent. He tells us what resistance is in order to tell us how it acts—its effect.

Here is what Brother Hanover has to say on the subject:

The effect of resistance may range over a considerable field. It may have the effect of destroying a building, or even a city, as did the coal oil lamp of the woman in Chicago.

First, the effect of resistance, as generally considered, is to consume a portion of the E. M. F.—voltage which is used up in forcing the current (whatever that may be) through the resistance. One effect of resistance therefore is to oppose and reduce the current flow. Another effect of resistance is to produce heat in the conductor, since all the E. M. F. consumed in forcing the current through or against the resistance of the conductor is transformed into heat, which raises the temperature of the conductor.

If the conductor be worked below the point of what is termed overload, then the temperature rise is slight and negligible, except that it does slightly increase the resistance of the conductor. If the conductor be worked above its rated capacity, then the effect will be to raise both its temperature and resistance rapidly, and in proportion to the amount of overload. This effect may be carried to the point of a temperature sufficiently high to fuse or melt the conductor, and since this means a white heat it will utterly destroy the insulation and may, under some conditions, set fire to the building, if the trouble occur in one.

A secondary effect of resistance is to permanently lower the resistance of or entirely destroy the insulation of the conductor, if it be susceptible to the action of heat. Another and important effect of resistance is to enable us to produce light, both by means

of the electric arc and the incandescent lamp, as well as by other devices. Without resistance this could not be done. Broadly, however, the effect of resistance is to enable us to control the electric current, and to cause it to do those things we may wish it to do.

Excellent, Brother Hanover. Excellent! I don't understand just why a man of your evident ability should persist in concealing his identity. I can understand it in the matter of Chicago, but in Burlington I really can see no reason for it, and myself as well as many others would like to know just who it is who has so comprehensive a grasp on all these things, plus the ability to express himself so well. Won't you tell us?

### Question No. 521—When current is made to flow against resistance something is consumed. What is it and why is it consumed?

There are two outstanding answers to this, one by John Griffith and the other by Brother Curle. At the risk of using most of the department space, I feel it necessary to use both of them. Griffith's answer sets up a proposition which we may well all study. It is interesting and I would like to comment at length, but space won't permit. Griffith says:

A few remarks as to circuits are in order before attempting to answer the question. The two conductors connected to the termin-

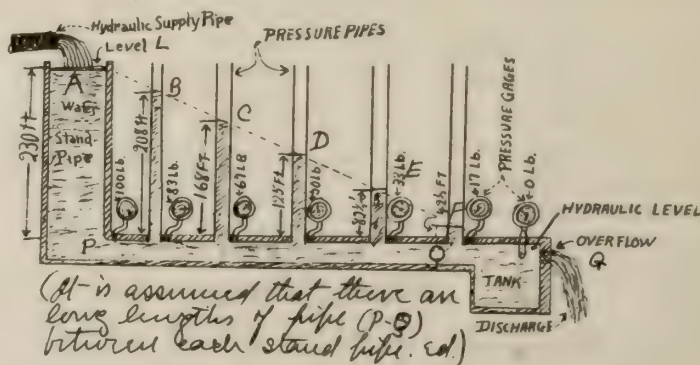


DIAGRAM No. 1

CECULE

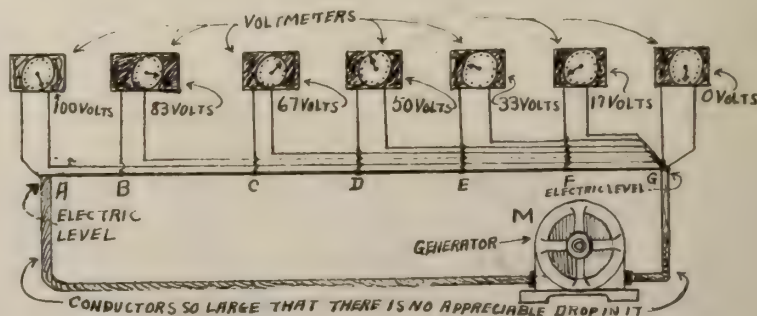
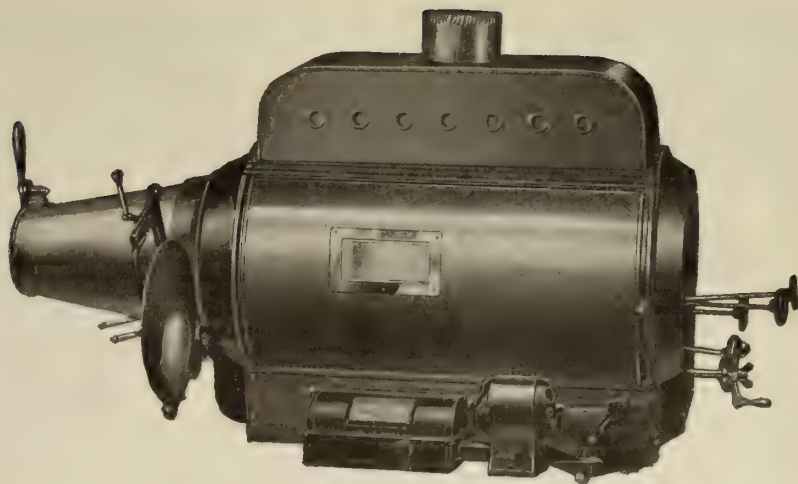


DIAGRAM No. 2

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als of a generator should be considered merely as an extension of the generator terminals. Any receptacle or device connected to these two conductors should be considered as a separate circuit from that of any other device that may also be connected to the same two conductors, because each device has its own clear path to the terminals of the generator. Each complete circuit therefore consists of the device, together with the leads to the generator terminals. The resistance of the conductors will vary to some extent if they carry a heavy load for all the combined circuits. We thus see that a single generator is capable of supplying a large number of separate circuits with current. The fact that each circuit is joined to two common conductors is only a matter of convenience. And does not change the condition that each circuit is separate from the others.

The point I wish to make clear is that when we connect a device having resistance to the two conductors, we merely establish a separate circuit consisting of the device and the conductors to the generator, no matter how complicated the wiring may appear to be, and it does not interfere with any other circuit which may be supplied by the same generator, unless the system happens to be overloaded. Now we are ready for the question.

Ten volts' pressure will force ten amperes of current through a resistance or one ohm. To force nine amperes of current through a resistance of one ohm is less work than ten volts can do. To force eleven amperes of current through a resistance of one ohm is more work than ten volts can do. The voltage simply does all the work it can. It expends every particle of its energy in forcing the maximum amount of current to the opposite terminal of the generator.

In any and every circuit there is a total voltage drop between the two terminals of the generator, no matter whether there is a single ten-watt lamp or a 70-ampere arc, with its ballast, in the circuit.

The voltage drop occurs gradually along the conductors, but in big drops at the power consuming devices, while the current remains constant throughout the length of the circuit. There is no actual consumption of current. It is only stripped of its pressure and power to do work, whatever electricity is, it is used over and over again, being re-energized and repowered, as it were, within the generator, to emerge again with its full voltage or pressure.

Brother Curle, evidently a man of real ability, possessed of the energy necessary to make ability effective, sends some most interesting illustrations he has prepared. He says:

Pressure is the motive power, either in the case of water or electricity, and resistance always consumes pressure precisely in proportion to the amount of resistance encountered. The pressure due to difference of water level causes water to flow, and the pressure due to difference of electric level causes electricity to flow. Water is, diagram 1, arranged to flow from the level L in the stand-pipe and discharge into a tank at level G. The water in the horizontal pipe, PQ, will be at a constantly decreasing level (pressure) as it approaches the tank. This is indicated by the height to which the water rises in the pressure pipes and the pressure gages. The reference level in diagram 1 is the level of the water in the tank G which is taken as O (zero) level. This means O (zero) pressure. Point L, as referred to point G, is at a pressure of 100 lbs. per sq. in. This gives a difference of pressure of (100-0=100) 100 lbs. per sq. in. between L and G. It is this difference in pressure that causes the water to flow. Obviously, there can be no flow between two points of the same level or pressure. Point C is at a pressure of 67 lb. per sq. in. Point G is at a pressure of 0 lb. The difference between them is (67-0=67) 67 lb. per sq. in. Similarly, the pressure difference between A and D is (100-50=50) 50 lb. per sq. in. The pressure difference between B and D is (83-50=33) 33 lb. per sq. in. It is due to this difference in pressure of 33 lb. per sq. in. between B and L that water flows between these two points. And due to resistance that these pressures exist.

Now, if an electrical conductor, AG, be arranged as shown in diagram 2, and electricity be forced through it by generator M, points A, B, C, D, etc., along the conductor will be at constantly decreasing potentials as referred to the reference point G, which is taken as a point of 0 potential. The distances between A-B, B-C, C-D, D-E, E-F and F-G are presumed to be sufficient to supply resistance sufficient to consume the voltage.

Voltmeters connected between the points on the conductor and the reference, point show this. Point A is at a potential of 100 volts as referred to G. Therefore, the difference of potential or drop in potential which causes electricity to flow from A to G is: 100-0=100 volts. The potential difference between C and G is 67-0=67 volts. Similarly the potential difference between A and D is 100-50=50 volts and the potential difference between B and D is 83-50=33 volts. It is the resistance of the circuit that causes the "potential differences" or "drop of potential" between the points in both the hydraulic and the electric circuit.

Diagram No. 3, illustrates the drop of potential in hydraulic circuit.

Diagram No. 4, illustrates the drop of potential in an electric circuit.

The voltmeter, with the exception of L, indicates the potential at the various points on the circuit as referred to the potential of the + terminal of the generator M, which, in this example, is assumed to be at 0 potential (The small letters, identifying the voltmeters, correspond with the large letters shown at the points, the potentials, of which the voltmeters indicate.)

Voltmeter L indicates the potential difference across the incandescent lamp. The potential at the point B is one (1) volt and the difference or drop in potential between A and B is 1-0=1 volt. The potential at point C is 111 volts and the potential difference between C and B is: 111-1=110 volts, which is the same difference or drop in potential that voltmeter L indicates. The potential at point D is 112 volts and the potential difference between D and C is: 112-111=1 volt. Similarly the potential difference between D and A is: 112-0=112 volts, which is the e. m. f. imposed on the circuit by the generator M.

## Aperture Tension

(Continued from page 385)

I don't imagine Pathe puts out such a "Warning." It probably is done by some exchange manager possessed of considerable more knowledge of a good many things than of either practical or theoretical motion picture projection.

The projector aperture tension is an extremely important thing. It should be adjusted with the greatest possible care. Once properly set should be LET SEVERELY ALONE, except to test it once in a while and see that it "stays put."

### A Real Trouble

FAULTY PROJECTOR APERTURE TENSION ADJUSTMENT IS PROBABLY RESPONSIBLE FOR MORE VITAL FILM DAMAGE THAN ANY OTHER ONE THING, except possibly wrong re-winding procedure. By "vital" film damage I mean damage which will probably more or less immediately make itself manifest upon the screen, or at least will greatly weaken the film in its most vital part—the sprocket holes.

Every particle of unnecessary pull the intermittent sprocket is compelled to exert against the delicate edges of the sprocket holes is BAD. Even the most confirmed "practical man" will readily see and admit that, and if, as is not infrequently the case, the excess pull is sufficient to crack the sprocket holes at their corners—well, who could or would dispute the fact that the man in charge of the projector ought to have his nose rubbed GOOD AND HARD on the tension springs, and at the same time, be told that he is PRESUMED to be there to prevent such outrages on the film.

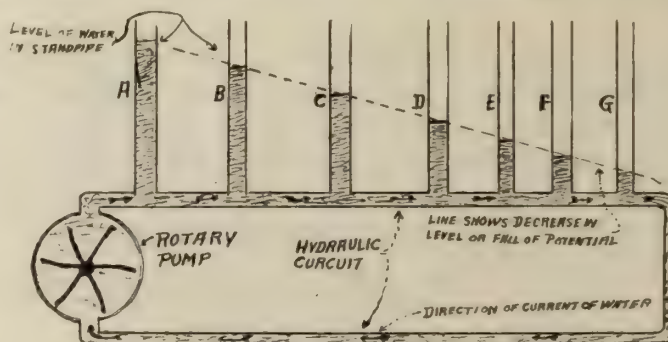
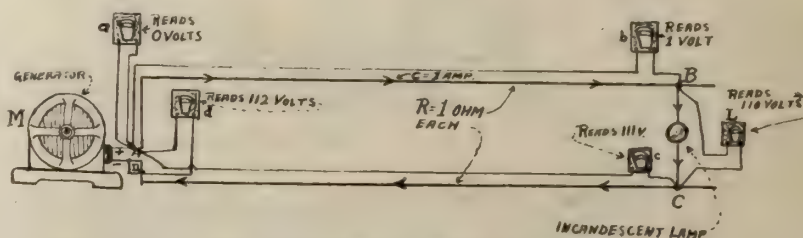


Diagram No. 3.—Hydraulic analogy to fall of potential in an electric circuit.

CE CURLE







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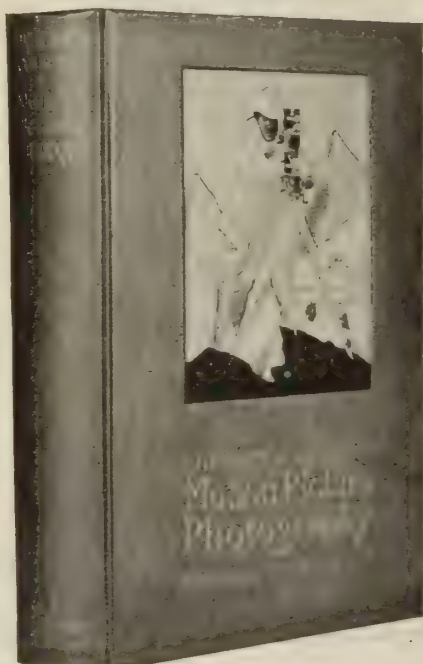
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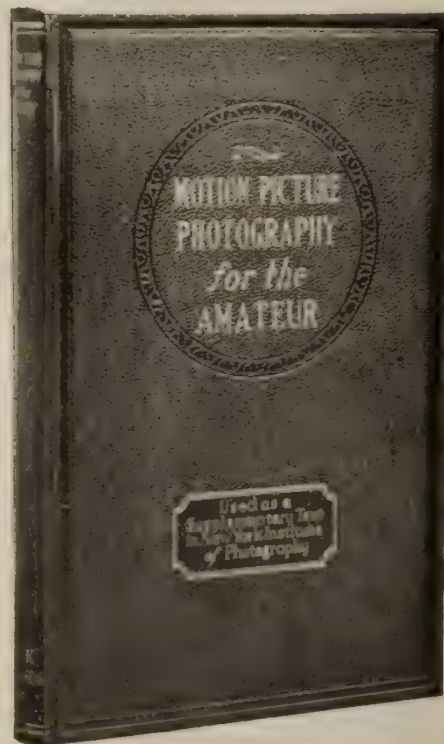
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(continued on next page)

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The motion picture producers claim that they want new faces for the screen. I have been out in the sun so much that my face has peeled twice, which means that I am showing two new faces in this picture.

The other day in the projection room five people besides myself who witnessed the picture claimed that I was the greatest comedian on the screen. Now why should my wife and four daughters lie about it?

The leading lady in "Kid Boots" is Clara Bow and I picked her myself - say, I'm no fool. In two of the reels I kiss Clara seven times and Lasky and Zukor pay me for it. What a business!

Hoping you and your customers will enjoy "Kid Boots" as much as I enjoyed making it, with love and kisses, I am,

Sincerely,

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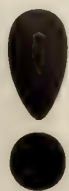
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## **BEAU GESTE**

at the

CRITERION THEATRE

Broadway at 44th Street, New York City

Saturday October 16th, 1926, at 11:30 P. M.

Dr. Hugo Reisenfeld will personally conduct the orchestra at this special performance. In addition there will be added features of great interest at this performance only.

Prices for this performance are  
Orchestra, \$5 and \$3      Entire Balcony, \$2  
Second Balcony, \$1

Here is an opportunity to enjoy yourself and help save a man's life. The added features—personal appearances of famous stars—will more than compensate you for the cost. Buy tickets for this special performance and urge your friends to do so.

Surely this great industry will not fail to aid one of their own who is worthy and needy.

*Address all requests for tickets with check to*

**JACQUES KOPFSTEIN**

Chairman, A. M. P. A. Special Committee

723 Seventh Avenue, New York City

Telephone No., Bryant 3790

P. S. We have purposely omitted mention of the invalid's name due to a desire not to cause any embarrassment to the man in the event that he is again physically capable of working.



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RIALTO, N. Y.

AND LOOKS GOOD FOR AT LEAST A  
3 WEEKS' RUN

he

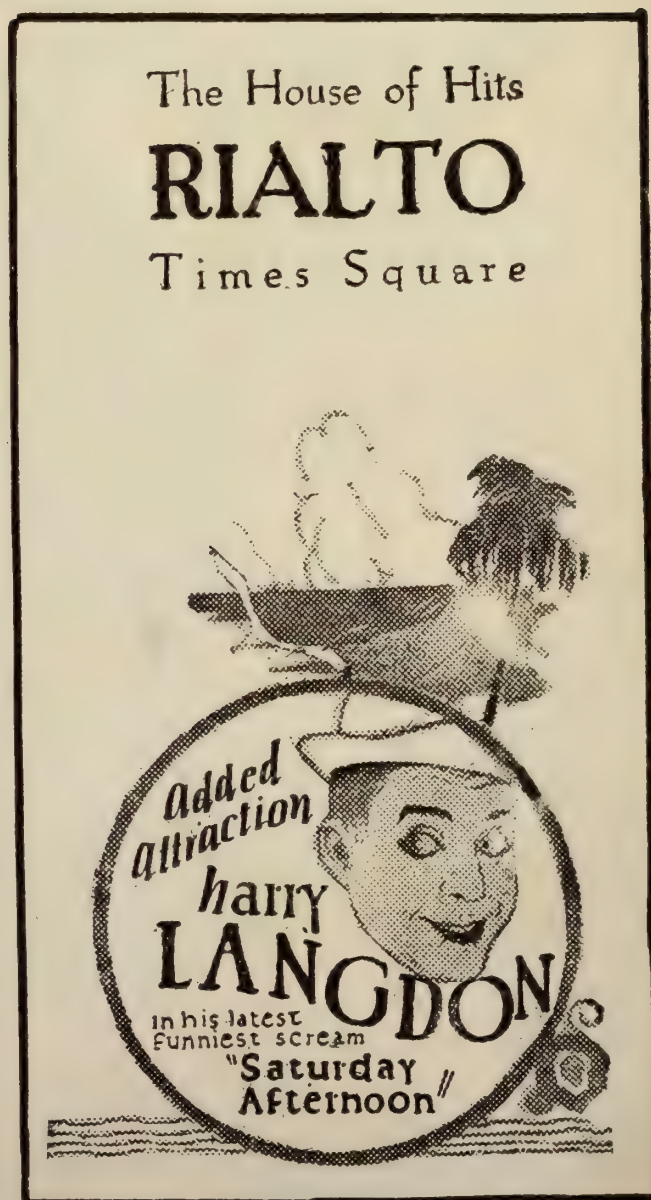
MACK  
SENNETT

PRODUCTION

HARRY  
LANGDON

IN HIS FUNNIEST

"SATURDAY  
AFTERNOON"



THEY ADVERTISED IT—TOO!

"Should mop up."—*Variety*

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"Merry fun."—*N. Y. Mirror*

"Highly amusing."—*N. Y. Times*

Pathécomedy

TRADE



MARK



# Liberty

## says it to 5 million fans

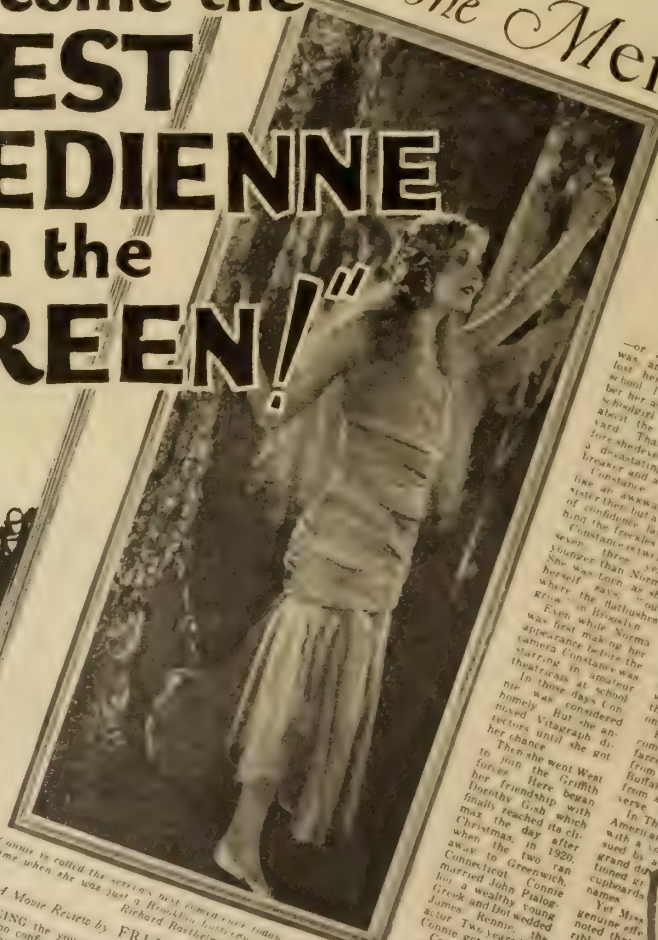
# "CONSTANCE"

has become the  
**BEST**  
**COMEDIENNE**  
on the  
**SCREEN!**

### The Merry Maid of

## FLATBUSH

A Double Exposure of  
Comie Talmadge Who Puts  
Romance Ahead of Art



—and that  
means **BUSINESS**  
when you play—

Constance is called the screen's best comedienne today and there was a time when she was just a Brooklyn housewife trying her wings on a job at the old Vitagraph studio. Constance

4 Movie Reels by **FREDERICK JAMES SMITH**  
Being the younger sister of a star had no confining effect upon Constance Talmadge. From the moment Norma passed first running in Miss Talmadge's career she went on to his hit in Broken

—or Dutch, as she was and is called in school her interest in her first remembrance as a comedienne was the Vitagraph. There she developed into a devastating heart-breaker and a star like an awkward kid sister then but a world of confidence has been the result. Constance is not only younger than Norma herself, but she is where the flatbush was first making her name. Constance was in the Vitagraph at school in those days. Constance was considered a funny girl until she got to the West. Then she went West. Here began her friendship with Dorothy Gish which finally reached its climax the day after Christmas, in 1920, when the two ran away to Greenwich, Connecticut. Constance married John P. Poirer, a wealthy young actor. Two years later Constance made her first hit as the mountaineer in Griffith's 'Broken Hearts'. About this time Richard Barthelmess went West to join the Griffith forces. On the night of his arrival Barthelmess, with Bob Gray, began the career of 'The Wind'. Lillian Gish's next adapted from Dorothy Scarborough

**Joseph M. Schenck**  
Presents

## CONSTANCE TALMADGE

### THE DUCHESS OF BUFFALO

With **Tullio Carminati**

Screen Story by **HANS KRALY**

Based on the Hungarian Play, "Kalyi"

Written by **Max Brody and Frank Moore**

A **Sidney Franklin** Production



## A First National Picture



**NEW BOY SCOUT**  
Julius Singer quail-  
fies when "Big U's" se-  
rials, "The Radio Detec-  
tive," gets unanimous  
endorsement of Fourth  
Biennial Conference of  
Boy Scouts at Hot  
Springs, Ark.

# MOVING PICTURE WORLD

**JEWELRY NOTE**  
Slave bracelets on  
the wrists of several  
recent arrivals from  
Hollywood would indi-  
cate that the "Where  
Men Are Men" Club  
has gone bust.

Vol. 82

New York, October 16, 1926

No. 7

## European Film Congress Fails, Lacking U. S. Aid

### Hope to Effect New Trade Agreement

(Special cable to MOVING PICTURE  
WORLD)

Paris, October 5.

Lacking the support of the American film industry, the motion picture brains of Europe have concluded that the First International Motion Picture Congress failed of its purpose. The assembly adjourned Monday with little accomplished.

About the only tangible result of the meeting was the organization of a permanent bureau through which the unfinished work of the congress is to be completed. In every important question that arose it was found that American production was involved.

Resolutions were adopted condemning trusts, speeches were made in favor of State and League of Nations assistance, and attacks were launched on American production methods.

Le Matin, the Paris newspaper, commented as follows: "Unfortunately, the conference was not a success. Every one was surprised, and justly so, not to see included among the delegates the leading figures of the French, English, Italian and American cinema worlds, without whose co-operation the resolutions adopted by the Congress are but so many platonic words."

It is conceded here that an attempt will be made by the producers of each nation to promote agreements by which a certain number of foreign films will be accepted in return for American pictures exhibited in Europe.

## Declare War

War to the death on poster exchanges has been declared by Minneapolis Film Board of Trade. The copyright law and the standard contract will be used to put the paper dealers out of business. The move was precipitated when an exhibitor beheaded "Son of a Sheik" one-sheets and substituted the title "The Sheik" to exploit a reissue of that film. He didn't cut off the tail of the sheet, however, and other theatres protested.

## Late Chicago News Notes

The new Palace Theatre of the Orpheum Circuit—2,500 seats—opened Monday night to capacity. The old Palace Theatre was taken over by the Ev-langer interests for legitimate shows. Adolph Miller's Park Theatre was robbed Sunday night of the receipts. Two bandits made their escape. The "Red" Grange picture opened at the Rialto to capacity business. Grange made four personal appearances Monday. The National Theatres Corp. and the Cooney Circuit are being reorganized into a new corporation called National Playhouses, Inc. The old stockholders are being offered a bonus of 20 per cent. of their stock to make the exchange into the new securities.

## Ben Grimm With Fox

Ben Grimm, who has long been associated with the motion picture industry both with producers and trade publications, has joined Fox Films to make the Picture Play Story Strips which Leonard Mitchell has until now been creating.

## Exchange Moves

Fox Films announces that on October 11 the Los Angeles Exchange will occupy its new building at 2019-21 South Vermont avenue. The manager is J. J. Sullivan.

## Blystone Signs

J. G. Blystone, Fox Films director, has signed a new five-year contract, according to Winfield R. Sheehan, vice-president of the company.

## Vitaphone's Second Triumph Proves Device's Preeminence

### Syd Chaplin in "The Better 'Ole" at the Colony Proves a Veritable Riot

Vitaphone again demonstrates that it is the common meeting ground where all the varied forms of eye and ear entertainment may join their artistry and audience appeal in amazing fashion. Once more this invention has proven itself to be the big brother of them all, linking together the motion picture, the stage and the widest range of musical entertainment within a single medium, in a manner that is epochal in the amusement business.

Warner Brothers again proved their master-showmanship when they decided to make their second big Vitaphone presentation in connection with the premiere of Syd Chaplin as "Old Bill" in "The Better 'Ole," Bruce Bairnsfather's quaint and deliciously humorous character, which opened at B. S. Moss' Colony on Thursday night.

At their "Don Juan" presentation in the Warner Theatre in August, they amazed the audience by disclosing the possibilities of Vitaphone for presenting the best in operatic, musical and dramatic art. At the Colony

they demonstrated to the enthusiastic satisfaction of an ultra-critical if sympathetic audience, that the Vitaphone's range includes in equal measure and with equal success the lighter side of audience entertainment.

If Vitaphone demonstrated that it can be a trustworthy and most entertaining medium for the greatest operatic stars and dramatic artists and musicians on the first occasion, its presentation at the Colony, acclaims it as an even greater vehicle for comedy and the more popular forms of musical entertainment.

The opening at the Colony will go down in motion picture, or rather, Vitaphone history, as the second milestone which Warner Brothers have set on the way to what will eventually prove to be a revolution as well as a revelation in the amusement field. Moreover, it was a veritable riot.

Space and time prevents more than a most casual commentary on the opening at the Colony in this article. Next week, however, Moving Picture World will cover the occasion in all its intriguing entirety.

It is sufficient to say that in

(Continued on page 2)

## London Cable

Moving Picture World  
Bureau, London,  
Oct. 5.

*An American film concern is taking over the Carlton Theatre here as a melting pot for film stories. They will be produced as plays and after being tested with the public will be produced as films. "For Heaven's Sake" and "Three Bad Men" have been so successful they are now in their third week at the Plaza and Capitol, respectively. A series of De Forest Phono-films are being shown here and are really remarkable.*

## Grainger Sets Striking Record In Fox Sales; Leaves for West

When "Jimmy" Grainger, Fox general sales manager, and record-holding long-distance commuter between New York and Los Angeles, closed his desk on Saturday, preparatory to grabbing a rattler for another trip to the West Coast, he locked therein a record for sales that has never been attained by him in his long experience as a master of the art of selling.

Fox, according to "Jimmy," has been sold 100 per cent. to every prominent exhibitor east

of Chicago. This means that Fox features, numbering 49, along with the short subjects, will be exhibited in more theatres during the 1926-27 season than ever before. Never in the history of the Fox organization has such a remarkable sales record been established at this time of the year.

Mr. Grainger called a number of branch managers to New York for a meeting last week, just prior to departing for Chicago. Plans were made for a five months' sales drive.

## To Meet Laemmle

Carl Laemmle docks on Friday morning. Representative members of the industry will meet him. The delegation will be headed by Will H. Hays. They will go to City Hall, where Mayor Walker will welcome Laemmle. With Laemmle will be Julius and Abe Stern, Miss Rosamund Laemmle, Carl Laemmle, Jr., Mrs. Abe Stern, Maurice Fleckles and Mrs. Fleckles, Jack Ross and Joseph Kramer.



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VOL. 82

NO. 7

## Doherty-Williams

Daniel M. Doherty of the Fox publicity staff and Miss Helene Williams of Brooklyn were married October 5 at St. Rose of Lima Church, Brooklyn. Miss Cecelia Williams, sister of the bride, was bridesmaid, and Robert Maher of the New York Sun was best man. A reception followed the ceremony at the home of the bride's mother, Mrs. Mary J. Williams. The honeymoon is being spent on a motor tour through New England. Twenty-three film and newspaper friends of Mr. Doherty gave him a bachelor's dinner last Saturday night at the Hotel McAlpin, at which G. K. Rudolph, Fox publicity manager, was toastmaster.

## Joins Bray

Christine Hamilton, well known as a reviewer in the trade and more recently a special writer in the publicity department of Associated Exhibitors, has been engaged by J. R. Bray to handle publicity and advertising for the expanding activities of Bray Productions, Inc.

## Sliter in Milwaukee

Fox Films announces that Fred C. Sliter has been appointed manager of the Milwaukee Exchange.

## Films Not Local

Although Hollywood is located in the U. S. and most pictures shown throughout the world are American-made, in reality all the nations of the world make the pictures for the world. Will Hays told the Society of Motion Picture Engineers at Briarcliff Lodge Monday night. He pointed out that practically every nation is represented at Hollywood. Guy A. Henry, general director of the Eyesight Conservation Council of America, said that "movies do not cause eye trouble, but frequently they do reveal the existence of eye defects."

## Waller on the West Coast

We take pleasure in welcoming back to our staff Tom Waller, who was with Moving Picture World for upward of two years, leaving us to take the position of Director of Publicity for the M. P. T. P. A. and to serve as editor of their official organ, in which capacity he brilliantly covered the Los Angeles Convention last Summer.

Mr. Waller is a former member of the Associated Press Staff in New York City, has been with the Evening Journal and for five

years he conducted his own news bureau.

He left on Monday to assume charge of Moving Picture World's Los Angeles Bureau, and unless Tom runs contrary to all past performances, we shall be in a better position than ever to offer all the real news of the West Coast to our readers.

Tom needs no introduction to our large army of readers. We can only say that we're glad to have him with us again—and Tom's glad to be back in the old ranks.

## Vitaphone's Second Triumph

(Continued from page 1)

all his career, Syd Chaplin has done nothing better than his characterization of "Old Bill," the immortal hero of "The Fetter 'Ole." As a play Capt. Bairnsfather's creation was a tremendous hit, but its film counterpart will outdistance it in popular estimation if the reaction of the audience Thursday night is any criterion.

Charles Reisner, the director, who has held the megaphone on several others of Syd Chaplin's past picture successes, also must be given his due share of the credit. He has "spaced" and tempoed the picture and built up his comedy situations and his contrasts in most masterly fashion. Also much credit must be given the work of the excellent cast, particularly Doris Hill as "Joan," "Old Bill's" loyal "lady-friend," Harold Goodwin as "Bert," his best pal and the husband he has picked out for "Joan," and Charles Gerard, the wicked Major, who tries to sell out the British Army to the Kaiser's headquarters.

A notable bill was presented by Vitaphone, prior to the screening of the picture, many of the stars being present in person to view and hear themselves as expressed through the new medium.

## West Coast Shift

Gavin C. Hawn, until recently West Coast Manager for "Motion Pictures Today" has been engaged by John Considine, Jr., president of Feature Productions, Inc. as director of publicity. George R. Bradley formerly of the "Morning Telegraph," succeeds Hawn as representative in Hollywood for "M.P. Today."

## Open the Eleventh

Opening the Leader Theatre Friday, October 1, Messrs. Rosenzweig & Katz added the eleventh to their Brooklyn, N. Y., chain, with two more theatres under construction. The Leader opened auspiciously with a crowd that sanctioned heartily the efforts of the management for their entertainment.



Sol Lesser, Leon Errol, Carl Laemmle, Jr., Carl Laemmle, Sr., and Siegfried Hartman, Universal attorney, at breakfast together at Carlsbad.

## For Internationalization

Colleen Moore will move to internationalize film production by making four pictures abroad at the expiration of her present contract with First National Pictures says John McCormick, Miss Moore's husband and the general manager of First National's West Coast production. She will start in the fall of 1927 and will make one picture in England, one in Germany, one in France and one in Italy. As far as conditions make it possible, foreign directors, staffs, cast and technical equipment will be used.

## Pays Off Mortgage

Marcus Loew's Theatres, Ltd., Toronto, operating Loew's Youngest Street Theatre, has paid off its 8 per cent. second mortgage notes. According to the last financial statement on January 2 last, there were outstanding \$196,900 of these notes. Of the original first mortgage bonds of \$500,000, no less than \$256,000 has been redeemed by the operation of the sinking fund, leaving \$344,000.

## Buys 23 Films

E. M. Fadman, president of Red Star Pictures Corporation of Paris, London and Berlin, has purchased outright the rights to the entire continent of Europe for fourteen Franklyn Farnums, eight Bill Codys and one Raymond Griffith from Henry Arias, president of the Classplay Pictures Corporation.

## New "U" Manager

C. Brookheim, formerly manager for Universal in France and later special representative in Europe for Carl Laemmle, has taken over the Cuba exchange for that company. He replaces Nat Liebeskind, formerly of the Big U Exchange.

## On Sales Trip

R. V. Anderson, sales manager for the International Newsreel, has left New York for a sales trip in which he will visit the Universal exchanges in Buffalo, Toronto, Montreal and other points.

## Brown Recovering

Melville W. Brown, Universal director, is slowly along the road to recovery following a serious automobile accident last week in which he suffered internal injuries and two broken ribs.

## In Convention

W. F. Clarke of Cranfield & Clarke, New York, is holding sales conventions in Montreal and Toronto. A Vancouver office may be opened.

## A Perfect Record

Motion pictures have been made safe for democracy. R. G. Sidley, of First National, speaking on the radio for National Fire Prevention Week, pointed out that of 15,000 fatalities and an equal number of injuries from fire in 1925, not a single victim was engaged either in producing or distributing pictures.



## Canada Seeks Definition of British Film

### Imperial Conference in London Arouses Much Anxiety

(Special to MOVING PICTURE WORLD)

Ottawa, October 6.

Canadian Government officials at Ottawa, Ontario, are showing considerable anxiety over the plans for the discussion of picture matters at the Imperial Conference at London, England, this month, which will be attended by premiers of all Dominions and Colonies in the Empire. Information has been cabled by the Imperial Government to Ottawa that the plan favored by the British Government involves a compulsory quota system by which certain proportions of films shown throughout the whole Empire must be of British make in order to break the American system of block booking.

To bring matters to a head, particularly insofar as Canada is concerned, a list of questions has been prepared for submission to the Imperial Conference and rulings on the various points are considered important by the Canadian Government.

Following are the questions prepared at Ottawa:

1. What is a British film? A concise definition is first required.
2. What is the most practical method for the distribution and presentation of British pictures on a commercial basis?
3. Is the British Government and the film trade of Great Britain concerned in the production of pictures in the British Empire outside of the United Kingdom?
4. If a film is produced jointly in Canada by Canadian and American capital, technical labor and cast, can it come under the classification of a British or Empire-produced film? If not, what proportion of Canadian money and effort would be required to secure recognition as a British or Empire-produced picture?
5. Would a film wholly produced in Canada as to capital, cast, labor, etc., be permitted to be called a British film; or would it be preferable to have it called a British Empire film or some other designation to be framed?

### Miss Sweet With Fox

Blanche Sweet has signed a Fox Films contract and moved into one of the attractive dressing-room bungalows at the West Coast Studio, where she will be domiciled for some time to come. She will play the lead in "Love O' Women."

### Fox Signs Again

Ben Bard, well-known star of the vaudeville and musical comedy stages, who made his cinema debut about a year ago in a Tom Mix production, has been signed on a long-term contract by Fox Films.

## Columbia Pictures Blaze Trail For Independents; Break Records

That good independent pictures will get the "break" if they have genuine box office value, is evidenced by the reports on first-run bookings and showings already received on "The Belle of Broadway," "The Lone Wolf Returns" and "Sweet Rosie O'Grady," the first three of Columbia's attractions for the coming season.

The new California Theatre, San Francisco, which has booked all three, reports "The Belle" as smashing records, while similar enthusiastic reports come from Marks Brothers' New Granada Theatre Chicago, Harry Davis's Olympic in Pittsburgh, the Rialto, Omaha, Neb. and the Jensen & Von Herberg's Palace and New Hollywood, Portland, Ore., where

the picture played day and date.

At the Metropolitan, Los Angeles' newest big house, "The Lone Wolf" grossed over \$32,000, topping the field for that week, while it also played to capacity business at McVickers', Chicago, Loew's Aldine, Pittsburgh, Blank's Strand, Des Moines, and The Melba, Dallas, Texas. This week it opens at the Lafayette in Buffalo.

The Kentucky Theatre, Lexington, Ky., which recently had a "Columbia Week" with "The Lone Wolf Returns" and "The Belle Of Broadway" as the features on the first and last of the week, respectively, states that the "draw" on the two was only beaten by "The Son of The Sheik," according to the house records.

### Buy Chicago Site

Famous Players-Lasky acquired control of the McVickers Theatre property at 25 West Madison street, Chicago, when the corporation or its interests, under the name of the Madison Operating Company, bought from the McVickers Theatre Company the leasehold on the building which was erected under that instrument. The lease, obtained from the Board of Education, was originally for ninety-nine years and has fifty years to run, expiring in 1985. The purchase was made subject to an incumbrance of \$550,000. Eugene J. Zukor, son of Adolph Zukor, is president of the Madison Operating Company and Frederick L. Metzler is secretary.

### Pegler to Coast

Jack Pegler has left for San Francisco to do "Beau Geste" at the St. Francis Theatre after putting over a successful campaign on the picture at the Aldine, a Stanley house in Philadelphia.

### To Remain Here

Fred Newmeyer, who recently completed Richard Dix's "The Quarterback" at the Paramount Long Island studio, is to remain in the East to direct W. C. Fields' third starring picture for Paramount which is soon to go into production.

### Burger Off Again

Sam Burger, field manager of the Special Representative Department for M-G-M, who recently returned to New York after a twenty weeks' trip in the West, has left for Vancouver, B.C.

### Sail for Europe

Arthur Loew, head of the M-G-M foreign department, Mr. and Mrs. David Loew, Howard Dietz, director of advertising, exploitation and publicity, his wife, and Mr. Morton Spring and his wife have left for Europe on the S.S. Paris.

### Back to Review

Hank Linet, who left as managing editor of Exhibitors Daily Review two months ago to take over the advertising and publicity for Red Seal, has returned to his old desk at the Review.

### Arrivals From Abroad

H. A. Bandy, First National's European director general, returned to New York this week to confer with E. Bruce Johnson, general manager of First National's foreign department. Another European arrival was Anna H. Sessions, who holds the post of foreign exchange supervisor in Central Europe. Miss Sessions will report to Mr. Johnson on conditions in her territory.

### In Receivership

Max Fleischer, for six years president of "Out of the Inkwell" Films, Inc., has submitted a bill in equity requesting the appointment of a receiver for that corporation. The bill alleges that the company is solvent, but Mr. Fleischer states that the action of a film laboratory has forced it to seek the protection of the courts in order to work out its problems.

### New "U" Houses

Universal announces the early openings of several new houses constructed in important Nebraska towns. Added to the strong holdings for the Hostetler circuit, now a "U" subsidiary, the new houses give Universal an even stronger position in that hotly contested state. They are the Bonham, a 1000-seat house in Fairbury, Neb., and the Rivoli, a 1000-seat house in Beatrice.

### Signed by Chadwick

Jack Nelson, well known feature director, has been added to the Chadwick Pictures Corporation directorial staff.

### More Signatures

Warner Bros. and the Vitaphone Corporation concluded four important contracts last week. They signed up Mme. Schumann Heink and Mary Lewis of the Metropolitan Opera Company and De Wolf Hopper for Vitaphone appearances, and concluded a contract with the Victor Company by the terms of which the Vitaphone Corporation will be the only synchronizing service entitled to the exclusive services of all artists under the Victor Company's control.

### Board in Danger

Whether Michigan will continue to have an arbitration board for the settlement of difficulties between producer and exhibitor will be determined at the seventh annual convention of the M. P. T. O. of Michigan in Battle Creek, October 19 and 20. At present the system, which has enjoyed considerable success in Michigan, is entirely disrupted. H. M. Richey, general manager, says that unless something is done in Battle Creek, it will pass out of existence.

### Ignorance Impossible

The moving picture of today, by bringing good literature to the attention of countless persons who never before had contact with it and by its own instructional contents, is serving to make ignorance not only uncommon but impossible, according to Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, one of the speakers at the annual convention of Special Libraries Association in Atlantic City, N. J. One State Library Association last year reported an increase in calls for books of 34,000 over the preceding year, the cause being attributed to the influence of moving pictures and the radio, Mr. Milliken said.

### Extend Organization

Warner Bros. has made two changes in executives in England. Arthur Clavering, formerly managing director of Film Booking Office, Ltd. has been appointed managing director of the Vitagraph Company, which in the future will control the Warner product abroad. Mrs. Lella Stewart has been made publicity manager for the Vitagraph Company.

### In Hollywood

Paula Gould, publicist, has secured a leave of absence from Warner Bros., and has gone to Hollywood for a month for a vacation. She has been unusually successful in the disposal of a number of short stories recently.

### A "Gigolo" Line

Pro-Dis-Co's latest, starring Rod La Rocque, despite the hot weather, kept a line in front of the box office at the Hippodrome, up to Thursday of this week, where "The Gigolo" had its New York premiere. Reports of capacity business on the picture come from the Million Dollar Theatre, Los Angeles and Keith's Palace in Cleveland, where it played last week, and from the National in Richmond, Va.

### Kann Off for Coast

George E. Kann vice-president of Sterling Pictures Distributing Corporation, left on Sunday for Hollywood to be gone six or eight weeks.

### Levy Is Manager

Joseph Levy has been appointed manager of United Artists' Indianapolis exchange, succeeding E. W. McLean.



# Our Stock Market . . . By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

## Daily High and Low—Per Share

1925 RANGE		1926 RANGE			PAR	Sept. 20	Oct. 1	Oct. 2	Oct. 4	Oct. 5	Oct. 6	Sales for Week
High	Low	High	Low			High	Low	High	Low	High	Low	
88 1/2	51 1/4	76 1/4	62	(a) Balaban and Katz	25	65	62 1/2	65 1/2	64 1/2	65	63	1,300
118	104 1/4	117 1/2	106 1/2	Eastman Kodak	no par	118	117 1/2	118	117 1/2	117 1/2	117	3,800
114 1/4	90 1/4	127 1/2	103 1/2	Famous Players Common	no par	120	117 1/2	121	119	120 1/2	118 1/2	137,800
120	103 1/2	124	115	Preferred	100	120	120	122 1/2	120 1/2	121 1/4	120	1,500
11 1/2	4 1/2	10 1/4	3 1/2	(b) Film Inspection	no par	8 1/2	9 1/2	8 1/2	9 1/2	8 1/2	8 1/2	600
110	100	107	96	First National Pictures, Pref.	100	98	101	100	101	100	101	800
85	68 1/2	85	55 1/2	Fox Film "A"	no par	74 1/2	73	74	72 1/2	73	71 1/2	32,500
32	26	34 1/2	19	(b) Fox Theatres "A"	no par	27 1/2	26 1/2	27 1/2	26 1/2	26 1/2	25 1/2	13,800
14 1/2	13	15 1/2	9	(b) International Projector	no par	11	14	11	14	11	14	
44 1/2	22	48 1/2	34 1/2	Loew's, Inc.	no par	47 1/2	46 1/2	47	46 1/2	47	45 1/2	34,100
24 1/2	18	24 1/2	22 1/2	Metro Goldwyn, Pref.	27	23 1/2	24	23 1/2	24	23 1/2	24	100
20 1/2	19 1/2	23 1/2	13 1/2	Motion Picture Capital	no par	14 1/2	15 1/2	14 1/2	15 1/2	14 1/2	15	1,000
90 1/2	70	83	45 1/2	Pathe Exchange "A"	no par	54 1/2	54	53	51 1/2	51	49 1/2	9,300
(e) —	—	40	18 1/2	(c) Roxy Theatre (Units)	—	32 1/2	31 1/2	31	32	32	31 1/2	(e)
—	—	12	2 1/2	Roxy Theatre, Common	no par	10 1/2	10	9 1/2	10 1/2	10	9 1/2	(e)
65	45	93 1/2	45	(d) Stanley Co., of America	no par	86 1/2	85 1/2	87 1/2	86 1/2	87	85 1/2	18,625
13	5 1/2	14	6 1/2	(b) Trans-Lux D. P. Screen	no par	9 1/2	8 1/2	9 1/2	8 1/2	9 1/2	8 1/2	8 1/2
—	—	102 1/2	88	Universal Chain Theatres	ctf.	98	103	98	103	98	103	(e)
47	24	41	29 1/2	(b) Universal Pictures	no par	31	32	33 1/2	32 1/2	34 1/2	33	1,300
103 1/2	94 1/2	97 1/2	90	1st Pref.	100	93	96	94	96	94	96	100
22 1/2	17 1/2	50	12	Warner Bros. "A"	10	62 1/2	57 1/2	61 1/2	56 1/2	52 1/2	58 1/2	230,800
19	13 1/2	43 1/2	8	(b) Common	no par	54 1/2	47 1/2	50 1/2	46 1/2	47 1/2	45 1/2	92,300

(\*) Bid and asked; no sales these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.

(d) Philadelphia Stock Exchange.

(e) Not available.

### In Titling Department

Morton Blumenstock, who for four years has been a member of First National's advertising and publicity department, is to become a permanent member of the motion picture titling profession. John McCormick, general manager of production at First National's West Coast studios, announced in New York that Blumenstock will enter the titling department.

### Here to Confer

Benito del Villar of Santiago, Chile, general manager of the Paramount organization in that country, and Bruno Chell of Sao Paulo, Brazil, district manager for that territory, have arrived in New York for a series of conferences with E. E. Schauer, general manager of the foreign department of Famous Players-Lasky.

### Frazer in New York

William R. Frazer, general manager of the Harold Lloyd Corporation, has arrived in New York for conference with Paramount officials in connection with Harold Lloyd's next picture.

### Borzage Sails

Frank Borzage sailed aboard the Aquitania October 6 on his way to Paris to make exteriors for the Fox screen version of John Golden's stage play, "Seventh Heaven."

### Starts Serial

Schuyler Grey leaves for Maryland this week to start production of a new Coast Guard serial for Pathe.

### Stops Production

Reports from the Coast indicate that I. E. Chadwick has postponed production on "The Shamrock and the Rose" and "The Sunshine of Paradise Alley," which originally were scheduled for camera work to begin more than a fortnight ago, when Jack Nelson was engaged to direct the latter. No reason for the sudden switch in production plans is assigned.

### A New Blonde

Greta Rue, a charming blonde German ingenue who has displayed exceptional dramatic ability on the Berlin stage, has been signed in stock by Metro-Goldwyn-Mayer.

### Kennedy Goes West

Joseph P. Kennedy, president of Film Booking Offices of America after a visit to his family in Boston, left this week for the West Coast to take personal charge of the production situation.

### To Prepare Scenario

Willis Goldbeck has been assigned to prepare the script of "The Garden of Allah," which Rex Ingram will direct abroad for Metro-Goldwyn as one of that company's feature films for next year.

### Signs New Contract

Roy D'Arcy has been placed under a new contract by Metro-Goldwyn-Mayer, according to Louis B. Mayer. It will keep his services exclusively with the M.-G.-M. organization.

### Lehr Visits New York

Abraham Lehr, general manager for Samuel Goldwyn Productions, has arrived in New York in the interest of "The Winning of Barbara Worth" and other Goldwyn productions. He will remain ten days.

### Goodrich Signed

John F. Goodrich, scenarist, has been signed to a long term contract to write for Paramount, according to E. P. Schulberg associate producer in charge of the West Coast studios.

### Brothers Meet

Leon Schlesinger of the Pacific Title and Art Studio of Hollywood is a visitor in New York. He is a brother of Gus Schlesinger, foreign representative for Warner Bros.

### New Scenario Scout

Robert Kyle has joined First National's scenario department as a literary and dramatic scout under the supervision of Mrs. Florence Strauss, head of the department. He was formerly in the exploitation division.

### Burr Off for Coast

C. C. Burr will leave New York soon for the West Coast. He will be followed by Johnny Hines and Charles Hines about October 20th.

### Mr. Rowson Here

Simon Rowson, chairman of the Kinematograph Renters' Society and joint managing director of Ideal Films, London, has arrived in New York.

### Rowland on Seas

Richard A. Rowland, general manager of First National Pictures, Inc., has sailed for Europe, intending to spend five weeks of a combined business and pleasure trip abroad. He will visit First National representatives in Paris, Berlin and London and very likely make preliminary arrangements for producing next year in various foreign countries.

### Gets Long Contract

Appreciating his splendid work both as director and actor in two of the 1926-27 Gold Bond features for F.B.O. that company has signed Ralph Ince to a long-term contract announces Edwin C. King, vice-president in charge of production.

### Salesmen Elect

The film salesmen of Albany N. Y. have reorganized. They held a meeting last week at which time Fenton Lawlor was elected president, James Dermody vice-president, Ray Smith secretary, and Edward Hochstetman treasurer.

### Geraghty to Entertain

Thomas J. Geraghty, writer and former supervising editor at the Paramount Long Island studio will leave Sunday for the Lasky studio at Hollywood.

### Miss Davies in N. Y.

Marion Davies has arrived in New York from Hollywood to purchase a new wardrobe for her next Cosmopolitan Production, "Tillie, The Toiler."



# by the way

*Carl Laemmle's Welcome Home  
Unusual Tribute to An Unusual Man*

*False and Vicious Propaganda  
Which Won't Die Natural Death*

*Carl Laemmle and Universal  
One and Inseparable*

*Max Fleischer's Appeal to Court  
For Protection in Receivership  
Arouses Wide Sympathy in Trade*

CARL LAEMMLE returns to America to a welcome such as few even of the nation's greatest have ever received, an unusual tribute to an unusual man, whose value to this industry cannot be measured except in the esteem and sentimental regard in which he is held by all ranks within and without it.

IN this singular recognition accorded the President of Universal, there is much of gratitude—a feeling of real relief and appreciation that he has come safely and surely through the ordeal, which so seriously threatened his life a few months ago, and is once more with us.

CARL LAEMMLE has given more than twenty years already of his active and useful life to this industry. That he will give many more years to its service is the earnest hope of all who know him.

IT is difficult, in fact, to think of motion pictures and their marvelous development without thinking of Carl Laemmle and Universal—the twain are inseparable—and what Carl Laemmle is to motion pictures—motion pictures are to Carl Laemmle, make no mistake about that.

HE loves them, lives them, eats and sleeps with them, they fill his thoughts and permeate his being every minute of every hour of the twenty four—they are his very life.

AND the motion picture—for Carl Laemmle—is Universal, the great company which his genius has created and which he has watched grow from the smallest beginnings to its present world-wide dimensions, until the names of both have become household words in every town or hamlet in every country of the earth big enough to boast a projection machine.

THIS statement is suggested by the fact that from time to time and, indeed, very recently, amid the wildcat rumors that are ever current in this industry, we hear that some "group" or other is going to "buy" Universal, or that "negotiations" are in "progress" to "merge" Mr. Laemmle's company with some other.

THE marvel of it is that such piffle, such ridiculous reports, should ever be credited for an instant by intelligent men, yet they seem to be, in spite of the facts, also generally known, that Universal is perhaps the only big motion picture company, which is largely owned by one man—Carl Laemmle—and is not in any degree under bankers' control.

UNFORTUNATELY, it never seems to be possible to trace these rumors, baseless and idiotic though they are, to their source, so that to deny them would be to give them an importance which they do not deserve.

FOR the benefit of all in the industry, if not as a matter of courtesy and consideration for Carl Laemmle, who cannot but be annoyed by this false and vicious propaganda, let us spike this particular piece of gossip once for all, if it won't die a natural death.

ONE thing is quite certain—Carl Laemmle and Universal will be where they are and what they are, just as long as Carl Laemmle wants them to be, which will be exactly as long as "Uncle Carl" is able to want anything and this, we hope, will be a long, long time.

OUT of the receiverships of the Max Fleischer organizations, announced in the press last week, have grown some ugly rumors, which in no way reflect upon the originator of the "Out-Of-The-Inkwell" cartoons and his associates, but which, it is hinted, will prove a sensation in the industry should they eventually find their way into public notice.

MAX FLEISCHER needs no introduction to MOVING PICTURE WORLD readers, either as an artist whose clever film cartoons have won him an unique position in the motion picture industry, or as a business man, engaged for six years past in a profitable and growing enterprise, whose name and reputation are second to none.

CONSEQUENTLY, it was with real astonishment and sympathetic concern that many heard the news—that for some reason not entirely apparent—a receivership had been applied for in the United States District Court for all the Max Fleischer organizations.

ACCORDING to the court records, serious differences had arisen between the Consolidated Film Industries, Inc. or one of its subsidiaries and the companies headed by Max Fleischer, and the application to the court, instituted by the latter, was, in its nature, an appeal for the court's protection in the form of an equity receivership.

NO further details are available from the court records at present, but there is a distinct feeling in many quarters that some phases of the situation should speedily be given publicity.

UNTIL this can be done, properly, and with due regard to all the legal aspects of the case, we would prefer not take sides, but as a matter of principle it would seem that if it is possible to eliminate or destroy companies like "Red Seal" and "Out-Of-The-Inkwell," with reputations so high for quality of product and integrity of personnel as they, all the facts should be known.

MEANWHILE, it is to be hoped that the trade will suspend judgment despite current rumors, until such time as Mr. Fleischer decides to speak further than his formal statement, following the application for the receivership, or until the present problems of the corporation are fully ironed out.

WE have known Max Fleischer as an able newspaperman and artist, as a square-shooter and as a good game fighter and, from all we hear, as we go around film row, this goes—double.

*Merritt Crawford*



**M**ERGERS and combines of various sorts and varieties have been the burden of the gossip along the Main Stem this week, but none of them seem to have come to anything.

The published reports, chiefly current in Wall Street circles, that Famous Players was about to combine with Warner Brothers and the Vitaphone Corporation, were mainly productive of laughter among those at all in touch with film affairs. Actually there is said to be an important deal pending, under the terms of which the Vitaphone service may be installed in certain Publix houses, while special booking arrangements will be afforded Warner Brothers' productions in some of the houses now controlled by Paramount, but no sale of the stock of either of the companies mentioned to the other at any time has ever been contemplated.

Nevertheless the wild rumors set afloat by irresponsible par-



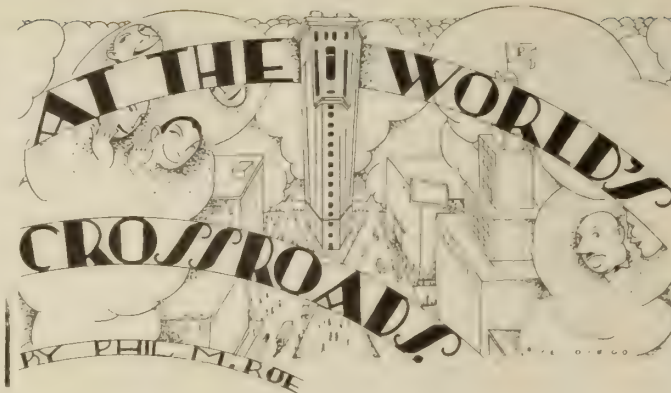
ties, for what reason is best left to individual speculation, became so rampant toward the end of the week as to necessitate Sidney R. Kent, general manager of F. P.-L., dignifying them with a categorical denial.

For two or three weeks past there have been almost daily rumors that Producers Distributing Corporation, Keith-Albee and Pathe were about to merge, or at least ally their producing-distributing-theatre interests and alliances in a big holding corporation. Undoubtedly, some working arrangement between Pro-Dis-Co. and Pathe, in conjunction with the Keith-Albee Theatre interests, would be mutually advantageous.

There is also little doubt but that the banking interests behind these two big companies have been discussing some such combination, but it is still in the conversational stage—may well remain so for some time to come.

One thing at least can be stated with reasonable certainty, and without entering upon a discussion of the respective advantages and disadvantages which such an alliance would entail on both companies. This is that neither will consent to lose its identity in the event they do get together, which it is the belief of those best informed they ultimately will, owing to competitive conditions now existing and which are due to develop within the next twelve months.

So the present crop of rumors stands—until next week.



**Charley Giegerich**, who tells the world about Pro-Dis-Co's great pictures, has been getting out a daily paper in addition to his other odds and ends. It is called "The Dotted Line" and discourses dynamically of the fine product that Pro-Dis-Co's salesmen have to offer the embattled exhibitor.

With the opening of "The Nervous Wreck" at the Strand next week, we understand that Charley is going to make "The Daily Dotted Line" a weekly. Maybe he intends to make personal appearances to ballyhoo the picture.

**Frank Pope**, who exploits what Charley extols, and doesn't believe anything that anyone but John Flinn tells him, has devised a real novelty for the Strand lobby, during the presentation of "The Nervous Wreck." It's a three-sheet "cut-out" of Harrison Ford, the star, set up on springs, with an electric vibrator beneath it, which is guaranteed to give anyone the "willies" who watches its shivering gymnastics any longer than it takes to get to the box office and buy a ticket.

**A. L. Selig**, Tiffany's resourceful p. a., wishes it to be widely broadcast, correcting a previous report, that the lustrous titian-haired beauty at the Tiffany switchboard did not subtly suggest the title, "Redheads Preferred," for the forthcoming Tiffany gem of that name.

Four reasons **A. L.** gave us for this sudden switch back to normalcy and we agree with him that they seem cogent. They are: **Miss Ida B. Gross**, **Miss T. Z. Grossman**, **Miss Alice**



**Forsberg** and **Miss Cecile Reisenberger**, who constitute the Tiffany office staff, leaving out the switchboard.

Says **A. L.**: "We have no preferences—we like 'em all, blonde or brunette, golden, sunkissed or seal brown. "Redheads Preferred" has no ulterior significance. It is just a title of one of the best, if not the very best, pictures Tiffany has put out this year—and that's saying a lot!"

**J. S. MacLeod**, former machine-gunner and Manager of Exchange Maintenance for M-G-M., has blossomed out as a director, fullhorned. "Mac" is just completing "A Reel Exchange," an amusing and distinctly instructive one-reel film dealing with fire hazard and prevention in exchanges, from an idea he originated. All of the members of the **Hays** organization have contributed in some way to the making of the picture which has the endorsement and backing of the Fire Prevention Committee of the **M. P. D. D. A.** The film will be shown to exchange employees, under the supervision of the various Film Boards of Trade in all key cities this fall. When it reaches Hollywood, "Mac's" friends aver, he is due for a rush wire from **Louis Mayer** to move right on to the M-G-M. lot. Who knows but he may have a cupple o' "Big Parades" in him?



**Thomas Cataliotti**, the singing elevator man of the Loew State Building, who intones the numbers of the floors as they flit before him, would undoubtedly have been a cantor if his name had not been **Cataliotti**. This notice ought to stop a lot of people from addressing him in Jewish from now on.

We came by **Universal** a day or two since, just after **R. H.** and **P. D. Cochrane** and **Bob Welsh** had read the first two stories by **Octavius Roy Cohen** for their forthcoming **Charles Puffy** series. They were very enthusiastic about them. This is **Octavius Roy's** first venture into the movies, and he is evidently laying himself out to see that the box office label gets on every one of his stories.

**Akiba Weinberg**, president of the National Screen Service, Inc., who has been confined to his home by illness for several months, is expected back at his office, 130 West 46th street, some time next week. During his absence **Herman Robbins** has been in charge of National's expanding activities.

Something different in short subjects is "Radio Personalities," directed by **Elmer McGovern**, which **Louis Weiss** announces **Artelclass** will distribute. In a series of six single reels the best known announcers and entertainers of the leading radio stations of the country will be presented. **Bert Ennis** has arranged some unusual exploitation tie-ups for the series.

**T**HE Yonkers Strand is getting to be quite a popular house for "tryouts." The audience is sufficiently cosmopolitan and enough hick to make its reactions valuable as a guide to a picture's box office possibilities.

A fortnight ago this house showed "The Quarter Back," **Richard Dix's** latest for **F. P.-L.**, and the star appeared in person. It was well received and exhibitors may make a note of this for future guidance. A good bet.

Last Monday, however, there was fair sized riot, when **W. C. Field's** new picture, "So's Your Old Man," slipped on the screen, unannounced.

Boys, it's a **WOW!** Get down on it without a minute's delay. It's a **BIG ONE.**



**Vic Shapiro**, stellar specialist deluxe, take it from **Joe Schenck**, **Sam Goldwyn**, **Hiram Abrams** or any of the lustrous galaxy that help make **United Artists** what they are, is said to know every star in the movie firmament by its (his or hers) first name. Nonetheless he has taken up star study in a still wider field.

The lowdown on which is that **Vic** is taking a special post graduate course in astronomy at **Columbia University**. Already he can tell you just when the dog star barks, or when each planet reaches perihelion, while *szczygy* and such like hellometric terms are but trifles to him. We'd like to bet if **Vic** should happen to locate a new orb on the celestial map, he will name it **Mary Pickford** or **Norma Talmadge**.

**Wolff M. Henius**, New York correspondent of the *Lichtbildbuchs* of Berlin, and latterly also foreign editor for *Film Daily*, has shaken Manhattan's dust from his feet for Hollywood. He's managing **Conrad Veldt**, noted German actor, who will play **Louis XI** to **John Barrymore's** **Francois Villon** in "The Beloved Rogue" for **United Artists**.

**Abraham Lehr**, who returns to the Coast next week after a ten day visit in New York, is willing to talk to the press (or almost anybody else for that matter) about just three things. These are: (a) "The Winning of **Barbara Worth**," **Sam Goldwyn's** new picture; (b) **Henry King**, **Sam Goldwyn's** director, who made it; and (c) His boss's baby, **Sammy Goldwyn, II**. It might be noted, too, that the last isn't by any means the least of the three, either.

The past week was yclept (by those who knew about it) and celebrated as "Fire Prevention Week."

Every week is **Fire Prevention Week** in the motion picture business—or should be. And it will be, by jingo, if the good work of the **Hays** organization through the **Film Boards** in various cities and the hearty co-operation of all the companies count for anything.



## World Series in Haines' Baseball Feature for M-G-M

William Haines, cast by Metro-Goldwyn-Mayer for the leading role in Director Ed Sedgwick's baseball story, "Slide, Kelly, Slide," arrived in New York last week for the opening games of the World Series Saturday in the Yankee Stadium.

Shots of the annual baseball classic with Haines in a Yankee uniform were taken for use in the picture.

Sedgwick and Mike Donlin, former Giant captain, who is assisting him with the film, came on to New York several days ahead of Haines.

Following the games in New York, the group went on to St. Louis for further scenes of the series.

### "War Birds"

A motion picture based upon "War Birds," by Elliott White Springs and Merlin Taylor, founded upon an anonymous diary of a young American aviator in France, now running serially in "Liberty," will be made by Metro - Goldwyn - Mayer. "War Birds" will be published as a novel.



William Haines in Yank uniform chats with the Czar of Swat at the Stadium

### "Volga Boatman"

Takes \$200,000

### In Los Angeles

Cecil B. DeMille's production, "The Volga Boatman," closed at the Carthay Circle Theatre, Los Angeles, last week, after an engagement of nineteen weeks, during which time the receipts were more than \$200,000.

### "One Hour of Love"

Jacqueline Logan plays the principal role of the feminine contingent in the Tiffany production, "One Hour of Love," by Leete Renick Brown. Robert Frazer is opposite Miss Logan.

## Home Office Preview of First National Films

TWO First National October releases, "The Masked Woman" and "Forever After" proved highly pleasing when previewed before First National officials at the New York home office.

June Mathis is responsible for "The Masked Woman," directed by Balboni, the celebrated Italian cinematographer. This is a lavish adaptation of the play by Charles Mere. In the cast are Anna Q. Nilsson, Holbrook Blinn, Einar Hansen, Charlie Murray, Gertrude Short, Ruth Roland, Cora Macy and Richard Pennell.

The B. P. Fineman produc-

tion, "Forever After," was adapted from the Owen Davis stage success. First National officials were delighted with the dramatic restraint employed by Director F. Harmon Weight in telling the thrilling college and war story. A football scrimmage and a battle sequence provide the outstanding thrills.

Mary Astor and Lloyd Hughes share honors in "Forever After" with Hallam Cooley, David Torrence, Eulalie Jensen, Alec Francis and Lila Leslie in the supporting cast. The University of California eleven appear in the football sequences.

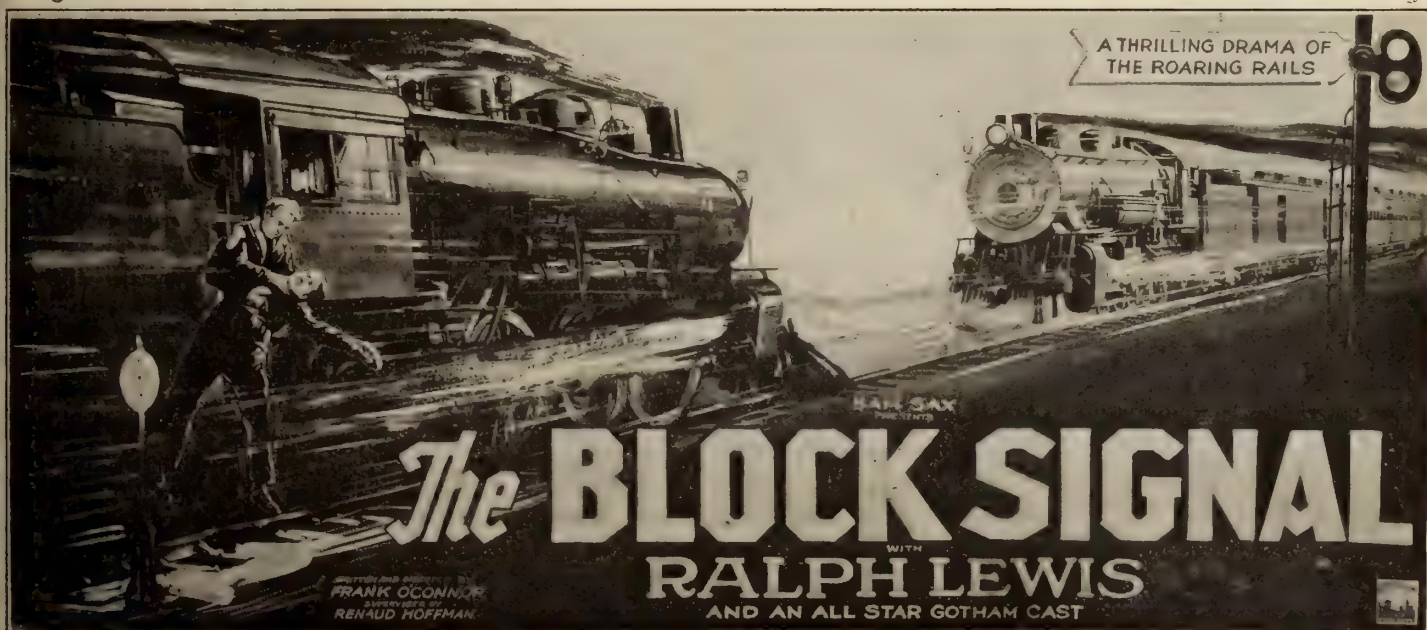
### Howard Higgin on "Not Herbert"

Howard Higgin, directing "Not Herbert" for Ray Rockett and First National, featuring Ben Lyon, spent two days this week on location near Hackensack, N. J., where exteriors are being made for that production. Care has been taken by Mr. Higgin in both the sets and in the selection of exteriors to preserve the elements of suspense which made "Not Herbert" one of Broadway's most successful mystery plays.

### Patsy Ruth Miller Off to Coast

Patsy Ruth Miller and her father, mother and brother, who spent the past two weeks in New York, leave for the West Coast on Monday next. Patsy came to New York to take in all the shows on Broadway and to visit with her friends of the press, with the result that every bit of her time was fully occupied. On her return she will be starred by Warner Brothers.

# A 24-SHEET POSTER—and—A 24-SHEET PICTURE!



BUILT FOR THE BOX OFFICE BY GOTHAM PRODUCTIONS and RELEASED BY

## LUMAS Film Corporation

1650 BROADWAY

SAM SAX, President

NEW YORK CITY

"There's a 'Gotham' Exchange in EVERY key city"

(Foreign Rights, Inter Ocean Film Corporation, N. Y. City)



# Short Feature Magazine

*A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch*

*Edited by Charles Edward Hastings*

## David Loew Compliments Educational's "Blue Boy"



**LAUGHING—AS EVER**  
Mabel Normand in her latest Hal Roach comedy, "The Nickel Hopper" has juvenile comedy assistance.

## Albert Fisher Cast In "Atta Boy"

One of the "grand old men" of the stage and screen plays in the Monty Banks' Pathe feature comedy "Atta Boy." He is Albert Fisher, for nearly fifty years an actor and now nearing his seventy-eighth year.

Mr. Fisher plays the part of Monty's grandfather in the new comedy, an original by Charles F. Horan, based on the busy day of a "cub reporter."

### "Briny Boob" Preview

Preview reports on "A Briny Boob," Billy Dooley's latest comedy for Educational, which has been completed for October release, rate it as this comedian's funniest vehicle. Amber Norman, William Irving and Natalie Joyce play the supporting roles.



**LINE'S BUSY AGAIN**  
Little Mary Ann Jackson in amusing scene from the Pathe-comedy "Smith's Visitor."

"THE BLUE BOY," Romance Production, based on Sir Thomas Gainsborough's painting of the same title, opened a week's engagement Saturday, October 2, at the Rivoli Theatre on Broadway, New York City.

Following this run, this short feature color, released by Educational Film Exchanges, Inc., will open engagements of a week on October 11 at Loew's State Theatre, Broadway, and at Loew's Metropolitan, in Brooklyn.

The engagement in the two Loew houses marks the first in the booking of over 130 days in Loew's New York theatres. It is the only two-reel subject except one to play this number of days on this circuit.

David L. Loew, vice-president of Loew's, Incorporated, writing about this picture, states that in his opinion it is "surely worthy of that distinction."

"I am looking forward to the reaction that we will receive from our audiences, as I expect that this picture will do a whole lot in building up the prestige of our theatres. I only hope the future holds a few more two-reelers like it."

## Pat Dowling Now Headed For "Great Open Spaces"

**PAT DOWLING**, publicity and sales director for Christie pictures, left Chicago this week and soon will be out in the "open spaces" on his transcontinental road jaunt in the French Citroen speedster.



**"LE LONGUE TRAVAIL"**

—or, as Americans would say—the long trail shown in the Pathe Educational, "Alaskan Adventures."

## "The Fighting Marine" Issued as a Feature

**A** TIMELY feature version of the Patheserial, "The Fighting Marine," starring Gene Tunney, the newly-crown heavyweight champion of fistiana, has been prepared by Pathe Exchanges, Inc.

The Pathe production, bringing to the screen the most-talked-about person in the country today, combines the dramatic highlights of the stirring serial, as well as maintaining many daring exploits and hair-raising escapes in which the popular ex-marine figures.

The shortening of the production to feature length heightens interest in the intriguing mystery.

"The Fighting Marine" has a notable cast of players, including Walter Miller, Marjorie Gay and Virginia Vance. Then there is Frank Hagney, once a prominent heavyweight fighter; Sherman Ross, Mike Donlin, the old New York Giant outfielder; Wally Oettel of Patheserial fame; Jack Anthony and Anna May Walthall.

The master stroke of Elmer Pearson, vice-president and general manager of Pathe, in signing Tunney for Pathe pictures



**"LET ETHLYNE DO IT"**  
Says Sid Taylor in the Stern comedy "Let George Do It" with pretty Ethlyne Clair.

is echoing today throughout the country. Last winter, when Mr. Pearson wanted a new star of the athletic type, he chose Tunney from among a big list of candidates.

## Tom Wilson With "Our Gang"

"Our Gang" has started work on a new Hal Roach comedy directed by Robert McGowan, in which the unfortunate mishaps of a bunch of orphanage children are the basis of the comedy. "Our Gang" is all penned up and no place to go—until an old negro living near the asylum kidnaps them all.

For the role of the old negro benefactor none other than Tom Wilson, possibly the screen's greatest portrayer of such parts, has been selected.



**"TELL 'EM NOTHING"**  
says Charley Chase in the Hal Roach Pathecomedy of that title



## "The Mud Turtle," Stage Success, Is Fox Production

William Fox has purchased the screen rights to "The Mud Turtle" by Elliott Lester, according to the announcement made by Winfield R. Sheehan, vice-president of Fox Films.

"The Mud Turtle" was produced on the stage in New York last season. The action takes place on a large farm in the wheat belt of Northern Minnesota, near the Canadian border.

The theme is based on a son, submerged by the powerful domineering will of his father, his marriage to a waitress whom his father does not approve, and the final "heart-cleaning" of the older man and the freedom from bondage of the younger, due to the good influence of the girl.

### "Many Scrappy Returns"

Charley Chase completed his latest Hal Roach comedy, "Many Scrappy Returns," under the direction of James Parrott. It involves the domestic tribulations of the two typical American families, and gives Chase the opportunity for one of his best roles. The cast includes Eugenia Gilbert, Eugene Pallette, Anita Garvin, Amber Normand and Valentina Zamini.

### Neely Edwards Comedy

Another Neely Edwards comedy has been put on film by Dick Smith at Universal City. Edwards' latest one-reeler, depicting the troubles of an apartment house life, was finished this week.



**JULIUS SINGER**  
Sales director of short product  
for Universal

## Another Van Bibber On Completed List

Fox Films Corporation announces the completion of another Van Bibber story, "The Tennis Story," directed by Thomas Buckingham, with Earle Foxe and Florence Gilbert in the leading roles.

There are more tennis balls flying through the air per minute than there was ammunition fired during the past war.

The things that Earle Foxe does with a tennis racquet would give Bill Tilden nightmares, we are told.

## Fred Gilman Star of "Gun Justice"

When "Gun Justice," the two-reel Western starring Fred Gilman, is finished next week, Gilman's first series of starring pictures for Universal will have been completed.

Ray Taylor is directing, from an original story by William Lester of the Universal staff.

## Anne Cornwall, Screen Beauty, in Comedy Role

ANNE CORNWALL'S first Christie Comedy for Educational in which she has a featured role is ready for release. It is titled "Hold Still." Miss Cornwall's appearance in a featured part in a fast-action comedy is somewhat unique in the present day of such comedies, for she is among the few good girl comedy stars to be developed in recent years.

Unlike some of the present day leading feminine comedy players, Miss Cornwall takes all the falls and knocks to which comedians are subjected.

## Scout Masters Cheer "The Radio Detective"

ONE thousand Boy Scouts executives, leaders and scout masters, assembled at the Fourth Biennial Conference of the Boy Scouts of America, in Hot Springs, Ark., last week, cheered and whistled their approval of "The Radio Detective," a serial of boy scout activities and radio adventure made by Universal from the story by Arthur B. Reeve.

At a private screening never before equalled in the annals of Universal or of the Boy Scout organization, the scout executives from all over the world saw the unreeling of the ten chapters made at Universal City under the personal supervision of E. B. De Groot, scout master for Los Angeles, and heard the national scout officials give "The Radio Detective" their official sanction and endorsement, the only one ever accorded a motion picture.

Julius Singer, general sales

manager for Universal short product, arranged the showing and addressed the scout executives on the subject of co-operation. He arrived back in New York this week.

"Full significance of Universals remarkable tie-up with the Boy Scouts of America did not come home to me until I arrived at Hot Springs and saw that great assemblage," said Singer. "The sight of those thousand or more of the finest type of American manhood was the most impressive thing I ever witnessed, and their enthusiasm for 'The Radio Detective' and their response to my talk on co-operation for local showings of the picture, convinced me that 'The Radio Detective' is bound to be the most popular serial ever made.

"With such a body of men behind it, in addition to the 800,000 Boy Scouts they represent, the picture will be the talk of the season, I am certain."

## Sennett Graduates in "The Nervous Wreck"

The Mack Sennett school of comedy is well represented in the Al Christie comedy "The Nervous Wreck," which opens at the Strand Theatre, New York, on October 1th. In the cast are Chester Conklin, Mack Swain, Phyllis Haver and Vera Stedman.

### "Midnight Follies"

The first Educational-Mermaid Comedy featuring George Davis, which has been completed, has been titled "Midnight Follies." As might be expected, it is alive with "pep" and adorned with pulchritude from the West Coast beauty prize winners.

## "Fighting Kangaroo" In Latest Imperial

A new Fox Imperial Comedy, "The Fighting Kangaroo," has just been started. The direction will be by Jules White with Lige Conley and Mildred June playing the leads, supported by Al Kaufman, Sterling Holloway and George Grey.

### "Movieland"

Lupino Lane's first comedy on Educational's new 1926-27 schedule, now nearing completion, has been titled "Movieland." It will be released late in November.



**THE MYSTERY OF PARIS**  
glows in the eyes of la belle Jeanne de Balzac, the French star who is to invade America. She is a descendant of Honore de Balzac. Her big hit was "Salamambo."



**HE LOOKS "HIGH HAT"**  
"Big Boy" in one of his laugh scenes in Educational juvenile comedies.

In spite of the rather knock-about, energetic role she portrays, Miss Cornwall's beauty always remains an additional asset.

She plays the character of an ambitious young lady striving to "land" a job as newspaper reporter, finally satisfying a hard-boiled city editor when she obtains a photograph of the elusive senator.

Jack Duffy appears as the senator, while Bill Blaisdell, George Hall and Jimmie Harrison appear as principals in the large supporting cast.



# Reviews of Little Pictures with a Big Punch

## "Fighting with Buffalo Bill"

(Universal Serial)



Adapted from Buffalo Bill's (Col. W. F. Cody's) own story, "The Great West That Was" and with one of the principal characters depicting this celebrated scout during his youth and early manhood, Universal's newest serial is a crack-jack story of the great pioneering movement that followed in the wake of the Gold Rush of '49.

As presented on the screen the action is built up around various characters who start out with one of the numerous wagon trains including a prosperous but unscrupulous lawyer, his unprincipled son, a young woman who is his ward, and her sweetheart, a fine specimen of young American manhood. The lawyer has made his ward believe her father is dead, intercepting letters from him and pocketing all remittances. The two younger men are rivals for the girl, who favors the hero, but feels obligated to her guardian. The object of the lawyer in making the trip west is to beat the girl's father to a valuable gold mine and seize it for himself.

The opening episodes deal with the start of the wagon train from which the hero is excluded through trickery. He follows close behind and when his rival carelessly leaves a camp fire that imperils the train, the hero rushes to the rescue and succeeds in saving the girl. The guide is his friend and demands that the hero be allowed to go along with the party which later gets into various exciting adventures, including attacks by vast hordes of hostile Indians.

Running along coincident with this theme is the romantic story of Buffalo Bill's youthful days beginning when he was still a young lad. He is shown trapping animals, then for weeks practically a prisoner in a hut because of an injury while his companion goes for aid, during which time Indians raid the hut and his life is saved because of previous service he has rendered the chief. Then follows other fascinating episodes of his career, his record ride of hundreds of miles as a pony express rider when his relief men were killed, being especially thrilling.

Wallace MacDonald is excellent in the role of the hero, and

## "Hodge Podge"

(Educational—One Reel)

AS THE TITLE OF THIS issue implies, "A Merry-Go-Round of Travel" is a collection of travel scenes gathered from various parts of the earth, and as usual they are interspersed with cartoon work, making it well up to the standard of the series. The subjects include scenes of American cactus country and Indian natives, Siamese Crown Prince on a Swedish canal boat, odd Oriental scenes, views of ancient Jerusalem and of huge waterfalls in Venezuela.—C. S. Sewell.

## "A Man's Size Pet"

(Universal—Two Reels)



The newest issue in the series of comedies based on stories by W. C. Tuttle and featuring Ben Corbett, pictured here, and his pal Pee Wee Holmes, centers around a pet bear. As usual, the action takes place in the western ranch country, and there is a series of mix-ups between the bear which has been infuriated by giving him snuff, the judge who goes to a masque ball dressed as a bear, and Pee Wee who dresses as a monkey. There is a hunt in which the animals are confused. Additional comedy is supplied by the tricks Pee Wee plays on Ben and it is up to the standard of this series.—C. S. Sewell.

Elsa Benham is attractive as the girl, with Edmund Cobb, a well-known western star, capably handling the role of Buffalo Bill. Robert Homans and Cuyler Supple prove thoroughly villainous as the lawyer and his son and Grace Cunard, a former serial star, appears as one of the lawyer's accomplices.

As usual, each episode ends with a thrill and suspense that is carried over to the next chapter. The fact that this serial is from Buffalo Bill's own story and that he is represented as one of the characters, adds to the interest and is a big exploitation asset.

Judging from the opening episodes this serial is going to be a corker and should prove a hit with both western and serial fans and prove a big box-office attraction. There is plenty of action and excitement and thrills. The wagon trains, the Indian fights and in fact the entire serial is handled on a big scale.—C. S. Sewell.

## "The Yellow Pirate"

(Educational—One Reel)

LIKE THE PREVIOUS Life Cartoon Comedies, this one is a burlesque romantic melodrama. Harold the villain is a rumrunner, and Mike the hero is a revenue agent who scuttles Harold's boat, the rum intoxicating the fish. Harold saws a hole in Mike's boat, but a shark pulls Mike to safety. Myrtle, tending the lighthouse, is attacked by Harold and saved by Mike and a pet hippo. It should find favor with patrons who like burlesque comedies and several of the situations are clever and amusing.—C. S. Sewell.

## "Scrambled Yeggs"

(Educational—One Reel)



Very sleepy this time, Felix the Cat crawls into a baby carriage and kidnapped by two yeggs who give him the razz. Thoroughly sore, he gets his revenge when he later sees them pulling an aeroplane robbery of a bank. A thoroughly amusing cartoon, the manner in which Cartoonist Pat Sullivan, pictured here, shows Felix identifying the robbers by means of their shadows which he "caught" by putting glue on a wall as they pass, is clever stuff.—C. S. Sewell.

## "Hair Cartoon"

(Red Seal—459 Feet)

NUMBER 17 OF THIS series contains several examples of Cartoonist Marcus' cleverest work in rearranging wisps of hair, for in this issue he changes characters to others that are apparently entirely unlike each other, as for example, Lenin to William Farnum, a Chinese girl to Snub Pollard, Constance Talmadge to the Prince of Wales, and an especially appropriate one, the British Lion to Lloyd George.—C. S. Sewell.

## "Searchlight"

(Red Seal—One Reel)

TWO INTERESTING subjects constitute Issue J of this series. The first shows the unique effects produced when mercury is treated with various other chemicals, and the second is a pictorial record of the growth, harvesting and shipping of bananas in tropical countries.—C. S. Sewell.

## "The Dizzy Dancers"

(Fox—Two Reels)



Traveling under the name of Charley Horse Trot, the craze for the Charleston furnishes the idea for this Imperial Comedy in which Gene Cameron, pictured here, has the leading role. Everybody is shown engaged in this dance, even the traffic cop on duty and the inspector of police hold up traffic to learn new step. Gene as a motorman is a bear at it, and eventually saves the street car line from failure by persuading the president to run cars with facilities so that passengers can dance as they ride.—C. S. Sewell.

## "Smith's Visitor"

(Pathe—Two Reels)



Here is another amusing number of the "Jimmy Smith Series" of Mack Sennett Comedies. Through the innocent antics of the Smith baby and conversations regarding mushy song titles that Mrs. Smith overhears, she believes her husband is flirting with a visitor and sues him for a divorce. A clever and amusing sequence pictures the story as told by the opposing lawyers. In the end, Smith and his wife are reconciled. An enormous dog adds considerably to the laughs and the little kiddie contributes a generous share. Ruth Hiatt pictured here, is the wife.—C. S. Sewell.

## "Never Again"

(Universal—Two Reels)



Another of the series of Gump Comedies featuring Joe Murphy, pictured here, and Fay Tincher. As usual, Andy Gump gets in bad. After preliminary comedy scenes with Chester, toy balloons and a cake of soap, which prove amusing, Andy is called upon to referee a boxing bout at a swell reception. He gets a large percentage of the blows, loses his pants, is knocked all over the place but finishes as a social success plus torn clothes and black eyes. A trick dog does some excellent work. There are a number of laughs.—C. S. Sewell.



**"Tell 'Em Nothing"**

(Pathe—Two Reels)

Hal Roach's series of comedies starring Charley Chase have been uniformly good and a lot of them have been corkers but we don't think

any of them can quite come up to this one which is a regular riot of laughs. It is not the idea of the story for in various forms this has seen service before, but the manner in which the material is handled and the excellent gags that have been worked in. Handled along the best farcial lines, the plot concerns a divorce lawyer whose wife catches him with a pretty client. A ruse makes him the co-respondent, the couple make-up and the blonde comes to withdraw the suit and there follows a succession of rapid-fire laughs in the general mix-up of the two husbands and their wives in the lawyers apartment. Gertrude Astor, pictured here, appears as the wife.—C. S. Sewell.

**"Pathe Review 41"**

(Pathe—One Reel)

DEMON masks, used extensively by the Indians to scare away devils, is one of the interesting subjects in this reel. We see the grotesque masks of the Iroquois and the elaborate masks and costumes of the Alaskans which represented birds and fish and enveloped the entire figure. Other subjects include fortified towns of France in Pathecolor that have withstood the ravages of time, a narrow gauge railroad which was turned over to boys to run, and fascinating pictures of various baby animals in a zoo.—C. S. Sewell.

**"Lots of Grief"**

(Universal—Two Reels)



So far as Andy is concerned, this issue of the Gump series lives up to the title, although it furnishes a lot of merriment for the spectators. It

certainly proved an eventful day for the family. First, Andy and Min, portrayed by Fay Tincher, pictured here, both had experiences with a mouse trap, then Andy got in trouble with a pot of hot coffee. Finally the bunch start for a picnic with Andy racing for the bus and being knocked off with Min holding him by his suspenders and eventually the whole family landing on the ground after more exciting experiences.—C. S. Sewell.

**"The Housing Problem"**

(Bray—One Reel)

THE necessity for shelter furnishes the basis of this interesting and instructive issue of the Bray Novelty Screen Magazine. Turning to the animal world we see the strange homes of the cuckoo, the hermit-crab, the snail, the prairie dog, and the tent-caterpillar, and the trap-door spider.—C. S. Sewell.

**"Table Manners"**

(Bray—One Reel)

A RATHER NOVEL IDEA has been followed in this Bray Nature Special, that is, using the animal world to point out correct table manners. In most instances this is done by stating what is correct and then showing how some animal violates this rule. The result is a reel that amusingly and interestingly shows the way in which a variety of birds and animals procure and consume their food.—C. S. Sewell.

**"Hold Still"**

(Educational—Two Reels)



Featuring along with Jack Duffy in this Christie Comedy, Anne Cornwall richly deserves this billing, for she is sprightly, vivacious, clever and genuinely amusing and should become a favorite with the fans. Added to her ability as a comedienne, she is small and decidedly pretty. She appears as a girl who hounds an editor for a job. He sends her to get a photo of a senator (Jack Duffy). After a number of scenes of rough and tumble and slapstick she succeeds although she literally wrecks a cafe in taking a flashlight. Then she chucks the job to marry her sweetie. Although along familiar lines, this is a corking good comedy that should please everywhere.—C. S. Sewell.

**"The Restless Race"**

(Pathe—One Reel)

CHARACTERIZING US as a restless race, Grantland Rice in this Sportlight shows how this restlessness finds its outlet in yachting, automobiling and various form of sport including watching and participating in contests of speed such as bicycle and motorcycle riding.—C. S. Sewell.

**"Song Car-Tune"**

(Red Seal—One Reel)

A POPULAR SONG, "By the Light of the Silvery Moon," whose lyrics and melody are much better than many modern offerings, is presented in the same manner as in previous numbers of this series. As usual, the chorus is embellished with amusing cartoon characters who indulge in laughable antics.—C. S. Sewell.

**"The Pinnacle Rider"**

(Universal—Two Reels)



Featured in this Mustang Western, Jack Mower appears in the role of a chap who, bred by society, came to a western ranch. When an unwanted aunt appears on the scene, Jack starts a report that he has been killed by a bandit and then poses as the bandit and makes his swell relatives go to work. Later, he saves them from the real bandit and persuades the girl to remain as his wife. Considerable action and good comedy bits makes this average entertainment.—C. S. Sewell.

**"Oh Monkey Be Good"**

(Bray—Two Reels)



Bray productions enter the short subject comedy field with this subject which is the first of a series known as Sun-kist Comedies.

There are a number of amusing gags worked into action of the story which follows largely along familiar slapstick lines. A trained monkey is prominent in the cast with Buddy Messenger in the leading human role. The situation are rather lose connected and center around Buddy's attempts to catch fish which the monkey slips back into the stream and a series of scenes wherein the monkey steals Buddy's clothes while he is in swimming and clad in girl's underwear we find Buddy being chased by a bevy of girls billed as the Sun-kist Beauties.—C. S. Sewell.

**"Pete's Haunted House"**

(Bray—One Reel)

ONE of the new Bray series of "Hot-Dog Cartoons," built around the adventures of a puppy and combining cartoon work and photography, with Walter Lantz, the cartoonist appearing in several of the scenes. Lantz seeing the pup in his little house reading about spooks, drops skeletons down the chimney and shoves apparitions in the windows. The pup gets wise and blows the cartoonist up with a giant firecracker. Clever and amusing.—C. S. Sewell.

**"Punches and Perfumes"**

(Bray—Two Reels)



This is one of a series of "Fistical Culture Comedies" featuring Lewis Sargent, dealing with the pugilistic game. The plot centers around a

bout to be held in the home of a millionaire. Prior to the fight, one of the contestants insults the millionaire's daughter, who is in love with Lew, and to get his revenge, he kidnaps the regular fighter and takes his place. In the grudge fight that follows, he wins both the fight and the girl. There are several amusing comedy touches and this two-reeler should appeal especially to the fight fans. It has snap and "punch" in more ways than one.—C. S. Sewell.

**"For Cryin' Out Loud"**

(Universal-Comedy)

A marriage license which the hero obtains before proposing to the girl, and which he hides in a room which is allotted to another girl at a house party, furnishes a number of laughable farce comedy situations in this Blue Bird Comedy featuring Neely Edwards and Consuela Dawn. Neely keeps sneaking back at every opportunity, of course gets caught every time by his sweetheart. Everything eventually turns out straight and she forgives him after resenting his presumption in assuming she would marry him without first asking her.—C. S. Sewell.





# Switching the Spotlight to the Exhibitor

Live News of Interest from Coast to Coast

## Daylight Saving Fought in San Francisco

*Moving Picture World Bureau,  
San Francisco, Cal., October 6.*

THE public welfare committee of the Board of Supervisors, San Francisco, has gone on record as opposing the proposed daylight saving law, following vigorous opposition by theatrical interests and labor unions. Irving C. Ackerman, chairman of the Allied Amusement Industries of California, appeared before the committee and declared that daylight saving, if made effective in San Francisco, would mean a loss of from twenty-five to thirty-three and a third per cent. in receipts in theatres. In many other sections of the country, he said, theatres close during the summer because of the excessive heat, but the summer months are cool here and theatres are operated as usual. Formal protests against the passage of the measure were also made by the Musicians' Union.

### West Coast Has 171

The Senator Theatre, the one hundred and seventy-first moving picture house, opened under the banner of West Coast Theatres, Inc., opened on the evening of September 25. This theatre is located at Telegraph

avenue and Fortieth street, Oakland, and is to be operated by this chain theatre concern in association with L. Kaliski, with W. C. Flynn as house manager. The new house represents an investment of almost \$300,000 and has a seating capacity of slightly more than 1,500. Programs will be changed four times a week.

### Alhambra Nearly Ready

Consolidated Theatres, Inc., plan to open the new Alhambra Theatre, Polk street near Green, San Francisco, about the middle of October. This theatre, of Moorish design, will seat about 2,000. Henry W. Nasser, formerly of the Royal Theatre, will be manager.

### Changes Policy

The St. Francis Theatre, San Francisco, one of the Publix Theatres houses, has been closed for a week in connection with a change in policy. It will be reopened as a reserved seat house with two performances daily and with elaborate prologues in conjunction with big pictures.

### Pantages Celebrate

The thirty-fourth anniversary of the founding of the Pantages Theatres was celebrated late in September, with a special bill at the San Francisco house. Alexander Pantages, founder of the chain, made his

start in life here, working as an extra in concert halls, and later managed small shows and prize fights. He is now the owner of fifty-four combination vaudeville and moving picture houses.

### \$6,000 Benefit

A midnight performance at the California Theatre, San Francisco, netted almost \$6,000 for the local Florida relief fund. More than twenty theatres joined in the presentation of the program and every cent collected was turned into the fund.

### Married Now

Charles F. McCauley, manager of the Virginia Theatre, Vallejo, Cal., was married recently to Mrs. Ida Vanucci, of Sonoma.

### Has a Theatre

Mrs. Hazel May, of the May Pharmacy, Dorris, Cal., has opened a small moving picture house in that city. The equipment, including a Motiograph projection machine, was installed by Walter Freddey, of San Francisco.

### Motoring Abroad

Joseph Bauer, former owner of the Wigwam Theatre, San Francisco, has been heard from from Europe, where he is traveling by motor with his family. He plans to be away until the end of the year.

## Loew's Cleveland Mall is Scoreboarded

*Moving Picture World Bureau,  
Cleveland, O., October 5.*

THE Mall Theatre, a double house, which has one picture on Euclid avenue and another on Superior street, abandoned pictures temporarily in the Euclid avenue side and put in an electric scoreboard to furnish world's series returns. This is something of an innovation for this Loew house.

### Dwyer Represents N. T. S.

Lee Dwyer, of the Theatre Supply Company, has been appointed manager of the local office of the National Theatre Supply Company. Frank Massick of Exhibitors'

Supply Company will be the National's city salesman.

### Back and Busy

Phil Spitalny returns to the Allen Theatre as director of its orchestra on October 10.

### Opening Broadview

Ben Levine and Ernie Schwartz are preparing to open a new 2,200-seat house at Broadview road and West 25th street, to be called "The Roadvue."

### Regent Enlarges

Paul Gusdanovic has opened his Regent Theatre. Originally an 800-seat house, Gusdanovic bought the adjoining property and

added 1,000 seats. The theatre was only closed for one week.

### George Ziglob Passes On

George Ziglob, owner of three Lorain theatres, the Cozy, Dreamland and Palace, passed away this week. He was 32 years old, and had been sick for over a year.

### Anniversary Celebrated

The Stillman Theatre will celebrate its tenth anniversary next week.

### Desberg Back

Fred Desberg, president of Loew's Ohio Theatres, Inc., returned from an eight weeks' vacation in Europe.

## F.-P. Canadian Corp. Has Plans in Ottawa

*Moving Picture World Bureau,  
Ottawa, Can., October 4.*

A 12-STORY building on Sparks street, Ottawa, and a theatre at the rear of this office building on Queen street, are the latest plans of Famous Players Canadian Corp., which owns the property from 168 to 186 Sparks street, Ottawa, through to Queen street, according to definite announcement at Ottawa.

The bonds for the new theatre and office building have already been sold by Famous Players Canadian Corp., it is stated. They were first offered to Canadian companies, but were finally disposed of in Cleveland, Ohio.

### Hamilton Grand Open

The Grand Theatre, Hamilton, Ontario,

which was partially destroyed by fire a month ago, reopened September 30 under the continued management of M. M. Robinson. The stage section of the theatre, which was burned, was entirely rebuilt. The loss was estimated at \$30,000 covered by insurance. The whole theatre has been redecorated. The Grand Theatre is 45 years old.

### Harper at Tivoli

Lionel Harper, popular Toronto athlete and a director of boys' activities, has been appointed assistant manager of the Tivoli Theatre, Toronto, Thomas Daley being the manager of the house.

### Manages Starland

George Gratias has been appointed manager of the Starland Theatre, Winnipeg, Manitoba, by C. A. Schaefele, supervisor of Universal's three theatres in Winnipeg. Mr.

Gratias, formerly with the publicity department of Canadian Universal headquarters at Toronto, succeeds Fred W. Crosbie at the Starland.

### Ties Up Lions

When Manager J. M. Franklin played "Hold That Lion" at B. F. Keith's Theatre, Ottawa, during the week of September 27, he secured an excellent tie-up with the Lions' Club of Ottawa, a service club organization. Wednesday night was designated as Lions' Club night and members of the club attended in a body, announcing their presence by giving the "Lions' Roar," the club yell.

### C. Smith at Winnipeg

Claude Smith, formerly with the Grand Theatre, Calgary, Alberta, is now identified with the Walker Theatre, Winnipeg, in an executive capacity.



# More Kansas City Houses for Universal

*Moving Picture World Bureau,  
Kansas City, Kas., October 7.*

WITH the acquisition of the Isis and Madrid Theatres, two of Kansas City's largest suburban houses, Universal now has control of a large percentage of seats in Kansas City. The Isis and Madrid, acquired by Universal last week and confirmed this week, seat 1,470 and 1,500, respectively, the latter being a new house just opened recently. The Westport Amusement Company, which owned and operated the Madrid, will retire from the field, while the Blackstone Amusement Company, controlled by George Trinastich and Henry J. Vanden Boom, may continue to manage the Isis, although the operating control will not be determined definitely for several days, according to Fred S. Meyer, general manager for Capitol Enterprises, a Universal unit.

## Line at Benefit

So great was the throng which jammed to get into the Newman Theatre's midnight benefit show Saturday night that it was necessary to call out police reserves, the line from the ticket window extending more

than a block and a half. Several women fainted in the surging mass, while hundreds of patrons refused change, the performance being a benefit for Kansas and Florida flood sufferers. Actors from several theatres in Kansas City were included in the program.

## Convention Coming

The annual convention of the National Association of Motion Picture Screen Advertisers, to be held in Kansas City October 14, 15 and 16, is attracting more than ordinary interest in Kansas City film circles.

## Exhibitor Bulletin

"The joint board of arbitration is not looking for trouble, but it is the duty of exhibitors to file claims, whenever there is justification, just as much as exchanges," advised C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, in a bulletin to exhibitor members. "Doc" Cook returned this week from an extended tour through the territory in behalf of several advertising deals which he has pending for the M. P. T. O. K.-M.

## Many Exhibitors Here

Among the out-of-town exhibitors in the Kansas City market this week were: L. M. Miller, L. M. Miller Theatre Enterprises, Wichita, Kas.; Ray Cook, Missouri Theatre,

Maryville, Mo.; Fred Fees, Best Theatre, Parsons, Kas.; W. H. Hammond, Blake Theatre, Webb City, Mo.; Barney Dubinsky, Jefferson City, Mo.; Ben Levy, Hippodrome, Joplin, Mo.; Ensley Harbour, Joplin, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.

## Busy Building

New theatres are under construction in Bonner Springs, Kas., and Clinton, Mo. Dr. H. Marseilles being the owner of the latter house. The new Gillioz Theatre in Springfield, Mo., a Universal house, will be opened soon, elaborate opening plans having been arranged, according to Fred S. Meyer, in charge of Universal theatres in the Kansas City territory. The Electric Theatre, Joplin, Mo., will be reopened and remodeled soon by the Grubel interests of Kansas City, Kas., according to F. C. Grubel. The Bonaventure Theatre of Kansas City has been purchased by T. B. Rowell from F. W. Hewes.

## Blue Laws Again

The admission tax and blue laws again are expected to pop up in the terms of the Missouri and Kansas legislatures this winter, but no time is being lost by the M. P. T. O. Kansas-Missouri, which already has sent out a bulletin warning exhibitors to be on the guard against adverse movements.

# Pennsylvania House Runs 20 Year Old Film

*Moving Picture World Bureau,  
Pittsburgh, October 6.*

A FEATURE of the twenty-first birthday celebration of the Palace Theatre, Charleroi, recently, was the showing of films twenty years old, also the original slides of the San Francisco earthquake.

The Palace was the fourth picture theatre in the United States, and the first devoted solely to pictures. It was founded September 5, 1905, by the late Robert L. Barnhart, father of the present owner, Harry L. Barnhart.

During anniversary week the house was beautifully decorated. Several projectors of ancient vintage, standing in the lobby, attracted much attention.

## M. P. T. O. Sets Day

Monday, November 15, has been selected

as the celebration this year of National Motion Picture Day by the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia.

On this day theatres throughout the territory will offer especially attractive programs, and will donate twenty-five per cent. of their gross receipts to the organization for the protection and advancement of the interests of the motion picture theatre owners.

The organization is already preparing advertising aids for the exhibitors to use in making National Motion Picture Day a big success, just as it has in years past.

## Many in Pittsburgh

Recent exhibitor visitors to Pittsburgh--Theodore Mikalowsky, Masontown; Nick Shuler, Ellwood City; F. J. Dion, Franklin; Messrs. Beadle, Canonsburg; R. C. Jennings, Greensburg; Mrs. Jerome Dawson, Beaver Falls; John Newman, New Castle; William McShaffrey, Monessen; James Retter, Cali-

fornia; William Gray, Monongahela City; Bart Dattola, New Kensington and Brackenridge; J. B. Cox, Mt. Pleasant; Michael Dattola, Springdale; Samuel Haimovitz, New Kensington; Andrew Battiston, Yukon and Irwin; Peter Alderman, Tarentum; William McKenry, West Newton; Frank Fairgraves, Erie; Mrs. George Claire, Burgettstown; B. E. Cupler, Washington; Mrs. Mangello, Slovan, and L. M. Jones, Vandergrift.

## Back in Harness

John Berino, who some time ago sold his Olympic Theatre, Arnold, and retired from the theatre business, has again heard the call, and has re-purchased his old house.

## Now a Daddy

Jules Lapidus, manager of the Arcade Theatre on the Southside, is a daddy for the first time, Mrs. Lapidus having just presented him with a son. Mother and son are doing fine, and congratulations are in order.

# Omaha Openings Headed by Uptown Theatre

*Moving Picture World Bureau,  
Omaha, Neb., October 4.*

THE new "Uptown" Theatre, owned by the Harms-Groebeck interests at Twenty-ninth and Leavenworth streets in Omaha, has just had its formal opening. It is regarded as one of the finest suburban houses in the country. It has a seating capacity of 650. A refreshment room is a feature of this theatre, where patrons may retire long enough to get a light lunch, sandwiches, ice cream and soda, etc., and return to their seats. E. T. Krohl has opened a new house called the Pearl at Shelby, Ia., and E. C. Preston has opened the Armory at Hastings, Neb.

## Theatres Change Hands

R. E. Brown has sold the Pastime Theatre at Logan, Ia., to J. F. Erdman.

Sumner and Stone have sold the Paramount-Star at Harvard, Neb., to R. Burns of Hastings, Neb.

Joe McAlpin has bought the Capital at Omaha.

J. F. Erdman sold the Lyric and Empress at Harlan, Ia., to R. E. Brown.

Leslie Crow sold the Jean at Ulysses, Neb., to W. S. Olexa.

R. T. Berry has bought the Star at Avon, S. D.

## Cincinnati

*Moving Picture World Bureau,  
Cincinnati O., October 5.*

A FIRE believed to have been caused by defective wiring somewhere in the building destroyed the Delmar block at Bowling Green, Ohio, in which the Delmar Theatre is located. The theatre was unoccupied at the time the fire was discovered around noon. The loss is estimated at \$175,000, the greater part of which applies to the theatre.

## Holds Over

Jules Frankel, manager of Gifts Theatre, Cincinnati, announces that the engagement of "The Sea Beast" at popular prices has greatly exceeded his highest expectations as to attendance, on account of which the picture is being held over for the third week.

Becker & Lowe have sold the Isis at Des Moines, Ia., to Robert McLaughlin.

William Youngclaus has sold the Rialto at Scranton, Ia., to Michael & Waller; also the Strand at Jefferson, Ia.

H. W. Alexander sold the Thornton at Thornton, Ia., to T. C. Thompson.

A. Frank sold the Grand at Olewein, Ia., to the Eastern Iowa Theatre Company.

## Visit Omaha

Among the recent visitors in Omaha were J. M. Reynolds, Elwood, Neb.; M. C. Schreiber, Wisner, Neb.; Elmer Gailey, Wayne, Neb.; A. Burrus, Crete, Neb.

## Orpheum by Spring

Chicago contractors who have started the preliminary work in connection with building the new Orpheum house in Omaha, are now promising to have the place completed by spring. The new house is to cost more than a million dollars. The stage will be 50 by 32 feet. The building site is 132 by 165 feet.

## Blank Buys Two

A. H. Blank, head of the A. H. Blank extensive interests in Iowa and Nebraska, has just obtained control of the Lincoln and the Strand Theatres at Chariton, Ia. He is reported to be planning to build also.



# Chicago Seating Keeps Up Steady Growth

*Moving Picture World Bureau,  
Chicago, Ill., October 6.*

WITH another skyscraper hotel and theatre projected in the Loop district on the site of the old Express Building, on Monroe street, with Lubliner & Trinz's new Belmont to have a roof garden atop its structure, with a syndicate headed by Raymond Gratton planning a new theatre at 79th and Evans, on the South Side, and the rebuilt Atlantic of the Schoenstadt circuit reopened at 26th and Crawford, it is clear that seating in Chicago is keeping pace with the steady growth of the city's population.

In this connection it is stated by Lubliner & Trinz that 73,481 seats are in the 23 houses in the circuit today.

## Changes Policy

A change in policy took place last month at the North Center Theatre of the Karzas circuit, Armin Hand and his novelty orchestra replacing vaudeville at the house with

a change of bill being made semi-weekly. Feature pictures will be continued at the theatre.

## Vigdor Has Alma Theatre

Cecil Vigdor has taken over the Alma Theatre from Dave Sutherland and made many improvements in the house which has been reopened as an exclusive moving picture theatre.

## Panicless Fire

The audience at the Alcazar Theatre at 69 West Madison street filed out in an orderly manner when it was discovered that the film being shown by the projectionist had caught fire and smoke filtered from the projection room into the house. Harry Welsburg, projectionist, extinguished the flames with the aid of Policeman William Castleberry, who ran in to help while passing the theatre. About 100 feet of film was burned and the show resumed as soon as a new film was secured.

## Staff Named

The executive staff of the new Granada Theatre of the Mersk circuit includes Jack Murphy as house manager, Benny Maroff as

musical director, Jack Haskell as production manager, Albert F. Brown as solo organist, and Meyer S. Marks as managing director for the circuit.

## Aerial on Aragon

The Aragon of the Karzas circuit will house a new radio station starting this week, as Station WLBO will be located at the magnificent new amusement structure and Dan Russo and Ted Florito Orchestras will play for the new station. Howard Neumiller will be manager of the new radio station for the circuit.

## Scheidker With Price

Harry A. Scheidker has resigned as secretary of the Chamber of Commerce at Hannibal and will become associated with the Price circuit in that section as executive assistant to J. B. Price, the head of the circuit, who has not been in good health of late.

## Locke Theatre Leased

Powell and Gittings, owners of the Park Theatre, have leased the Locke Theatre at La Harpe, Ill., and will remodel the house for an exclusive moving picture theatre.

# Central N. Y. Theatre Chain for Kallets

*Moving Picture World Bureau,  
Albany, N. Y., October 7.*

ANOTHER moving picture theatre chain is in the making in Central New York. For several years past the Kallet boys, Joe of Rome, and Mike of Oneida, have been asking themselves why they should not build up a chain the same as the Schine brothers. They are answering the question by building two new theatres, and last week acquiring a couple of others. The Kallet boys already have the Avon in Canastota, the Madison in Oneida, and a new one in course of erection, with two others operating in Rome, and another being built. Last week they bought the Orpheum in Utica, which had been owned and operated by A. W. Goodman, and the Boonville Theatre, which has been run by Al Cyr. It is understood that Mr. Goodman will retain a one-half interest in his house.

## Opens Road House

It is now "Mine Host, Bob Wagner," for the former exhibitor of Little Falls and other places, opened a road house last week on the main highway between Utica and

Rome. And the many friends of Mr. Wagner know him well enough to realize that it will be up to the minute and with Bob at the helm, its success is already assured.

## Rose First to Sign

Jimmy Rose, head of the Rosewind Amusement Company, operating houses in Rensselaer and Troy, enjoys the distinction of being the first exhibitor to sign a contract with Alec Herman in his new position as local manager of the Pro-Dis-Co exchange. Mr. Rose and Mr. Herman have been friends for many years and when the latter made the change a week or so ago, Mr. Rose telephoned him and said that he would be on hand at 8 o'clock in the morning when Mr. Herman took over the reins, and furthermore that he was ready to sign on the dotted line.

## Have Woman Booker

Albany can now boast of a woman booker. Miss Renee Craven, who has been employed at the First National exchange for several years, was promoted to booker last week, succeeding Al Marchetti, who transferred his affections to the Pro-Dis-Co exchange, as soon as Alec Herman assumed management of the same.

## Protects His Posters

Jake Rosenthal, owner of the Rose in

Troy, is a firm believer in warning signs. In other words, he had trouble through mischievous boys destroying his posters until he posted a \$25 reward for information leading up to the arrest and conviction of offenders. Since then the posters have remained intact and Jake is taking a little rosier view of life. Mr. Rosenthal's son is now in Syracuse University, where he is prominent in athletics.

## Sunday Up to Voters

The voters in Ogdensburg will not only cast their ballots this year for their choice from a United States Senator down, but will also vote on the question of Sunday movies. It is said that there is a very good indication that the proposition will be carried. The Schine brothers, who are now in control in the city, are planning to run vaudeville as well as pictures during the winter.

## Fights Assessment

William Benton, who operates the Capitol Theatre in Whitehall, does not take kindly to a stiff increase in the assessment on his theatre and is carrying the matter up to the Supreme Court. Through his lawyers, Mr. Benton has served papers on the three assessors in Whitehall, and declared last week that he will fight the issue to the finish. Last year the house was assessed for \$18,000 and this year it is \$35,000.

# Exhibitors Go to Butte to Meet W. V. A. Man

*Moving Picture World Bureau,  
Butte, Mont., October 5.*

THEATRE owners from all parts of the state were in Butte the middle of September to meet R. J. Lydiatt of Chicago, who came west to represent Western Vaudeville Association. Mr. Lydiatt is the general manager of the organization. The object of the gathering was to discuss ways and means for the improvement and extension of the vaudeville circuit and to discuss the problems of the vaudeville features. The Western Vaudeville Association covers every state west and south of Chicago except one. Among the theatre owners interested in the meeting were: Merle Davis, Butte; Albert Nadeau, Anaconda; William Steege, Great Falls; C. W. Eckhart, Helena; Rolla Duncan, Lewistown; E. C. O'Keefe, Billings; G. A. Boedecker, Bozeman, and

J. A. Knutson, Miles City. W. A. Simon of Missoula sent regrets that due to illness he was not able to be present.

## Hughart on Job

Branch Manager of Pathe W. M. Hughart has returned from Seattle, where he reports having had a most enjoyable as well as profitable meeting with other members of the Pathe family, who attended the session of managers.

## Film Board Meets

The Montana Film Board of Trade met in executive session on September 27. Only routine business was transacted. Harry Meyer, counsel and secretary of the board, said that the chief topic of interest was the discussion of the "Bicycling" case and the results of the first case to be tried. Active investigation of all cases reported to the counsel through the film men will receive the immediate attention of the board and a

resolution was passed at this meeting to the effect that all cases of pirating of films must be prosecuted. A number of other cases are being investigated at the present time, said Attorney Harry Meyer and if the investigation proves the claims the cases will be brought to the federal court, for speedy trial.

## Wade to Metro

C. R. Wade, former manager of the Producers' Distributing Exchange, has gone over to Metro-Goldwyn-Mayer Corporation, where he will be territorial representative under the jurisdiction of the Salt Lake office. Manager L. Chester Wingham is here from the Utah office to attend to the Montana office, located here.

## Dave Joins P. D. C.

Dave McElhinney has accepted the position made vacant by the resignation of Mr. Wade and is now the manager of the Producers' Distributing Corporation's local exchange.



# Selling the Picture to the Public

*This Department Was Established September 23, 1911 by its Present Editor.*

*Epes Winthrop Sargent*

## Larmour's Mechanical Lobby Displays Put Over His Higher Priced Features

**A**BOUT a month ago M. W. Larmour, of National theatre, Graham, Texas., booked *The Sea Hawk*. No, this story is not a year-old holdover. He played it late because he was waiting for the price to come down low enough to touch. He used an explanation in all his advertising to the effect that he had delayed playing the picture until he could sell it at a reasonable price. Graham stood for a ten cent raise. It would not have stood for the price Mr. Larmour would have been compelled to charge the year before.

Getting in late, he was hampered on the accessories. There was no heralds, so he took his attractive three elevens from the newspaper forms and had that run off for his herald. Cost less and looked more.

In the same way he made his own six because the exchange had none. The foundation was wall paper; the well known "oatmeal," on which he pasted a lot of stuff he had been saving for more than a year.

### A Mechanical Display

But a special feature is Mr. Larmour's cue to get after a mechanical display. For a foundation he took a window sash with a single pane, painting the underside a light blue and making sure that he had a water tight tank. This was set flat on a stand about three feet high. The sides were built up with 1x2 and painted, and the tank thus formed was filled with water.

Below the glass he mounted a bicycle wheel on which he had set (in three groups of five) the magnets from an old Ford fly-wheel. The rim of the wheel, with the tire off, served as a pulley to gear to a small wheel run by a motor below, with the result that he achieved a good slow motion.

### With a Background

A background was made of builders' sheathing paper, the landscape being over-painted with the announcement of the play.

Into this private ocean he set his own gallease. He whittled the three-inch hull out of pine, built up the superstructure with cardboard, provided silk sails on broomcorn masts and gave the prow a keel made from a piece of three-square file with lead at the stern to make a balance. Dropped into the water, the boat would follow the magnets.

That may be old stuff to some of you, but it had Graham on his toes for a week. Most persons guessed that it was towed by a cord, but the answer to that was to lift out the boat and replace it.

It got two notices in the newspaper, the second explaining just how it was done, but even with the explanation, Mr. Larmour had a gallery of a hundred or more when he publicly dismantled the display.

He is waiting for a desert picture now, when he will use the same device with snakes chasing each other over the sands.

Mr. Larmour writes that he uses mechanical displays about once a month, and most of these are shown in a lobby frame. This

is a brass frame with a space for a one-sheet and some stills. He has built a shadow box that rests against the one-sheet space with room enough below for a motor and a miniature scene. He has gradually acquired a very complete set of scenery and props for this miniature stage, and gets ten times the attraction value that the usual one-sheet would yield.

As the box is slightly wider than the opening, the extra space being covered by the still openings, he can use all sorts of side lighting as well as top and bottom.

### A Home Made Flasher

Using Guy Kenimer's oscillating fan idea, he has made a very fine flasher that will work four colors. Piano wire coils hang from the frame of the fan and drag over four sets of nails set into the top of a small box, each set working a different color. As the fan passes two and fro, contact is made with each color in succession. It is as effective as an expensive flasher and vastly cheaper. The contacts can be adjusted so that one color comes on just before the last is cut off, giving a blended effect that is less abrupt.

One of his most talked about displays in this "show case" was a grandfather's clock. The face, without the stand, was only one inch square and had as a dial the face of a woman's wrist watch. In the long frame a tiny pendulum swung. This was controlled by the pendulum of a real clock hidden in the bottom of the box, but it gave the impression that the clock was a miniature, and persons hung over the display, fascinated.

These displays cost little except time and Mr. Larmour can testify that they sell like a corner fakir.

## M-G-M Helps Police Put Over Pensions

Because the Police Department of St. Louis is seeking pensions for the State Police, Metro-Goldwyn is collaborating with the officials in the production of a special picture that is to be shown in all theatres in Missouri.

Paramount, First National, Universal and Fox will cooperate in distributing the picture, but the preliminary work is being done by the Metro exchange in St. Louis and the National Film Publicity Corp.

It is hoped to get the picture before the voters in time to influence public opinion before the election.

Naturally this is not going to make it any more difficult to work exploitation stunts in Missouri towns.

## Homemade Heralds

J. H. Harris, of the Burley theatre, Burley, Idaho, sends in a couple of circus heralds which he says help his business very materially. Being printed on yellow paper, we cannot reproduce them, but the idea is to get a lot of stock cuts on a flashy sheet. As an example he uses five plain book cuts for Mike. The top is the upper part of one of the barrel designs, with picture of Miss O'Neil, William Haines, Charlie Murray and Ford Sterling. Each is a one column cut in a two column space, the rest of the space being given to an introductory paragraph.

There are some people you cannot reach with newspaper advertising. Flash heralds will get them in. You can do a lot more than you think with one and two column cuts and good copy.



**PUTTING OVER THE UNKNOWN SOLDIER IN KNOXVILLE**

Milton H. Kress, advertising manager, was lavish in his use of bunting and streamers, but wisely omitted flags in his dressing for this Prodisco. The street banner was on a wooden frame, to keep it always visible. It got business.



# Luminous Paint Helped Put Over Phantom

## Timely Hook-up to Promote Our Gang

Realizing the value of commercial hook-ups, the Pathe Exchange is working just as hard for its shorts as the features do with the longer lengths.

The latest stunt was to hook the Ingersoll pens to Our Gang and use half pages in Liberty, Youth's Companion and Normal Instructor showing the Gang all equipped with pens and ready for school.



THE HALF PAGE

This ties in with the cards previously supplied the dealers, and very generally used, and gave the Our Gang users a wealth of publicity that does not even entail the planting of the cards. All the effort required of them is the ticket selling.

## V. P. Portraits

Louis C. Shimon, of the Uptown theatre, Sheboygan, Wis., sends in a sample of vest pocket portraits which he is giving to chil-

## Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Three presentations, the Mark Strand Topical Review and the feature photoplay, "Three Bad Men," made up a performance which ran for 2 hours and 10 minutes.



Of this time the William Fox special took up 1 hour and 32 minutes. The Topical Review ran its accustomed 8 minutes, thus leaving 30 minutes for the musical presentations.

One of these presentations, running 20 minutes, was the first unit production of the new Stanley-Mark Strand Corporation, called The Mark Strand Frolic. This was in four episodes and ran as follows: Epi-

sode one—"Idyll"—Victor Herbert's "Dream Melody," sung by John Quinlan, tenor; "Valse" (Brahms), by the Mark Strand Ballet Corps; and Delibes' "Pizzicato," by Mme. Mlemova and M. Daks, premier dancers. Episode two was Salvatore Scala, the wizard of the banjo, in a diversity of selections. Episode three—"Love Came Calling," by Miss Pauline Miller, soprano. The final episode introduced the Mark Strand Male Quartet, the Barnyard Flappers, Eddie Allen, an eccentric dancer, and six English Tivoli Girls.

Opening each de luxe performance was a piano solo by Lilly Kovacs, the girl-Paderewski of the orchestra. Following her came Harry Breuer, xylophone virtuoso, in a medley of popular tunes. These two presentations took up 10 minutes.

dren at his matinees and which he finds are bringing exceptionally good results.

These are merely line cuts or coarse screen half tones suitable for printing on cheap stock. He uses the one-column cuts from the press book. These are done on cheap colored card stock  $2\frac{1}{4}$  by  $3\frac{3}{4}$ , with no other printing than the name of the star, usually a child or at least one of the juvenile favorites.

He started the stunt on Old Clothes, with a picture of Jackie Coogan, and this worked so well that he has made it a permanent matinee premium for use at least once a week.

## Was a Scream

A distorting mirror was Sidney Dannenberg's best bet on You Never Know Women at the Strand theatre, Birmingham. Just set it up in the lobby with the title of the picture, and framed it with stills.

## Luminous Paint on Worden's Phantom

A. E. Worden, of the Cortland theatre, Cortland, N. Y., makes a rather late report on his stunt for The Phantom of the Opera. It is rather late for the Phantom, but it may help on other productions.

Instead of the usual impersonator of the Phantom, who declaimed his coming, Mr. Worden worked with a dummy. The house went completely dark and a stage hand carried on a batten on which were tacked fourteen inch letters spelling the word "coming." These were coated on one side with luminous paint and when this side was toward the audience the word shone through the dark. Reversing the strip caused them to vanish.

He was followed by a second stage hand who carried a spectre, also coated with the paint, which dangled from the end of a long pole, which made it possible to thrust the apparition out over the audience. As the phantom appeared to float out over the crowd, it never failed to win a shriek from the front rows.

The stage hands were invisible in the dark, but it is best to make certain by dressing them in black with black gloves and hoods of black gauze. It was effective and less expensive than the usual stunt.

If you cannot get the paint and have black drops, make a black art production by putting strip lights across the front of the stage and up the sides. Cover the white phantom with a black cloth and it can be made to appear and vanish in mystifying fashion. We like Mr. Worden's idea the better, and you should have little difficulty in obtaining paint.

## From Stage to Air

Stage weddings to advertise a play are common, but an airplane wedding in Canton, O., recently was supposed to have been suggested by a sequence in Young April. The bride had seen the play in Cleveland and nothing was said about the current run of the picture in Canton, which gave it greater news value without hurting the advertising.



PUTTING OVER THE LIVE WIRE IN OELWEIN, IOWA

A three-way banner and a large head of Johnny Hines is about all there was to it, but it was enough to get the business because John was looking straight down Main street and winking his electrical eyes at the girls.



# Here's a Useful Device for Immediate Underlines



## ACE BEERY'S IDEA FOR AN UNDERLINE AT THE CIRCLE

The Indianapolis house uses four "books" each carrying a title and an enlarged photo of the star. These are placed to face the departing patron and the next attraction is always closest to the exit doors. Each book is spotted.

## Underline Books a Permanent Feature

W. H. Deppermann, house manager of the Circle Theatre, Indianapolis, sends in a photograph of a new idea by Ace Beery for displaying the underlines.

Four compoboard cutouts in the shape of open books are used, put into place over the entrance doors on the inside of the lobby, so that they face the departing patrons. Each is arranged to take loose leaves, and on these are lettered the title and star, with a colored photographic enlargement for the frontispiece.

The books are interchangeable so that the immediate underline always is directly over the doors used for exit, the others stretching across the space used by incoming patrons, but fully visible to the persons leaving the theatre.

The open book is not new. Eddie Hyman has been using a single book on an easel for two or three years, but this scheme is useful where you have not the lobby capacity of the Brooklyn grand, and is additionally useful in that it keeps the stuff out of the way.

Four baby spots are used to light the books, and give them additional prominence.

## Midnight Sons to Cry Midnight Sun

One of the accessories on The Midnight Sun supplied by Universal is an eight page tabloid, originally used on the New York run and dealing in the usual sensational tab fashion with the colorful incidents of the story. These were made the main kick in a big campaign planned by the State Theatre, Oakland, Calif.

The entire carrier force of the Post-Enquirer were promised a theatre party if they would collaborate, and late in the evening of the opening day the boys invaded their usual routes yelling "Extra! Extra! Midnight Sun!" The boys were put on their honor not to collect for the papers, but handed them out to all who came to their

doors; which was about the entire population. Ten other boys worked the business district.

In return they were given a special showing of the picture, and a local confectioner donated a generous bag of candy for each youngster, which did not lessen their pleasure in the least. In all about 25,000 copies were put out, and the stunt had the entire town talking.

A tie-up was effected with United Cigars on the argument that a certain brand of cigarettes, plus a sight of Laura La Plante would combine to form a perfect day. These frames were placed in the windows and also inside directly over the cash registers. With a catchy still on each they got considerable attention.

## How about Christmas ticketbooks?

## Skips Houses

L. J. Crosby, manager of one of the Schine theatres in Little Falls, N. Y., has a new idea in herald distribution. They are put out by the news carriers, but only to houses which do not take a paper. He figures that the paper will cover the other homes.

For Reginald Denny in Rolling Home, he persuaded a local auto agency to use the heralds for envelope stuffers, and hotels handed them out with their menus. With free iced tea for the opening matinee, Rolling Home had a wonderful start on verbal advertising and held up the business.

It might be mentioned that Mr. Crosby sells the back of the heralds so that he makes a small profit on them.



## PUTTING OVER THE MIDNIGHT SUN AT THE STATE THEATRE, OAKLAND, CALIFORNIA

The regular delivery boys on the local paper were used to put out 25,000 of the accessory tabloids prepared by Universal in return for a special theatre party (with candy), when they could yell their heads off. On the left is the theatre's night display and on the right one of the handsome framed posters.



# Irvin Makes a Tennis Net Into a Useful Banner



**A TENNIS NET WAS THE FOUNDATION OF THIS BANNER**  
C. Warren Irvin, of the Alhambra Theatre, Charlotte, N. C., fastened his cut-out letters to a net for *Outside the Law*, with an enormous cutout of Chaney for a pendant. It broke the first three days' record.

## Tennis Net Was a Banner Foundation

Cutout letters for lobby titles are always good, but they need to be carefully hung if they are not to swing so that they may not be read. C. Warren Irvin, of the Alhambra Theatre, Charlotte, N. C., fastened his to a tennis net for *Outside the Law*. There was a certain suggestion of the meshes of the law in the device, but the main point is that the net kept the letters straight and tidy and make them look like a lot more.

But the real seller was a cutout of Chaney from the 24-sheet, suspended directly below and almost half filling the entrance. The staring eyes seemed to fascinate the passers-by, and brought pedestrians to a stop.

Mr. Irvin used his personal endorsement in all advertising, which included the other local Public screen, and he stressed Chaney's name.

Appreciating the fact that melodrama is particularly appreciated by the lowbrows, a special campaign was organized to put a throwaway into every house in the mill districts of Charlotte and North Charlotte.

The result was that the record for the first three days of the week was broken despite the heat. So many records have been broken recently that we might be suspicious of the reports did not most of them come from Lem Stewart. We'll bank on the accuracy of his statements any time, and he has reported a number of records broken in the hot weather.

## Midnight Matinee Pleases Knoxville

Now the midnight matinee has hit Knoxville. Milton Kress, who has immediate charge of the Riviera Theatre, persuaded W. E. Drumbar that a midnight matinee would be a good idea for *The Plastic Age* and Mr. Drumbar agreed.

It was announced as a preview open to the public, and he drew a full house, mostly young men and women, all of whom were delighted with the new idea.

To advertise the stunt, Kress fixed up his perambulator, which broke down on the first trip out. The axle was too weak to support the two huge wheels. With a stronger axle the outfit, which consists of the two wheels and a mule, got around town and made almost as much comment as the midnight show.

was a tribute to the heroic Seventh Cavalry, which met extinction in the battle of the Little Big Horn, as shown in the picture.

In return for the co-operation, the entire local company was invited to one of the evening showings of the picture, and they marched from their armory to the theatre to further help along.

The film previously had been shown the Governor, and the comment on this preview came in handy in the advertising. Even better, from the exploitation angle, was a special showing at the State Camp, where some 2,000 guardsmen from all over the State were putting in their two weeks. This not only helped the Kearse, but theatres elsewhere in the State.

An unusual feature of the advance work was the fact that each showing of the trailer for two weeks before the opening drew considerable applause.

## Three for One

W. W. Frazer, of the Mortone Picture House in the English town of the same name, used three slides to put over a Universal serial.

The first was merely a blank slide with a strip of scarlet gelatine medium. After a moment this was chased by "What does this mean?" and the question was answered by a third slide which announced the present showing of *The Scarlet Streak*.

## Guard of Honor as Escort to Film Cans

Generally the guarded film is on the somewhat decayed angle that the films are of great value, but the Kearse Theatre, Charleston, W. Va., got a much better reason for a military escort for the cans containing *The Flaming Frontier*.

The reels were due to arrive in Charleston on the Saturday afternoon train, and they were met at the station by a detail from the local militia with a one pounder drawn by a donkey, selected for the studied deliberation of his stride. The cans were placed on the cassion inside a flaming red box announcing the contents, and taken through the business section to the theatre, where the gun was parked for the run.

The newspapers announced that the escort



**TURNED OUT THE MILITIA TO ESCORT FLAMING FRONTIER**

This was not a precautionary measure, but a tribute to the memory of the Seventh Cavalry, which was wiped out in the Custer campaign. This was planned by the Kearse Theatre, Charleston, W. Va., and helped business.



# Brock's Striking Lobby on The Johnstown Flood



## THE STRAND, SEATTLE, DRESSED FOR HIGH STEPPERS

There is not much of novelty to this display, but the Strand makes uniformly good showings and has produced a very effective still frame for this story. Don't clutter your lobby if one big sign will suffice.

## Welcomed Home

Ernest Morrison and his publicity director, A. S. Grist, tore loose when the Paramount Junior Stars played their date at the Howard Theatre, Atlanta. Marion Ivy Harris hails from Atlanta, and that made it possible to raise a banner over the busiest four corners with a welcome message. They gave her a ball at the most exclusive hotel, sponsored by the Atlanta Women's Club, and for the moment Marion Ivy Harris had Gloria Swanson taking the count.

The tear sheets sent to the home office weighed eight pounds.

## Bob Contest

In England the type of bob worn by Laura LaPlante in *Midnight Sun* is known as the Eton Crop. Jim Bryson, of the Universal English company, staged a bob contest to advertise the showing of the picture at the Rialto Theatre, London, and a trailer was made up of pictures of the contestants, identified only by number, was run off at the Rialto with the patrons voting on the best bobs. At the end of the week prizes to the value of nearly \$500 were awarded.

If you can't make up a trailer you can use slides.

## Treasure Hunters On a Road to Mandalay

The business streets of Royal Oak, Mich., became a Road to Mandalay when the Baldwin Theatre staged a treasure hunt. Paid advertising announcing the hunt was supplemented by free news stories and the boys were all set for the run.

Assembling at the theatre, each boy was back bannered, to "identify him" and given a noise maker. When all were provided, they were told where the first stop was located.

Here they were treated to soda water and told the location of the second stop, where ice cream cones were supplied and the third stop named. Each stop was the store of some merchant, who had come in on a co-operative double deck, and something was given the contestants at each stop.

The end of the hunt was the theatre, where prizes were given the first boys to arrive.

The stations were so planned that the entire business section was covered several times.

## A Palette Pram

Playing on the art angle, the America Theatre, Colorado Springs, used a perambulator in the form of an artist's palette for *La Boheme* with the 22x28 portraits of Gilbert and Miss Gish set into the color dabs. On the platform of the truck a girl posed for an artist and at intervals blew the Pipes of Pan.

Another artist painted pictures in a prominent window, getting large crowds. The "picture" would be shown the crowd at intervals and proved to be merely the lettered card for the attraction.

Thanksgiving will be here soon. Get ready on the potato matinee.



## A STRIKING LOBBY FOR THE JOHNSTOWN FLOOD FROM THE STRAND, KNOXVILLE, TENN.

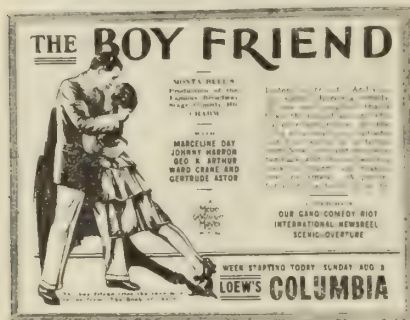
W. F. Brock specializes in big displays, but he did better than usual on this Fox release. To get interest for the picture, he ran an advance essay contest for the best 300 word description of the flood, working with a local paper. It cost \$10 in money and ten pairs of tickets for prizes, but it sold to fine advantage.



# Loew's Washington House Hit Old Time Stride

## Loew's Washington Back to Old Form

Through the summer the Loew houses in Washington, D. C., suffered somewhat from a contraction of space. They were good, but they were not as good as they had been. With the season open, they have come into their own and average a three fives. Look at this example of *The Boy Friend*.



### BACK TO THE OLD STYLE

There is practically only one display line, the title, and yet we think that this is a much better selling space than could be had with a lot more boldface. There is a heavy ten point for the stars and for the added features, but the main title is sold by means of the cut and the text at the right, which is an eight point.

This is written primarily to appeal to the flapper and the sheik, but that panel will appeal to the more sedate adults as well, because of its style. The chat is just as characteristic of the play as the cut, and the combination of cut and play will appeal to most persons.

Taken as a whole the advertisement is far more striking than four times the space loaded down with a three column cut and a lot of big, black letters. It not only gets attention on the page, but it interests after it starts you reading. If you never have tried a mostly reader space, why not pattern after this model? It may help you to save on space bills, and it assuredly will benefit the box office.

Large black letters have their place in the scheme of things, but that place is in throw-aways and kindred styles. The reader style is far better for newspaper work; particularly where other houses are trying to make miniature posters in a limited space. There is seldom a Sunday that the two Loew theatres do not dominate the amusement advertising page of the Washington papers.

## Pantheon Displays Are Study in Value

Here are two displays, pretty much the same. One is the Thursday and the other the Friday announcement of the Pantheon, Toledo, for a film to open on Saturday.

The Thursday display is a three fives and carries a halftone portrait. The Friday announcement is only three and a half inches deep and carries an action line cut.

At first glance they look very similar, but study them out. In the first place the action

cut has more attention value. The pictures of a pretty woman always is attractive, but it is a passive sort of attraction. It may sell you the idea that here is another chance to enjoy Miss Griffith's beauty, but it will not arouse your curiosity. On the other hand you will want to find out why the man with the whiskers is trying to make the censors uneasy.

Now look at the type. One display is half an inch deeper than the other, because one cut is deeper, but this extra space is taken up by the additional border and the space between rules is only one-sixteenth of an inch greater than the other. To all intents the space is the same, and yet the lower example gives a much better flash than the upper.

And this is very largely because the upper space carries a two-line top and the lower only one. In this instance the single line is better than the double. There is more kick to "All She Wanted Was Love" than to "The Most Beautiful Woman in the World." One suggests the story and the other merely praises the star's beauty.

And because of the waste line, it is necessary to take two additional lines below the title to sell "All she wanted was a tiny cot-

tage and maybe—God be pleased!—a baby."

Practically everything that is told in five lines in the upper space is repeated in three lines in the lower sample. The only difference is in the line "In the most beautiful role she ever played." That does not mean any more than the most beautiful woman line, and yet it kicks the display of both star and title.

The reproduction is five inches wide and the original a little more than six, but the reduction is not so great that you cannot study these well, and we do not recall when we have reproduced a pair of spaces that will better repay your study. The top space would be good enough were not the lower so much better, which goes to demonstrate that "good enough" is not always the "best."

## Sells Hollywood on Stella Dallas Hit

In selling *Broken Hearts of Hollywood*, the Orpheum Theatre, Chicago, opened with a letter from Louise Dresser to the fans in which she tells of her desire to play a role

TWO VERY NEARLY SIMILAR DISPLAYS WITH CONSIDERABLE DIFFERENCE



# Two Good Examples of White Space Well Worked

like that of Belle Bennett in Stella Dallas and ads that in the Warner play she gets that chance. The circle adds "If you liked Stella Dallas, you'll love this picture."

extra space once to put over this standing appeal.

The paper uses the old thirteen em column, so that this space is set one em inside the column rules, and with his own rule work the text gets an isolation of nearly an inch and a quarter on all sides.

This not only gives the emphasis that white space alone can give, but it also serves to cut the width of the line to a point where it can be read more easily.

Pals First. It does not do much talking, but it does a lot of selling.

The one attractor line is set all lower case. It has several times the value of the same words in all capitals and it gives a chance for a larger letter in the same space.

The selling is done in a single six point panel which sketches the high light of the story. The cut is not particularly good, but it helps to dress the space.

We don't blame Mr. Fisher for feeling proud of these displays. Both are much better than the usual run and show a real skill in layout. Some may think that it takes small skill to make a layout like this. To the contrary it is something few can do.

**WARNER'S ORPHEUM**  
STATE ST. MONROE 8:30 a.m. 11 MIDNITE  
IT'S ALWAYS COOL IN THE ORPHEUM

Hollywood,  
Aug. 12th 1926

Judging from my "Join Mail" the public is interested in my work on the screen. Ever since I saw "Stella Dallas" it has been my keen desire to play a role similar to Belle Bennett's and when I was selected by Warner Brothers to play "Virginia Perry" in "Broken Hearts of Hollywood" my dream came true. Never in all my career has a part so appealed to me and through and I have tried to make her just that—a mother. I know that all of my friends—yes and every one else will be better after seeing "Broken Hearts of Hollywood". Sincerely yours, Louise Dresser

IF YOU LIKED STELLA DALLAS YOU'LL LOVE THIS PICTURE

## TYING TO STELLA

A script form always looks well on a page because it is apt to be the only script in the area, but unless it can halt the rapid reader the appeal is lost, since one must stop to read script where type letters will stamp themselves upon the mind as the eye traverses the space without halt.

It might be argued that Miss Dresser has been doing little other than self-sacrificing mothers since The Goose Woman, so that this part is no real novelty, but possibly the newspaper readers will not be so analytical. If they are not, this makes a good appeal.

With the Chicago first run of Stella well out of the way, this ad will help the belated showings of the United Artists release, since it makes that a standard. It may happen, however, that some of those who come because this is supposed to be like Stella will fail to appreciate the story because it is not exactly like the other picture. That is the danger of using "the better than" or "just like" appeal.

We think that the title would have sold more persons than the reference to Stella. "Hollywood" attracts a picture fan.

The hand written space is good for a novelty, but the "just like" appeal seldom scores as it should.

## Here Is Another Who Handles White Space

Eldred Fisher, of the Gem Theatre, Pineville, Ky., sends in a couple of recent displays to show that he knows his onions. He not only knows how to handle white space, but the first example shows that he realizes the value of the shorts, particularly those which are regular issues.

This first example is a three sevens and a half for Lyman Howe's Hodge Podge. Every Thursday and Friday Mr. Fisher runs one. And because he gets one every Thursday, he realizes that it will pay him to take

Something Different

DO YOU like to see something different in motion pictures—something that is instructive and educational and yet entertaining?

EVERY THURSDAY and Friday the Gem Theatre is presenting a one-reel subject, a Lyman Howe Hodge Podge, which shows you how the rest of the world looks—and how other peoples live.

Howe has traveled the world over many times and in his film library he has pictures of everything of importance in the entire world.

IN EACH of these reels Howe takes bits of film and pieces them together with clever titles and cartoons. From elephant hunting in the dense jungles of India he swings to the scenic beauty of Yosemite Falls or the splendor of ancient Greece, from there to darkest Africa then to Moscow, Shanghai, the towering Alps, the hazy sands of Paris, the Great Pyramid, or the strange customs of some distant race.

IF YOU LIKE the usual—the worthwhile things—we ask you to support them by your patronage.

## SELLING HODGE PODGE

A full six inch line in eight point would be too long. The four inch line is about right.

But Mr. Fisher has not thrown away those two inches. He uses them to get big display for non-display lines.

We like the tone of the copy. There is nothing extravagant about the talk. He tells of Howe's vast film library and explains how this is drawn upon for this weekly medley. He gives you the impression that you should get to the Gem on Thursday or Friday if for no other reason than to see the Hodge Podge. He has done a season's selling in a single small space.

—there isn't anything in the world like a pal.

**PALS FIRST**

THE drama of the boy who risked a million to find out who his friends were—and in the end there were just three. An old dentist, a hobo, and the other a beautiful southern belle.

LLOYD HUGHES  
DOLORES DEL RIO  
EDWARD EARLE ALEC B. FRANCIS GEORGE COOPER

**GEM MONDAY & TUESDAY**

## FOR PALS FIRST

We showed not long ago where a larger town had used two spaces to put over one of the news features. Managers are awakening to the fact that shorts are not merely padding for the feature but pullers in their own right if they are handled properly.

The other example is a three sixes for

## Gets Open Display in Less Than Four

Here is a single fifty line from the Woodlawn theatre, Chicago, that gives a nice open display in a space that a small town manager might regard as impossible. It is hand drawn, but if you have a good signature, you can work the rest with straight type if you can steal a single figure from a larger group.

**WOODLAWN**

SIXTY-THIRD AT DREXEL

THE BEST DENNY YET!

REGINALD DENNY

"SKINNER'S DRESS SUIT"

ALSO—OUR GANG COMEDY

THURS: REX—W "THE DEVIL HORSE"

## A SINGLE FOR SKINNER

Here the title works well with the figure, and the illustration is something better than an attractor.

It is not the space that counts. It's the results. Don't feel that you cannot do much because you cannot afford better than a single. Make that your incentive for doing better than you would in a two or three column space.

In spite of the fact that Behind the Front has been played at all the other Publix houses in Memphis before it came to the Majestic, W. R. Allen very nearly broke his house record with the picture—and in late August, at that.



# *When Four of a Kind Equal*

If you were playing poker, and held four of a kind, with a big pot at stake—

And after being called they told you that in that game four of a kind was no better than a single pair—

You'd want to know just what kind of a darn fool game that was, wouldn't you?

The producer of the best two reel comedies is sitting in just that sort of a game today.

Because the comedies are best they cost more. You can't make a silk purse out of a sow's ear. There's more than thirty cents' worth of gold in a gold dollar.

Yet—

Many exhibitors who wouldn't dream of getting a knockout box-office feature for the price of a program feature—

Refuse to pay a nickel more for the very best two reel comedies than they do for the worst.

Apparently a two reel comedy is damned because it's in two reels rather than six.



# a Pair

The first class producer of short comedies is wondering just what sort of a darnfool game this is.

A lot of men in this world know what justice is, but when it comes to applying it they're glad to let George do it.

It's as plain as a pikestaff that it's good business sense to be willing to pay for a picture on its entertainment value, not on its length. Any other course is apt to strangle the goose that's laying the golden eggs.

You need all the golden eggs you can get.

The exhibitor playing the Mack Sennett two reel comedies, the Ben Turpins, Alice Days, Mack Sennetts and The Smith Series is getting them.

The *public* knows the difference between four of a kind and a single pair.

**ELMER PEARSON**

Vice-President and General Manager,  
PATHE EXCHANGE, INC.



# On the West Coast

**Frank Borzage Visits France**

**Ince to Direct for F. B. O.**

**Veidt Arrives in the West**

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.  
Tel.: Gladstone 0308

Larry Urbach Manager



**SHE DOESN'T LOOK IT.** Phyllis Haver in "The Nervous Wreck," opening at the New York Strand October 10, certainly appears to be riding out the gale.

## Elinor Glyn's "It"

Antonio Moreno will play the male lead opposite Clara Bow in Elinor Glyn's "It." Announcement of the signing of Moreno for Madame Glyn's first production under her new contract with Famous Players-Lasky was made by B. P. Schulberg, Paramount associate producer in executive control at the West Coast Studio.

## West Coast Policy

The West Coast Uptown Theatre begins its new policy of showing exclusive first-run pictures with the world premiere of the Warner Brothers' production "Across the Pacific," featuring Monte Blue on Thursday last.

## Neilan Finishing

Marshall Neilan is now completing "Everybody's Acting," his most recent production for Paramount, in which Betty Bronson is starred.

## Frank Lloyd's Next

Frank Lloyd will make "Children of Divorce" as his second production for Paramount. "Children of Divorce" is adapted from Owen Johnson's new novel of that name.

## Frank Borzage Off to France

Frank Borzage, Fox Films director, departed Saturday for France to study first hand the conditions existent in the remote corners of Paris, the locale of "Seventh Heaven," his next production for Fox.

Lou Borzage, the director's brother, who is also his assistant director, accompanied him on the trip. Mr. Borzage is particularly interested in studying the types of people and surroundings in which they live in order that he may give a realistic and natural portrayal of them in his picture.

## Sloman to Make "The Deacon"

Edward Sloman will direct the picturization of "Alias, The Deacon," the stage hit by John B. Hymer, as his next Universal production.

A change in production plans has necessitated a postponement of the picture for which Sloman previously had been preparing.

Sloman's next will be released as "The Deacon," and probably will have Jean Hersholt in the starring role. Sloman is now working on the screen adaptation of the play.

## F. B. O. Signs Director Ralph Ince

The first step in the upbuilding of a strong directorial staff was taken when Edwin King, vice-president of F. B. O. in charge of production, signed Ralph Ince to a long term contract.

Ince has recently completed two super productions for F. B. O., "Bigger Than Barnum's" and "Breed of the Sea." In each production Ince directed and played a stellar role. In "Breed of the Sea" he played a dual role.

Ince's first work under his new contract will be in "Hello, Bill," which has been months in preparation. It is dedicated to American Elldom. Ince will also play a featured role in the picture.

## Veidt Arrives in Hollywood

Conrad Veidt, noted German stage and screen star, arrived in Los Angeles on Friday last. Veidt was brought to this country by John W. Considine, Jr., at the request of John Barrymore, to play the role of Louis XI in "The Beloved Rogue," a Feature Production for United Artists release.

The actor was greeted at the railroad station by a committee headed by Mr. Considine and other film notables.



**"THE VILLAIN STILL PURSUED HER."** Marguerite De La Motte, the P. D. C.-Metropolitan featured player, grows interested in a best seller.

## Charles Ray Signed

Charles Ray was this week signed to a contract by the De Mille organization to play the featured male role opposite Leatrice Joy in her next starring vehicle, "Nobody's Widow." The picture will be filmed at the Metropolitan Studio, and Donald Crisp will direct.

## Gade Free-Lancing

Svend Gade, having completed direction of "The Blonde Saint" for Sam Rork, now becomes a free-lance. His record for making pictures without an abundance of "footage" let in the cutting room is coupled with the success his efforts have met with at the box-office.

## Viola Dana's Next

Viola Dana's next picture for F. B. O. will be "The Salvation Jane." It was written by Jean Dupont and Elizabeth Pierce, with Doris Anderson on the continuity.

## Miss Nilssen Returns

Anna Q. Nilssen, First National Star, has returned to Hollywood after a two months' sojourn in Sweden.



Patsy Ruth Miller, Warner Bros. star, finds California sands made to her liking.





AL. ST. JOHN attempts to impress Lucile Hutton in "Pink Elephants," the Educational-Mermaid comedy supervised by Jack White.

## Chaplin Fights Fire

The circus dressing tent of Charles Chaplin caught fire last week at the Chaplin Studios, on La Brea Avenue, Hollywood, while the star was enacting a scene with Merna Kennedy, his leading lady. Chaplin himself was the one to first discover the fire, which is said to have started through a short-circuit. The estimated damage is \$25,000.

## Frazer In "Sin Cargo"

Robert Frazer has the lead in "Sin Cargo," Tiffany's present production under Phil Goldstone's supervision at the Fine Arts Studio. Shirley Mason has the feminine lead.

## "West Coast Premiere"

Announcement was made this week by John P. Goring, managing director of the Forum Theatre, that "The Winning of Barbara North," that Henry King's epic of desert reclamation, will have its world premiere at the Pico Street house on October 14.

## New Normand Film

Mabel Norman is working on her latest Roach comedy, "Pressing and Cleaning," under the direction of Hal Yeats. In the cast are James Finlayson, Gustave von Seyffertitz and Max Davidson.

## "U" Shooting "Uncle Tom's Cabin"

Scenes of the days on the old Southern plantations during cotton-picking time are now being filmed at Universal City for the super-jewel production, "Uncle Tom's Cabin."

More than 400 negro extras, in addition to the principals, are working in the picture, and thousands of bales of raw cotton were purchased for use in the scenes.

These scenes are being filmed on the huge exterior set representing the Shelby plantation home, which occupies several acres. The set consists of a Colonial home, built on actual scale, a spacious lawn and garden, and more than a block of cabins in the slave section of the plantation.

Marguerita Fischer, Arthur Edmund Carew, Jack Mower, Vivian Oakland, Lassie Lou Ahern and J. Gordon Russell appear in this sequence.

## Walter Pidgeon Scores Seven

One of the screen's meteoric successes is that of Walter Pidgeon, under contract to the Joseph Schenck productions.

Although it has been less than a year since Pidgeon arrived in Hollywood to embark upon a film career, he has been featured in seven productions.

Most recent of these have been the First National's "Miss Nobody" and Fox's "The Pelican" and "Upstream."

Pidgeon's next screen role will be opposite Norma Talmadge in the star's forthcoming vehicle.

## To Adapt "Beware of Widows"

The "censor-proof" script is to make its debut in Hollywood. Maidee Crawford, official censor of all Universal pictures has been assigned to write the adaptation on Owen Davis' "Beware of Widows." This story will be a starring vehicle for Laura La Plante.

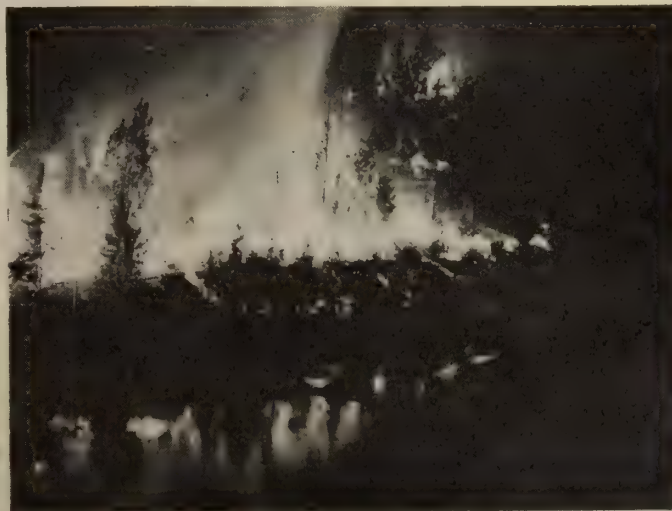
It is known that Hollywood producers are keenly interested in the type of screen story Miss Crawford will develop, as her knowledge of every rule and regulation which obtains from the numerous censorship boards throughout the country has been applied to Universal pictures under her direct supervision during the last year.

## Hal Roach Returns to Coast

Hal Roach, comedy producer, accompanied by Mrs. Roach, arrived home from a two months' stay in the East.

Business affairs demanded the producer's attention in New York, and they took advantage of the opportunity to witness the Tunney-Dempsey spat.

Roach's return will mark the beginning of a heavy production schedule at his Culver City studios for the fall and winter months.



A great fire sequence in Associated Exhibitors' big feature, "Flames," directed and produced by Lewis H. Moomaw.



"DON'T TELEGRAPH—PUNCH." Ruby Goldstein instructs Bert Lytell in the manly art between shots at the Columbia lot in the filming of "The Lone Wolf Returns." Harry Cohn, director general of production for Columbia, is a spectator, not a referee.

## Powell in "Gaby"

William Powell, one of the most popular heavies in the film colony, is cast as Prince Eric, a despicable character in "Gaby," Fox version of an original story by Harry Carr. This is now in production at the West Coast Studio under the direction of Howard Hawks. George O'Brien and Virginia Valli have featured roles.

## Nick Schenck Here

Nicholas Schenck, Metro-Goldwyn-Mayer executive, accompanied by Robert Rubin, arrived at the M-G-M studio last week for a ten days' stay at the West Coast Studios.

## Nat Carr Signed

Nat Carr will play an important role in "Beware of Widows," Laura La Plante's next starring picture.

## Mary Brian Returns

Mary Brian, Paramount featured player, arrived in Hollywood from New York last week ready to resume her work in pictures here.

## New Picture Pages

WITH this number Moving Picture World presents two pages of news pictures showing screen notables in interesting poses. See pages 414 and 418.



# Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell



## "Gigolo"

Rod La Rocque Gives Exceptionally Fine Characterization of an Interesting Role

Reviewed by C. S. Sewell

**C**URIOSITY AROUSING, and therefore offering good opportunities for teaser advertising and exploitation, is the title of Rod LaRocque's latest starring vehicle for Producers Distributing Corp., "Gigolo" which is an adaptation of a widely read story of the same name by the popular author Edna Ferber.

A Gigolo is a parasite of the Parisian cabarets who depends for his living on the tips he receives for acting as a dancing partner for the lady patrons and the point is stressed that these polished, usually effeminate persons are considered rather sorry specimens of masculinity. It is to this social level that the hero comes when fate has given him a raw deal. It does not sound much like a heroic role for a fellow who starts out as a fine example of a young American, and no attempt has been made to make it so, in fact when the hero, ashamed, denies his identity, even his sweetheart from home shows her contempt for a Gigolo.

The hero, of course recovers his manhood and there is a series of logically developed circumstances including the desertion and

death of his mother, lack of funds, and a war injury that he believes renders him unrecognizable, which lead up to his becoming a gigolo, and Rod La Rocque makes up in the excellence of his portrayal any lack of sympathy for the role. It is the most interesting and one of the best characterizations of his screen career. The story really gives him exceptional opportunities for he is seen in three different stages, first as the upstanding young American, proud of his home town, then as the wounded and discouraged soldier and as the suave and contented gigolo and then again as his own self.

Next to the star comes the striking performance of Louise Dresser as his mother, first as a snobbish woman of wealth which she is careful not to overplay, and later as a deserted and disillusioned woman dying in poverty. The death scene just before her son returns broken in health and altered in appearance, is unusually dramatic and intensely pathetic.

Jobyna Ralston is attractive and lovable as the girl, George Nichols is excellent as her father and contributes legitimate comedy by his ignorance in the Parisian cafe and Cyril Chadwick satisfactorily portrays a thoroughly despicable polished villain.

William K. Howard's direction is such that

the interest is held in the character even though some of the situations are not entirely convincing and a studied attention to detail retards the tempo. The war flashes are well handled and there is a pleasing freshness in the small town atmosphere.

The stars excellent work should recommend "Gigolo" to his fans and it should provide interesting entertainment for the average spectator—for the leading role is a decidedly out of the ordinary and dramatic one and follows more along the line of the varied probabilities of life than the mechanical development so often characteristic of fiction.

Rod La Rocque in  
"Gigolo"

With Jobyna Ralston and Louise Dresser  
From the story by Edna Ferber  
Directed by William K. Howard  
Produced by DeMille Pictures Corp.  
Released by Producers Dist. Corp.

### CAST:

Gideon Gory.....Rod La Rocque  
Mary Hubbel.....Jobyna Ralston  
Julia Gory.....Louise Dresser  
Doctor Blagden.....Cyril Chadwick  
Pa Hubbel.....George Nichols  
Length—7,295 Feet

Rich American youth meets poor girl, goes to Europe and enters army, is reduced to poverty through trickery and becomes a gigolo or paid dancing partner. Girl now rich sees him and later in America they find happiness. Powerful human-interest drama.

## "It Must Be Love"

Perfumes and Delicatessen Combine to Lend Humor to New Colleen Moore Play

John McCormick presents  
Colleen Moore in

"It Must Be Love"

With Jean Hersholt, Malcolm McGregor and Arthur Stone

Adapted from "Delicatessen" by Brooke Hanson

An Alfred E. Green Production  
A First National Picture

### CAST:

Fernie Schmidt.....Colleen Moore  
"Pop" Schmidt.....Jean Hersholt  
Jack Dugan.....Malcolm McGregor  
Peter Halitsky.....Arthur Stone  
"Mom" Schmidt.....Bodil Rosing  
Min.....Dorothy Seastrom  
Al.....Cleve Moore  
Length—6,848 Feet

Delicatessen keeper's daughter quarrels with father and ashamed to bring her sweetheart to their home, leaves. She accepts sweetheart who buys out her father's business. A thoroughly amusing comedy.

**O**NLY ONE THING KEEPS Colleen Moore's new vehicle, "It Must Be Love," from being a character study worthy to be set beside "Humoresque." The one

Reviewed by Epes W. Sargent

preventive is the business angle. Miss Moore is preeminently a comedienne of a certain type. Patrons expect a certain provision of what is known as "rough soubrette." Exhibitors demand characteristic comedy, so the producers have injected this comedy, feeling that a good box office bet is more greatly to be desired than fine press notices and slender bookings.

In a word, "It Must Be Love," is first of all an audience picture; not just a program picture, but an effective money maker. But it goes beyond the average Colleen Moore picture in that it preserves flashes of genuine dramatic value, and this angle will appeal to many who may not respond to the obvious humor of limburger cheese.

The star herself has several fine moments; notably her departure from the despised delicatessen. Jean Hersholt, as the delicatessen man, gives a fine character study in which a comedy make-up does not detract from the pathos. It is a convincing por-



trait. He has a thousand doubles in as many small shops in the New York district alone.

Bodil Rosing, as the mother, suggests both Vera Gordon and Mary Carr while being distinctively herself, and Arthur Stone, as the sausage maker, contributes another finely drawn study. Malcolm Mac Gregor, as the sweetheart, and a few minor characters complete a cast that for acting ability will compare favorably with the best of the straight dramatic productions. With excellent direction, these players make an interesting, if somewhat loosely constructed story of the girl who runs from her father's despised delicatessen shop only to find that her sweetheart has bought the place for their honeymooning. It should please Miss Moore's army of admirers and make for her many new friends.





**R**UNNING a big department store so that it will show a loss is the job cut out for Reginald Denny in his newest production, "Take It From Me," which is adapted from a musical comedy hit and billed as the first Universal Super-Comedy.

Naturally, with Denny as the star, the picture is of the light comedy type and it is well stocked with amusing gags and farcical situations that are sure-fire laugh-getters and it should prove a popular attraction with this star's host of fans and

Reviewed by C. S. Sewell

provide plenty of merriment for the public in general.

Opening with an amusing race track sequence, there are several scenes with a taxi driver after his fare that are genuinely bright and sunny. From then on the scene shifts to the department store starting with Reginald and his two pals posing as dummies when they are caught in a show window in their pajamas.

There is a pretty little romance with a stenographer, a melodramatic tinge supplied by the general manager who schemes to get the store, and a gorgeous fashion show that includes several novelties and also is used as a comedy background.

Carl Laemmle Presents  
Reginald Denny in  
"Take It From Me"

Based on musical comedy by Will B. Johnstone

A William A. Seiter Production  
A Universal Super-Comedy

CAST:

Tom Eggett.....Reginald Denny  
Grace Gordon.....Blanche Mehaffy  
Dick.....Ben Hendricks, Jr.  
Van.....Lee Moran  
Gwen.....Jean Tolley

Length—6,649 Feet

Tom Eggett learns that his uncle has left him a department store on condition that he shows a profit. To get rid of his fiancée he tries to fail, but his schemes boomerang. An amusing rapid-fire farce comedy.

## "Across the Pacific"

Monte Blue Has Featured Role in Exciting Melodrama of the Philippine Insurrection

Warner Brothers Present  
"Across the Pacific"

With Monte Blue

From the play by Charles E. Blaney  
Directed by Roy Del Ruth

CAST:

Monte.....Monte Blue  
Claire Marsh.....Jane Winton  
Roma.....Myrna Loy  
Aguinaldo.....Charles Stevens  
Capt. Grover.....Walter McGrail  
Corp. Ryan.....Ed. Kennedy

Length—6,954 Feet

Stung by his father's disgrace, Monte enlists in the Spanish-American War and in the Philippines is chosen to make love to a half-caste girl to learn Aguinaldo's whereabouts. He succeeds and finally is reconciled with the girl he loves. Stirring war melodrama.

Reviewed by C. S. Sewell

**G**ENERAL FUNSTON'S memorable campaign during the Philippine Insurrection which followed the Spanish-American War and which resulted in the capture of the rebel general Aguinaldo, furnishes the basis for the newest production in which Monte Blue is featured by Warner Brothers.

Adapted from a popular melodrama of the time written by Charles E. Blaney, the story has been given the benefit of modern production methods and ideas, and the result is a picture that will provide exciting entertainment for the majority of theatregoers.

Starting out with pleasing scenes in which the costumes appear quaint and amusing to modern audiences, the story soon shifts to the Philippines and following orders he has



an affair with a native girl. His own sweetheart appears and there are some good dramatic scenes on the love versus duty order. Monte Blue gives an excellent performance as the hero and Myrna Loy is an exceptionally effective type for the native girl.

From the time the hero is branded as a deserter until the capture of Aguinaldo there is finely sustained melodramatic tension, a number of scenes with excellent suspense and particularly well executed and dramatic war scenes that prove thoroughly absorbing.



## "The Great K & A Train Robbery"

New Tom Mix Film Is Fast-Moving Melodrama With Plenty of Stunts, Romance and Thrills

Reviewed by C. S. Sewell

great fun out of keeping up this pose of a daring, dashing, fearless highwayman who even invades her home to see her. Of course, he captures the whole gang single-handed. This he does by swimming under water to the gang's lair in a cave.

Tom's horse, Tony, as usual comes in for a large share of the interest and does some remarkable and intelligent stunts, working by himself on quite a few occasions. Harry Grippe, as a tramp who aids Tom, furnishes a number of comedy touches, and Dorothy Dwan portrays a girl who is well worth fighting for.

There are quite a few implausibilities, but who cares as long as there is plenty of actions, thrills, excitement and romance in a Tom Mix picture.

William Fox presents

Tom Mix

With Tony, the Wonder Horse, in  
"The Great K. & A. Train Robbery"

Story by Paul Leicester Ford  
Directed by Lew Seiler

CAST:

Tom Gordon.....Tom Mix  
Madge Cullen.....Dorothy Dwan  
Eugene Culling.....William Walling  
Deluxe Harry.....Harry Grippe  
Burton.....Carl Miller  
Bandit Leader.....Edward Piel, Sr.

Length—4,800 Feet

The K & A railroad is the prey of mysterious robberies. Tom Gordon, working secretly and masquerading as bandit, captures the whole gang and wins love of the president's daughter. Smashing Stunt-Action Melodrama and Romance filmed in Royal Gorge of the Colorado.

**N**O ONE CAN COMPLAIN of lack of action, stunts or romantic interest in Tom Mix's newest starring vehicle for Fox, "The Great K & A Train Robbery," based on a story by the celebrated novelist Paul Leicester Ford. In addition, as the story was filmed in the Grand Gorge of the Colorado, the backgrounds are among the show pieces of nature, many of them being almost breathtaking in their rugged grandeur and beauty.

In the smashing Western melodrama of bandits and mysterious train robberies, Tom has a congenial role as a railroad detective borrowed to ferret out the mystery which he does under cover, incidentally falling in love with the president's daughter, who believes he is a bandit, and he gets



# Straight from the Shoulder Reports

*Exhibition Information Direct from the Box-Office to You*  
Edited by A. Van Buren Powell

## F. B. O.

**FLAMING WATERS.** (6,951 feet). Star cast. One of F.B.O.'s Gold Bond specials that proved fine program entertainment. Good many thrills and the story moves at a rapid pace. Tone and appeal O. K. Sunday yes, special no. Draw all sorts, town about a thousand. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**FLAME OF THE ARGENTINE.** (5,004 ft.). Star, Evelyn Brent. A good program picture and think everyone was well pleased. Don't believe it was quite as good as some other pictures of Miss Brent's, but don't be afraid to buy it as it will hold up very well. Had a tent show for opposition but made a little money at that. Tone good, appeal 90 percent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Manager, Cozy Theatre, (265 seats), Lamont, Oklahoma.

**HANDS ACROSS THE BORDER.** (6 reels). Star, Fred Thomson. Hardly as good as usual. Fred tries the fancy stuff in the dance. I'd say this is the weakest of the Thomson pictures to date, but at that it's good. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

**HANDS ACROSS THE BORDER.** (6 reels). Star, Fred Thomson. A nice picture and up to Fred's standard. Fred is a great favorite of ours and he always delivers the goods. Tone, good, appeal 90 percent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

**ISLE OF RETRIBUTION.** Star cast. Not a bad picture, but a poor name for a box office draw. Too many people, not knowing, pass the title up. This picture failed to draw a big business. Has tone. Appeal 70 percent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

**KING OF THE TURF.** (6,210 ft.). Stars, Kenneth Harlan, Patsy Ruth Miller. A good race horse picture and well acted. Should do well where such stories are liked. Tone O.K. Appeal 75 percent. Sunday yes, special no. Draw general class, town 3,000. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

**LET'S GO GALLAGHER.** (5,182 feet). Star, Tom Tyler. It drew a good crowd on a rainy night and they all went away pleased. A good low-priced western, with just about the right amount of comedy. Fair tone. Appeal 90 percent. Sunday or special no. Draw farmer-laborer classes, town 350. Admission 10-25. Ed F. Cox, Princess Theatre, (400 seats), Bristol, Colorado.

**MIDNIGHT FLYER.** (6,080 feet). Star, Cullen Landis. Did good business for two nights. Pleased town that ordinarily avoids melos. Print and accessories fair. Sunday yes, special no, at least around here. W. H. Rector, American Theatre, Martinsville, Illinois.

**MIDNIGHT MOLLY.** (6 reels). Star, Evelyn Brent. Good program picture. Tone good, appeal fair. Sunday yes, special no. Draw merchant-farming classes, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**RANGE TERROR.** (4,738 feet). Star, Bob Custer. A very good western. Custer does a very good fight. The children got a thrill when the dog got his man. This picture was liked by most everyone who likes westerns. Tone O.K. Appeal, 85 per cent. No for Sunday or special. Draw town and country class, town 900. Admission 10-25. Oren J. Spalti, Strand Theatre (335 seats), Pleasantville, Iowa.

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

### OUR GANG.

**RIDIN' THE WIND.** Star, Fred Thomson. Here's just about the best Thomson yet. Has everything from comedy to fights and the horse is exceptionally clever. Pleased my audience fine. Don't be afraid to boost this one. Tone O.K. Great appeal. Special no. Mitchell Conery, Concoat Projection Service, Menands, New York.

**RIDIN' THE WIND.** Star, Fred Thomson. Did not please like the other Thomsons. Believe it the poorest one we have shown. Good tone, appeal, 75 per cent. No for Sunday or special. Draw town and country trade, town 900. Admission 10-25. Oren J. Spalti, Strand Theatre (335 seats), Pleasantville, Iowa.

**VANITY'S PRICE.** (6,124 feet). Star, A. Q. Nilsson. This is not a picture for a small town. Had a good crowd, but it was not liked very well. The acting was good and settings were wonderful. Tone O.K. Appeal, 70 per cent. Sunday or special, no. Draw all classes, town 400. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

## First National

**BROWN DERBY.** (6,500 feet). Star, Johnny Hines. Good comedy. Will please all. This type of comedy feature especially good for small town. Tone and appeal good. Sunday or special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

**DESERT FLOWER.** (6,837 feet). Star, Colleen Moore. This is a fine picture and Colleen does some fine work. Think that everyone was well pleased. Had very good attendance on this one and made a little money. Book this one, as it should please the majority most anywhere. Fine tone, appeal 100 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 14-35. W. C. Snyder, Manager Cozy Theatre, (265 seats), Lamont, Oklahoma.

**ELLA CINDERS.** (6,540 feet). Star, Colleen Moore. Fair picture. Will please majority. Colleen Moore is getting to be quite a favorite with us. Good tone, fair appeal. Sunday yes, special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

**HER SISTER FROM PARIS.** (7,255 feet). Star, Constance Talmadge. A little risqué for small towns but a peach of a comedy. Play it, boys, and boost the price a nickel. The "elect" will eat it up. Tone questioned. Appeal yes. Special or Sunday no. H. L. Beudon, Grand Theatre, Fort Alleghany, Pennsylvania.

**IRENE.** (8,400 feet). Star, Colleen Moore. This is what I call a real picture. Had a special orchestra with this one and one cus-

tomers said that he enjoyed it better here than when he saw it in New York. We think Colleen about the nicest little thing on the screen. She is our best female drawing card. Tone good, appeal 95 percent. Sunday and special yes. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (250 seats), Fort Alleghany, Pennsylvania.

**I WANT MY MAN.** (6,174 feet). Star, Milton Sills. Boys, I lay off this one; very impossible: woman wants her man but tries to run away from him every chance she gets. Several walkouts. Tone or appeal none. Sunday or special no. H. L. Beudon, Grand Theatre, Fort Alleghany, Pennsylvania.

**I WANT MY MAN.** (6,174 feet). Star, Milton Sills. A very good picture. Tone and appeal good. Sunday and special yes. Draw merchant-farming classes, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**KIKI.** (8,279 feet). Star, Norma Talmadge. Irrespective of adverse reports, my patrons liked Norma in this characterization unusually well. Lots of pep, and just enough "Ooo-la" to make it chic and Parisian. I did good business two nights. Fair tone, appeal 80 per cent. Sunday yes, special no. Draw general class, city 23,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

**MISS NOBODY.** Star, Anna Q. Nilsson. I don't see why different exhibitors have panned this one. I think it is a dandy little comedy, full of interest, with good work by the entire cast. Tone O.K. Fair appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre, (600 seats), Jewett City, Connecticut.

**MORGANSON'S FINISH.** (7 reels). Star, Johnny Walker. The eternal triangle, with two men and a woman. A supposed killing transfers the three from luxury to the wilds of the frozen north where exciting situations reign supreme. A good picture and good acting. Fair tone, appeal 75 percent. Sunday yes, special no. Draw general class, city 500,000. Admission 10-20. William Meeks, Silliman's Murray Theatre, (740 seats), Milwaukee, Wisconsin.

**ONE YEAR TO LIVE.** (8,064 feet). Very good story and picture. Tone and appeal good. Sunday and special yes. Draw merchant-farming classes, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**PERFECT FLAPPER.** (7,000 feet). Star, Colleen Moore. While a little old and late in getting it, people liked it very much. Drew better than average business. Appeal 80 per cent. Sunday and special yes. Draw all classes, town 600. Admission 15-30. A. E. Andrews, Opera House (386 seats), Emporium, Pennsylvania.

**RECKLESS LADY.** (7,224 feet). Star, Belle Bennett. A fine program picture that I think most of the patrons enjoyed. Showed this Saturday night and on account of threatening weather did not have a very big crowd, but made a little money at that. Book this one and advertise, and you can't go wrong. Fine tone, appeal 90 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, manager, Cozy Theatre (265 seats), Lamont, Oklahoma.

**SAVAGE.** Star, Ben Lyon. This picture full of excitement, so will please majority. It will appeal to majority of audiences. Good tone and appeal. No for Sunday or special. Draw mixed class town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

**SENIOR DAREDEVIL.** (6,326 feet). Star, Ken Maynard. A knockout. Boy has youth, good looks, can ride, fight and act. That's the main thing. A real horse cast in picture



so far. Tone good, appeal to masses. Sunday or special yes. Draw from masses, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum & Washington Theatres (1,600 seats), Quincy, Illinois.

## Fox

**FIRST YEAR.** (6,038 feet). Star, Matt Moore. Farce comedy of domestic felicity and disappointments that tickles the ribs, and makes 'em smile, with hearty laugh punctuations. A suitable hot weather picture. Good tone, appeal 70 per cent. Sunday yes, special no. Draw general class, city 500,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

**FIRST YEAR.** (6,038 feet). Star, Matt Moore. Nice little comedy. Poor crowd; all that "seed" it, pleased. Tone O. K. Fair appeal. Sunday or special no. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (250 seats), Port Allegany, Pennsylvania.

**GENTLE CYCLONE.** Star, Buck Jones. A little tame for Buck, but still it is a pretty good western. In my opinion Buck is one of our best western stars. All his pictures are good. Tone O. K. Good appeal, Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

**JOHNSTOWN FLOOD.** (6,295 feet). Star, George O'Brien. This is a dandy. Action in every foot of it. Greatest flood scene I have ever seen on screen. We had to hang out the S. R. O. sign. Find the Fox Film Exchange fine people to deal with. Good tone, great appeal. No for Sunday or special. H. H. Beudon, Grand Theatre, Fort Allegany, Pennsylvania.

**LAZYBONES.** (7,234 feet). Star, Buck Jones. Good picture, but Buck is out of place. Fair patronage only. Draw middle working class, city 23,000. Admission 10-25. Ed C. Curdts, Bljow Theatre (300 seats), Greenville, South Carolina.

**NO MAN'S GOLD.** (5,745 feet). Star, Tom Mix. A very good western, but Mix's are getting to look alike—Ken Maynard will give a Mix a run for its money. Tone O. K. Appeal good. O. K. Sunday, no special. Draw from masses, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum & Washington Theatres (1,600 seats), Quincy, Illinois.

**PALACE OF PLEASURE.** Stars, Edmund Lowe, Betty Compson. Very good. Full of action and liked fine. Tone fair, appeal good. Sunday or special no. Draw farming class, town 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

## Metro-Goldwyn

**EXCHANGE OF WIVES.** (5,300 feet). Stars, Lew Cody, Eleanor Boardman. A fair program picture of married life. Appeal 60 per cent. Sunday or special, no. Draw farm, miner, small town class. Admission 10-25. Arch Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

**EXQUISITE SINNER.** Stars, Renee Adoree, Conrad Nagel. The picture itself is not bad, but the name, or something else, did not draw. Lost money on it; it is an exception. Tone not bad. Appeal 50 per cent. No as special. Draw miner and farm class, small town. Admission 10-25. Arch Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

**GO WEST.** (6,326 feet). Star, Buster Keaton. This is as good as claimed by distributor and reports of exhibitors, and is entitled to be run in every theatre in the United States. Buster has never failed to please here and I guess he never will. Try it once. Tone O. K. Appeal 99 per cent. Sunday and special yes. Draw merchant and farm class, small town. Admission 15-35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

## Back Again!

James D. Kennedy, one of the bright and formerly steady tip senders that helped make Our Gang so renowned, is back. He says, with a new batch of reports, "Van and Gang, here are a few reports, I have been a little slow in sending them in but send me a few more blanks." They're sent.

Have you used all yours?

## Paramount

**LADY OF THE HAREM.** Very good spectacular film; story good, cast great. Tone good, appeal great. Sunday no, special yes. Draw from masses, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum and Washington Theatres (1,600 seats), Quincy, Illinois.

**LET'S GET MARRIED.** (6,800 feet). Star, Richard Dix. The picture seemed to please; it did a fair average business only. Lots of chuckles and laughs. Appeal 75 per cent. Special no. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

**LET'S GET MARRIED.** (6,800 feet). Star, Richard Dix. An excellent Dix vehicle. Had good crowds to all the shows and it pleased all. His following is becoming stronger with every show. Fine tone, good appeal. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**LET'S GET MARRIED.** (6,800 feet). Star, Richard Dix. Another good comedy from Dix. In fact, I would consider this one of his best to date. Dix is a coming star. Keep up the good work. Tone O. K. Good appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

**LUCKY LADY.** Star, Greta Nissen. Another weak program picture here. Did not please or go over. Tone or appeal here none. Sunday or special no. Draw neighborhood class, big city. Admission 10-20. Louis R. Markum, Dream Theatre (800 seats), Indianapolis, Indiana.

**MISS BREWSTER'S MILLIONS.** (6,200 feet). Star, Bebe Daniels. Well, Bebe, you did all that I could expect. A dandy show which pleased everybody. A very fine program show. Keep up the good work, Bebe. Good tone and appeal. Not a special. Draw better class, town 4,500. Admission 10-20. Carl A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**PALM BEACH GIRL.** (6,918 feet). Star, Bebe Daniels. A good story with lots of pep. Bebe Daniels is growing in popularity. Good tone and appeal. Sunday or special, no. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

**PALM BEACH GIRL.** (6,918 feet). Star, Bebe Daniels. Good picture. Rental too high for this small town. Good tone, fair appeal. Sunday yes, special no. Draw farming-merchant class, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**PONY EXPRESS.** (9,929 feet). James Cruze prod. This picture failed to draw and didn't please. Was disappointed in this one and believe you may be also. Good moral tone but not for Sunday. Special no. Admission 15-35. J. R. Long, Opera House, Fort Payne, Alabama.

**SHOW-OFF.** (6,196 feet). Star, Charles Murray. One day enough for this in small town; no profit in two-day run. Good tone,

fair appeal. Sunday yes, special no. Draw farmer-merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**SOCIAL CELEBRITY.** (6,025 feet). Star, Adolphe Menjou. Not so much of a picture but Menjou, as usual, saves the day. Any picture he is in always seems to be interesting, just because of his presence. He certainly is one wonderful actor. Tone O. K. Appeal fair. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

**SONG AND DANCE MAN.** (6,907 feet). Star cast includes Bessie Love. A good program of its type only they don't want this kind here. They want shows with more action in them for Saturday. Tone and appeal good. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**THAT'S MY BABY.** (6,805 feet). Star, Douglas MacLean. Very good comedy; the best this star has done in a long time. My patrons liked it. Appeal 75 per cent. No as special. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

**THAT'S MY BABY.** (6,805 feet). Star, Douglas MacLean. Good comedy. Went over big. Tone good, appeal 75 per cent. Sunday yes, special maybe. Draw farming-merchant classes, town 700. Goodrich Brothers, Strand Theatre (225 seats), Callao, Missouri.

**TIN GODS.** Star, Thomas Meighan. Very good acting by Meighan and R. Andree. But picture has too sad an ending, which spoils its entertainment value. Tone good, appeal fair. Sunday and special yes, latter with regard to above. Draw merchant-farming classes, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

## Producers Dist. Corp.

**RED DICE.** (7,257 feet). Stars, Rod La Rocque, Marguerite de La Motte. A good picture but not a box office whiz. Suppose the name quered it with some people. You know, the name is not appealing. Watch your titles, producers. Appeal 70 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. W. A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**RED DICE.** (7,257 feet). Star cast. Started in good form first night, fell down second night. Just a good program picture that failed at the box office. Appeal 60 per cent. Sunday or special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

**SILENCE.** (7,515 feet). Star, H. B. Warner. A very good and well acted picture but lacked drawing power for us. Producers are advancing wonderfully in their production and here's hoping they will head the list; De Mille should be able to put them there. Tone O. K. Appeal 75 per cent. Sunday yes, special no. Draw general class, town 3,000. Admission 10-20. W. A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**UNKNOWN SOLDIER.** (7,979 feet). Stars, Charles Mack, Marguerite de La Motte. Can highly recommend this picture as a superb product. The ending is a little out of the customary but is all right. Acting perfect. W. A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**UNKNOWN SOLDIER.** (6,125 feet). Star, Charles Mack. A heavy world war drama, very interesting in its thrilling battle scenes and its unusual story of a husband and father who went to war and never returned. A splendid production that will satisfy if you can get them in. Good tone, appeal 80 per cent. Sunday yes, special no. Draw general class, city 500,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

**WHISPERING SMITH.** (6,125 feet). Star, H. B. Warner. A fair program, but some-



sow lacked drawing power for us. Suppose Warner not well enough known in westerns. Then, the picture lacks a certain kickback, due to direction. Tone O. K. Appeal 60 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**WILD OATS LANE.** (6,900 feet). Star, Viola Dana. A good picture, but people just didn't care for it, or the title at any rate. They stayed away and listened in on the radio. Appeal 50 per cent. Sunday or special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (488 seats), Emporium, Pennsylvania.

## United Artists

**THE EAGLE.** (5,756 feet). Star, Rudolph Valentino. A fine feature and went strong immediately after Valentino's death. A lot of people came who seldom, if ever, were at a showing in the hall before. Tone good. Yes as special. Draw mill and farming classes, city 10,000. Admission 25. L. E. Parsons Parsons Hall (325 seats), Marcellus, New York.

**ROBIN HOOD.** Star, Douglas Fairbanks. This was second run for on this picture and it drew well. I would advise all small town exhibitors. Draw rural and town class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

**SON OF THE SHEIK.** (6,685 feet). Star, Rudolph Valentino. Very good picture; packed them in five days. Newspaper publicity helped put it over. Good tone, appeal to masses. Sunday and special yes. Draw from masses, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum & Washington Theatres (1,600 seats), Quincy, Illinois.

## Universal

**CHIP OF THE FLYING U.** (5,596 feet). Star, Hoot Gibson. This is the kind of story to make Hoot shine like a real star. It is one of the best western pictures on the market—none excepted. Appeal 90 per cent. Sunday yes, special no. Draw general class, town 3,000. Admission 10-20. W. A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**COHENS AND THE KELLYS.** (7,374 feet). Star cast. A real money-getter. Pleased

**ADVENTURES OF MAZIE.** (F. B. O.-Series). Star, Alberta Vaughn. I have run all the rest of this star's series and if this one is not like the Fighting Blood, still they like it. Tone good, Sunday, yes. Arch Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

**ALL'S SWELL THAT ENDS SWELL.** (F. B. O.-Series). Star, Alberta Vaughn. This series didn't end very well—it's a little of everything, not much of anything. J. W. Ryder, Jewel Theatre, Verdale, Minnesota.

**BETTER MOVIES.** (Pathe-Gang). Fine kid comedy that was exceptionally pleasing to the little ones in our audiences. Tone and appeal O.K. Sunday, yes. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**BREAKING LOOSE.** (Universal-Western). This is a two-reel western comedy. W. C. Tuttle's stories are knockouts. This picture lives up to the stories. It is the best of the Tuttle pictures I have received to date. The bunch here almost tore up the theatre throughout the entire picture. It is jammed with western, circus, comedy, stunts. Tone

Every report you send helps many brother exhibitors to choose pictures wisely.

If you've been sending tips, keep them coming steadily, so that those who depend on you won't be ditched.

If you haven't sent any tips, start in now as a return for the good help you get from the brothers who have already helped you.

everyone. Good tone, appeal 100 per cent. Sunday and special yes. Draw farming-merchant classes, town 700. Goodrich Brothers, Strand Theatre (225 seats), Callao, Missouri.

**MIDNIGHT SUN.** (9 reels). Stars, Laura La Plante, Pat O'Malley, Raymond Keane. Didn't knock 'em dizzy with this, as it played Denver's first run houses and one of the stars appeared with the picture. It was Ray Keane and he was known throughout this territory so naturally the majority wanted to see him in person. But on the picture part of it, it's a good picture and pleased all who saw it. Good paper and cuts. Tone O. K. Sunday and special yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**POKER FACES.** (7,803 feet). Star, Edward Horton. Some picture, and it's delightfully different. Enacted by a real cast. One long laugh from start to finish. Good appeal. Yes for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**SHOOTIN' ROMANCE.** The usual western stuff. Fair tone, appeal 75 per cent. Sunday or special no. Draw middle working class, city 23,000. Admission 10-25. Ed C. Curdis, Bijou Theatre (300 seats), Greenville, South Carolina.

**SIX SHOOTIN' ROMANCE.** Star, Jack Hoxie. Up to the average western. It pulled them in, and that's what you expect. Print good. Tone O. K. Good appeal. Sunday or special no. Draw big city class, Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**SKINNER'S DRESS SUIT.** (6,887 feet). Star, Reginald Denny. Denny is at his best in this one. Believe they enjoyed it as good as any he has made. Tone good, appeal 100 per cent. Sunday and special yes. Draw

farming-merchant classes, town 700. Goodrich Brothers, Strand Theatre (225 seats), Callao, Missouri.

**STILL ALARM.** (7,000 feet). Star cast. A mighty fine fire melodrama. Good acting, direction and story. If your audiences like good entertainment, show it. Tone good. Appeal very good. Sunday or special no. Draw town and rural class, town 1,028. Admission 10-25. W. C. Geer, Princess Theatre, Vermont, Illinois.

**STORM BREAKER.** Star, House Peters. Didn't take in film rental. These sea stories don't take here. Tone none, appeal 35 per cent. No as special. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (250 seats), Port Allegany, Pennsylvania.

**UNDER WESTERN SKIES.** (6,352 feet). Star, Norman Kerry. If all western pictures were as good as this one everybody would be satisfied. Not a better western picture on the market. Tone O. K. Appeal 95 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. W. A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

## Warner Bros.

**ON THE BANKS OF THE WABASH.** Stars, Mary Carr, Burr McIntosh. One of the best pictures we have played during the year; everyone said so, and it filled our house on a rainy night. It's old, but it's worth all you'll have to pay for it. Good tone, appeal 95 per cent. Sunday yes, special no. Draw farming-laborer classes, town 350. Admission 10-25. Ed Cox, Princess Theatre (400 seats), Bristol, Colorado.

**ROSE OF THE WORLD.** Just a good program picture. Tone good, appeal fair. Sunday yes, special no. Draw merchant-farming classes, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**ROSE OF THE WORLD.** Star, Patsy Ruth Miller. It's another Warner, and a winner. Good tone. Sunday and special yes. Draw general conservative class, city 23,000. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

**SEVEN SINNERS.** (6,807 feet). Star cast. Very weak program picture which failed to go over. Did not please at all. Tone or appeal none. Sunday or special no. Draw neighborhood class, big city. Admission 10-20. Louis R. Markum, Dream Theatre (800 seats), Indianapolis, Indiana.

## Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors  
Use Them and Send Them

O.K. Good appeal. Draw all classes, town 3,000. M. W. Lar-mour, National Theatre (430 seats), Graham, Texas.

**LIVE COWARDS.** (Educational-comedy). Star, Al St. John. Funny! I'll say so. It was a scream here for us. It put them in fine humor for the feature. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

**NOBODY'S BUSINESS.** (Educational-comedy). Star, Lloyd Hamilton. Another good comedy by Hamilton. His comedies seem to ring the bell every time. Tone and appeal good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

**PAGE ME.** (Educational Bob-Vernon). A dandy comedy, with plenty of funny scenes in it to make your patrons laugh. Tone and appeal good. Draw better class, town 4,500. C. A.

Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

**ROYAL FOUR FLUSH.** (Pathe-Spats). Good comedy—as usual with the Spat Family. Print good. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**SCRATCHING THROUGH.** (Educational-Cameo). Up to the average one reel Cameo comedy. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

**SHORE SHY.** (Educational-comedy). Star, Billy Dooley. Dooley is, to me, one of Educational's funniest comedians. He brought plenty of laughs in this one. If you haven't played him as yet, get him and give him a try. He is bound to bring the laughs. Tone O. K. Great appeal. Mitchell Conery, Conoat Projection Service, Menands, New York.

**SMOLDERING TIRES.** (F. B. O.-series). Star, Alberta Vaughn. Number seven of "Fighting Hearts" and going strong. Good tone and appeal. Sunday yes. Draw mixed class town 150. Robert W. Hines, Hines Theatre (200 seats) Loyaltown, South Dakota.

**WEAK BUT WILLING.** (Educational-comedy). Star, Walter Hiers. Can't give them much for this one, as it does not make 'em laugh in our house. He tries hard, but don't produce laughs. Good tone, fair appeal. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**WEDDING DAZE.** (F. B. O.-comedy). Fat men as good as the average comedy. Print new. Stephen G. Brenner Eagle Theatre, Baltimore, Maryland.

**WHISKERING CHORUS.** (F. B. O.-Series). Star, Alberta Vaughn. Number six of "Fighting Hearts," and this little two-reeler always pleases. My patrons like these. Good tone, appeal 93 per cent. Draw mixed class, town 150. Robert W. Hines, Hines Theatre (250 seats), Loyaltown, Illinois.



# The Theatre of To~Day

*Presentations ~ Prologues ~ Music*

*Edited by Colby Harriman*

## "At Dawn in Flanders Fields"

**A Seasonal Presentation for Armistice Day Devised by Colby Harriman**

**A**RMISTICE DAY demands stage attention in a manner similar to our Memorial Day. It has a particular appeal to the present generation of patrons, as it holds a special meaning.

### THE ROUTINE

Before the curtains are opened, a rumbling sound is heard in the distance as if mighty guns were in action. The curtains open revealing a "sheet of flame" in the foreground, fire effects operated on the scrim hung down at the curtain line. The sound of distant battle is accentuated by the orchestral accompaniment. The background begins to glow in red and amber as the outline of men in battle is silhouetted against the sky. The flame effects are gradually dimmed and the lights in the foreground concentrated on the set piece of the ruined house placed down right.

The voice of a singer is heard in the distance as the first movement of the song is sung. The lights become dimmed, the shadows of the distant "embattled clouds" become faint. The sound of battle is no longer heard. There is a momentary lull, then the voice of the singer becomes louder as the lights are focused on the transformed set piece at right revealing a woman dressed as "Columbia" standing on a knoll completely covered with poppies. A large white cross is at her back, and the shield of the United States partly disclosed beside her. As her song reaches its climax, long shafts of canary and orange spots punctuate the deep blue sky. The curtains close as the song reaches its end.

### THE SETTING

The first sketch indicates the silhouetted soldier outline with the design of the set house or "ruins" in the foreground. The second sketch gives an idea of the placement of the singer and the accompanying set piece with the shaft lighting treatment.

The set piece of "ruins" may be made to place in the same manner as that employed by wood wings. This unit should be wide and high enough to cover the unit back of it. The platform used by the singer should be raked forward and covered with red poppies. The top portion of the cross should be visible with the balance of it covered with the poppies.

If a cut drop netted it used instead of the silhouette cloth it will be necessary to use a sky backing. The silhouette cloth will suffice as the two sky treatments may be achieved with masks.

Two flame effects will be needed to operate on the front scrim, the background should be flooded orange, amber and red with a mixture of magenta, with a green and blue tone on the "ruins." For the last movement, highlight the singer with amber and canary, against a blue green background with canary and amber spots shafted upward for the finale.



BACK DROP

Silhouette or CUTOUT DROP NETTED

BACK PC. BACK ROW- HORIZON

PLATFORM  
RAKED  
FORWARD

FRONT ROW- MASKING

SET PC. "RUINS"

HARRIMAN.

SCENIC GROUND PLOT.



# Production Tips, Kinks and Wrinkles

## Compiled by Colby Harriman for Your Scrap Book. Cut Out and Paste.

### GILDING PALM LEAVES

Palm leaves always lend themselves to a ready decorative treatment in the theatre. Gilding them enhances their beauty.

An attractive decorative treatment for palm leaves when used in spots adjoining the proscenium, in niches on the stage or about the house, is obtained by painting the leaves with bronze or silver paint. A coating of shellac or white varnish can be added and before it sets, metallics in silver, bronze, green, or vari-colored can be added. When the job is dry, the painted surface will take a beautiful lighting treatment, the metallics adding an irregular surface which will cause the palm leaves to appear studded with jewels.

### SHELLAC SOLVENT FORMULA

We have received a few formulae appertaining to many back stage activities in response to our recent S. O. S. for such material. Send in yours, we all need the tips.

It has been found that borax is an excellent solvent for shellac and an inexpensive substitute for alcohol. This experimental discovery is of special value in cases where it is necessary to avoid the fumes of the alcohol. Another advantage of shellac dissolved in borax is that it does not dry so readily as shellac dissolved in alcohol as the water evaporates much more slowly than alcohol. In making the solvent, take the amount of water required in proportion to your shellac container and dissolve enough borax to be completely taken up by the water.

### FIREPROOFING CANVAS FORMULA

Another formula for this work is published in this department but it is for a wood and wall board treatment.

A good fireproofing combination to be used for scenery and its woodwork is applied hot with the brush like ordinary paint. It is composed of Five pounds of Boracic Acid; Fifteen pounds of Hydro-Chlorate of Ammonia; Five pounds of Potash Feldspar; One and a half pounds of Gelatin; Fifty pounds of Sizing; One Hundred pounds of water to which is added sufficient quantity of cellareous substitutes to give the combination sufficient body or consistency. It should be placed on the unpainted side of the scenery, care being taken to cover twice over the frame. The proportion here may be reduced to the amount required. This formula comes from a scenic studio and will sufficiently cover a full set of scenery.

### CLEVER BOREALIS EFFECT

To secure the effect with home-made equipment perhaps earns more appreciative praise than when the standard materials are used. This suggestion for the effect quoted was sent to us by a hard working property man and erstwhile stage electrician.

Take an oblong drygoods or Victrola box and place it on a framework, constructing it in a manner to permit the box to revolve. Fasten a series of mirror or highly reflective material on the oblong sides of the box. Place the baby spot lights at the bottom of the back drop, and set on an angle so that the light from the spots is focused on the mirrors or reflectors attached to the box. The box mounted in the frame should be placed about four feet down stage in front of the spot lamps. A hand crank or a motor can be attached to the axle of the box and as the unit revolves away from the drop the reflection of the light from the spot will be thrown up at an angle on the drop in irregular flashes, giving the effect of shooting shafts of colored light.

### ULTIMATELY—

So start now.

Begin to keep a SCRAP BOOK. The material you will find published here each week will be of almost priceless value.

If you are producing, then surely save it. If you are not interested now the probabilities are you eventually will require some presentation or production material on your program.

So, start a scrap book now—C. H.

### CLASSIFICATION OF FABRICS

There are certain elements relative to fabrics which should be known to all producers. The classification of fabrics applies to scenic and costume materials. This list applies to the standard groupings.

The weave, the weight, and the surface of the fabric of the cloth must be taken into consideration by both the scenic artist or the costumer.

Under the heading of Weave, we divide the materials according as they are coarse or fine. Coarse material includes such textiles as: Tarlatan, plain or mosquito netting, fish net, toweling, straw matting, burlap, coarse muslin or coarse marquisette and any coarse weave of any material.

Fine material includes such textiles as: Chiffon, georgette, mull, gauzes of all kinds, cheesecloth, crepe de chine, voile, lawn, challis, etc.

This particular division of the weave of the cloth is also subdivided into another division according to whether a material is soft and clinging or stiff. Buckram and crinoline used by costumers are of a coarse weave and very stiff. Chiffon and mull are very fine and soft, but metal cloths of all kinds may be either coarse or fine but always more or less stiff.

Under the heading of Weight, materials are divided according as they are light or heavy. The heavy textiles are such as: Velvet, plush, denim, some kinds of silk crepe, some satins, corduroy, flannel, some grades of unbleached muslin, turkish toweling, felt, jersey, cotton, flannel, ratine, etc.

Under the division of light materials some of the textiles are: Silk crepe, crepe de chine, China silk, georgette, chiffon, mull, tulle, tarlatan, nets of all kinds, laces, gauzes of all kinds, cheesecloth, voile, challis, muslin, lawn, etc.

Under the heading of Surface, textiles are divided according as they are dull or shining—that is, have luster.

The textiles having luster are: Metallic and metalline cloths of all gold and silver combinations with color blends, metallic oil-cloth, which comes in many colors, gold cloth, silver cloth, bronze cloth, pineapple cloth in any color, cloth which has been gilded, silvered or bronzed, heavy satins, taffeta, sateens, China silk, silk damask (which is net, glazed silk).

Textiles having dull surfaces are: Velvet, also a heavy material, argentine, poplin, silk crepe, duveteen, corduroy, unbleached muslin, flannel, cotton flannel or crepe, ratine, turkish toweling, cotton net and tarlatan, leather, cotton damask, cretonne, etc.

Fabrics should also be considered, aside from the three main divisions already described, according to whether the surface is Plain, Figured or Striped. This point is particularly important when certain periods and races of people are represented in a stage creation. The woven decorations of fabrics are very typical and expressive of the national characteristic tastes in color and decoration. Stripes are characteristic of the Arab, the Egyptian, and the Roman, while diagonals are typical of the Assyrian. Flowered materials were much in vogue in certain centuries, particularly the two preceding ones.

### TWO NOVEL CHANDELIERS

Chandeliers of proportionate size dress a set and fill the inevitable gap of mid-stage which is one of the spaces we all attempt to make non-theatrical in appearance.

The first suggestion is for the construction of a suitable fixture for a "hunting lodge" or rustic scene. A log chandelier is the most appropriate. This can be constructed out of stove or galvanized pipe, covered with canvas and painted to resemble logs. It will be fireproof, easy to handle, simple to wire, and very effective in giving the appearance of being constructed out of logs. In constructing it we suggest that cross beams be placed giving a solidity to the unit.

Another good chandelier effect for a dress set and one which may be given a variety of lighting treatments may be constructed out of wire and metallic cloth. Make a large ball frame out of the galvanized wire used by lamp shade makers. Cover this ball skeleton with metallic cloth and placing tinsel over the portions of the frame which will be seen through the cloth. This may be spotted from off stage and give a crystal effect with contrasting toned lamps inside.

### FIREPROOFING PAINT FORMULA

In response to a request for a suitable paint to be used in fireproofing wood, framework and even wallboard set pieces, the following will be of interest.

The formula herewith given may be prepared at your local paint shop or at a drug store. It will cost less than fireproofing paint previously mixed and offered for sale.

Mix twenty-five parts of barium sulphate (also known as heavy spar or barites) with one part of zinc oxide, one part silicate of soda and twenty parts of water. The mixture makes a white paint which needs to be stirred often to keep the heavier ingredients from settling. Apply the paint with a brush, repeating every fifteen minutes, and in damp weather every half hour, until the coat no longer soaks in the wood.

### BACK STAGE STEP PROTECTION

We happened to go back stage in a theatre now under course of construction and noticed a common sense treatment of stage steps leading to the storeroom and dressing rooms.

To prevent the edges of the concrete steps back stage from being broken from the impact of heavy trunks, barrels and other materials, it was found that by reinforcing the steps the trouble would be greatly eliminated.

Strips of galvanized iron as long as the steps were placed in the concrete being imbedded at the edge of the step. Part of the strip embedded was first perforated with one inch holes on both sides, leaving a small space of one inch wide that is exposed at the edge of the tread. It was demonstrated to us that steps reinforced in this manner would stand the jar of heavy materials and unusual wear and hard usage.

### WHAT HAVE YOU?

That is a question we are broadcasting to all producers and exhibitors.

This department has demonstrated its popularity to many of the producers and exhibitors according to letters received. We believe that this particular page will be one of continued value to you. We need your assistance to make it one hundred per cent. with every issue. Send in your ideas, your tips, and help get the kinks and wrinkles out of the other fellow's problem. So, what have you?

### SEND FOR YOUR COPY

If you have not received your copy of the White list we advise an immediate request on your part. The supply is about exhausted.



# Quick Reference Picture Chart

*Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films*

One of the Departments That Make Moving Picture World the Leader

## ARTCLASS PICTURES CORP.

	Kind of Picture	Review	Feet
		1925	
Reckless Courage (Buddy Roosevelt)....	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)....	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales).....	Stunt western	June 13..	5,000

## ASSOCIATED EXHIBITORS

		1925	
Keep Smiling (Monty Banks).....	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)....	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd).....	Reissued comedy	Aug. 1..	2,330
		1926	
The Skyrocket (Peggy H. Joyce).....	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson).....	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter).....	College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood).....	Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers).....	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart).....	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow).....	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan).....	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter).....	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch).....	Farce Comedy	Apr. 17..	5,786
Two Can Play (Clara Bow).....	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden).....	Melodrama	May 8..	5,486
The Big Show (Lowell).....	Circus drama	May 15..	5,383
Galloping Cowboy (B. Cody).....	Western	May 22..	4,639
Earth Woman (Mary Alden).....	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.).....	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt).....	Western	July 31..	4,472
Twisted Triggers (Wally Wales).....	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack).....	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.).....	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr).....	Crook melodrama	Aug. 28..	5,919
Code of the Northwest (Sandow).....	Dog-melodrama	Sept. 11..	3,965
Flying Mail (Al Wilson).....	Crook melodrama	Sep. 25..	4,500

## ASTOR DISTRIBUTING CORPORATION

The Shining Adventure (Marmont).....	Drama	5,128
The Wrongoers (Barrymore).....	Melodrama	6,424

## BANNER PRODUCTIONS

		1925	
Daughters Who Pay.....	All star cast	May 30..	5,880
Wreckage (May Allison).....	Drama	Sep. 5..	5,974

## CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein).....	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray).....	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon).....	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh).....	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh).....	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star).....	Railroad melodrama	Mar. 6..	6,400
Devil's Island (Frederick).....	Mother-love drama	Aug. 28..	6,900
The Bells (L. Barrymore).....	Drama		

## COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove).....	Crook melodrama	July 31..	5,750
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## A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

Kind of Picture      Review      Feet

Belle of Broadway (Compson-Rawlinson).....	Romantic Drama	.....	5,675
Sweet Rosie O'Grady (S. Mason).....	Comedy drama	Oct. 2..	6,108
Fight to the Finish (W. Fairbanks).....	Comedy drama	Aug. 21..	4,603
Screen Snapshots.....	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier).....			5,235
When the Wife's Away (Arthur).....			
Obeys the Law (Lytell).....			

## Waldorf

Enemy of Men (Revier).....	Drama	.....	5,507
Price of Success (Lake-Glass).....	Drama	.....	5,567
Sealed Lips (Revier).....	Drama	.....	5,613
When Husbands Flirt (Revier).....	Comedy drama	.....	5,505
Fate of a Flirt (Revier).....	Comedy drama	.....	5,793

## Perfection

Fighting Youth (W. Fairbanks).....	Melodrama	.....	4,781
Speed Mad (W. Fairbanks).....	Racing melodrama	.....	4,441
New Champion (W. Fairbanks).....	Boxing melodrama	.....	4,498
Great Sensation (W. Fairbanks).....	Melodrama	.....	4,470
Fight to the Finish (W. Fairbanks).....	Fight melodrama	.....	4,514
Handsome Brute (W. Fairbanks).....	Police drama	.....	4,779

## CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....			2,000
International Twelve .....			
Novelty Twelve .....			1,006
Famous Paintings .....	De Luxe dramas .....		2,000
Real Charleston .....	Lesson novelty .....	April 24..	2,006
The Angelus .....	Drama de luxe .....	May 15..	2,000
Wooden Shoes .....	"International" .....	May 8..	

## EDUCATIONAL FILM CORP.

		1926	
A Salty Sap (Dooley).....	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John).....	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40.....	Howe scenic	Jan. 9..	1,008
My Stars (Arthur).....	Sullivan cartoon	Jan. 23..	2,000
Felix the Cat Kept on Walking.....	Special	Jan. 30..	1,008
Parisian Modes in Color.....	Comedy	Jan. 30..	1,000
Brotherly Love (Bowes).....	Comedy	Feb. 6..	2,000
For Sadie's Sake (Adams).....	Cameo comedy	Feb. 6..	1,000
Be Careful, Dearie (Joe Moore).....	Sullivan cartoon	Jan. 30..	1,008
Felix the Cat Spots the Spook.....	Hamilton comedy	Feb. 13..	2,000
Careful, Please.....	Christie comedy	Feb. 20..	2,000
Run Tin Can (Burns-Steadman).....	Juvenile comedy	Feb. 20..	2,000
Sea Scamps.....	Comedy	Feb. 27..	2,000
Page Me (Vernon).....	Cameo comedy	Mar. 6..	1,000
Keep Trying (Bowes).....	J. White prod.	Mar. 13..	2,000
Hold Your Hat (St. John).....	J. White prod.	Mar. 20..	2,008
Light Housekeeping (Conley).....	Christie comedy	Mar. 20..	2,000
Wireless Lizzie (Heirs).....	Comedy	Mar. 27..	2,008
Home Cured (Johnny Arthur).....	Cameo comedy	Mar. 27..	1,000
Don't Stop (Bowes).....	Christie comedy	Mar. 27..	2,000
Whoa Emma (Adams).....	Sullivan cartoon	Mar. 27..	1,000
Felix Fans the Flames.....	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off.....	Cameo comedy	Mar. 27..	1,000
Quick Service (Bowes).....	Comedy	Apr. 3..	2,000
Fool's Luck (Lupino Lane).....	Christie comedy	Apr. 10..	2,000
Dancing Daddy (Jack Duffy).....	Hodge-Podge	Apr. 10..	4,000
Congress of Celebrities.....	Sullivan cartoon	Apr. 10..	1,000
Felix Weathers the Weather.....	Comedy	Apr. 24..	2,000
Nobody's Business (Hamilton).....	Cameo comedy	Apr. 24..	1,000
Tonight's the Night (Bowes).....	Free to exhibitors	Apr. 24..	1,000
Lest We Forget.....	Sullivan cartoon	May 1..	1,000
Felix the Cat Uses His Head.....	Christie comedy	May 8..	2,000
Broken China (Vernon).....	Sullivan cartoon	May 8..	1,000
Felix Misses the Cue.....	Technicolor drama	May 15..	2,000
The Vision.....	Tuxedo comedy	May 22..	2,000
Me Cinderella (Arthur).....	Christie comedy	May 22..	2,000
Shore Sky (Dooley).....	Cameo comedy	May 22..	1,000
Somebody's Wrong (Bowes).....	Christie comedy	May 29..	2,000
Gimme Strength (Adams).....	Hodge-Podge	June 5..	1,000
Neptune's Domain.....	Mermaid comedy	June 5..	2,000
Going Crazy (Conley).....	Sullivan cartoon	June 12..	1,000
Felix Braves the Briny.....	Lupino Lane comedy	June 12..	2,000
His Private Life.....	Mermaid comedy	June 12..	2,000
Tin Ghost (Conley).....	Lyman Howe subject	June 19..	1,000
Hodge-Podge.....	Cameo comedy	June 19..	1,000
Who's Boss? (G. Davis).....	Christie comedy	June 19..	2,000
Papa's Pest (Steadman-Burns).....	Juvenile comedy	June 26..	2,000
Bear Cats.....	Christie comedy	June 26..	2,000
Till We Eat Again (Vernon).....	Hiers' comedy	June 26..	2,000
Fresh Faces (Hiers).....	Comedy	June 26..	2,008
Nothing Matters (Hamilton).....	Mermaid comedy	June 26..	2,000
Creeps.....	Sullivan cartoon	June 26..	1,000
Felix in Tale of Two Kitties.....	Cameo comedy	July 3..	1,000
Hold 'Er, Sheriff (Bowes).....	Hiers comedy	July 3..	2,000
Hitchin' Up (Hiers).....	Sullivan cartoon	July 3..	1,000
Felix Scoots Through Scotland.....			
Meet My Dog (Bowes-Virg. Vance).....	Cameo comedy	July 3..	1,000



# Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Hodge Podge	Lyman Howe mag.	July 10.	1,000
Chase Yourself (Adams)	Comedy	July 10.	2,000
Who's My Wife	Jack White prod.	July 10.	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17.	1,000
School Daze	Sullivan cartoon	July 24.	1,000
Hanging Fires (Bowes)	Comedy	July 24.	1,000
Honest Injun (Arthur)	Comedy	July 24.	2,000
Who Hit Me? (St. John)	Comedy	July 24.	2,000
Mister Wife (Burns)	Christie comedy	July 31.	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31.	2,000
Solid Gold	Jack White comedy	Aug. 7.	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7.	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7.	2,000
Curiosities	Sideshow folk	Aug. 14.	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14.	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14.	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28.	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28.	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28.	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28.	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4.	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4.	2,000
The Blue Boy	Romance prod.	Sept. 4.	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11.	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11.	2,000
Sons of the Surf	Bruce scenic	Sept. 11.	1,000
The Radio Bug (Phil Dunham)	Comedy	Sept. 25.	1,000
Missing Links	"Life" Cartoon	Sept. 25.	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sept. 25.	2,000
Flaming Ice	"Life" Cartoon	Sept. 25.	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2.	2,000
Two Lip Time	Felix the cat	Oct. 2.	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2.	2,000
Wife Shy (Vernon)	Comedy	Oct. 9.	2,000
Kiss Me Kate (Phil Dunham)	Comedy	Oct. 9.	1,000
The Humdinger (Johnny Arthur)	Comedy	Oct. 9.	2,000

## EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)..... Drama

## FILM BOOKING OFFICES OF AMERICA

Short Subjects		1925
Peaceful Riot (Summerville)	Comedy	Dec. 26.
Pike's Pique (Vaughn)	Adventure of Mazie	Dec. 26.
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26.
Leopard's Spots	Bray unnatural history	Dec. 26.
Features		1926
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2.
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6.
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13.
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20.
Traffic Cop (Flynn)	Policeman romance	Feb. 27.
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17.
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24.
Fighting Boob (Bob Custer)	Western	May 1.
Wild To Go (Tom Tyler)	Western	May 8.
The Imposter (Brent)	Crook melodrama	May 15.
Isle of Retribution (L. Rich-Fraser)	Melodrama	May 29.
Broadway Gallant (R. Talmadge)	Melodrama	June 5.
Hands Across the Border (Thomson)	Action western	June 12.
Valley of Bravery (Custer)	War-western	June 19.
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26.
Jade Cup (Brent)	Crook melodrama	July 3.
Dead Line (Bob Custer)	Western	July 10.
Masquerade Bandit (Tom Tyler)	Western	July 17.
Bigger Than Barnum's (star cast)	Melodrama	July 24.
Two-Gun Man (Fred Thomson)	Western	July 31.
Her Honor, the Governor (Frederick)	Melodrama	Aug. 7.
Better Man (R. Talmadge)	Stunt comedy	Aug. 14.
Cowboy Cop (Tom Tyler)	Action western	Aug. 21.
Flame of the Argentine (Brent)	Melodrama	Aug. 28.
College Boob (Lefty Flynn)	Comedy drama	Sept. 4.
One Minute To Play	Red Grange special	Sept. 11.
Laddie (John Bowers)	Romantic drama	Sept. 18.
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2.
Short Subjects		
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13.
In the Air	Fat men comedy	Feb. 20.
Mummy Love (Neely Edwards)	Comedy	Feb. 27.
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10.
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 17.
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 24.
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 31.
Ostrich's Plumes	Bray cartoon	May 15.
Wild West	Bray cartoon	May 22.
Pelican's Bill	Bray cartoon	May 29.
Smouldering Tires	Fighting Hearts	June 5.
Dinky Doodle's Bedtime Story	Bray cartoon	June 12.
Dinky Doodle in Egypt	Bray Cartoon	June 19.
Lightning Slider	Fighting Hearts	June 26.
Three of a Kind	Standard comedy	July 3.
Cat's Whiskers	Bray cartoon	July 10.
Big Childe	Fighting Hearts	July 17.
Dinky Doodle & Little Orphan	Bray cartoon	July 24.
Black and Blue Eyes	Comedy	July 31.
Up and Woogie	Fighting Hearts	Aug. 7.
When Sally's Irish Rose	Fighting Hearts	Aug. 14.
Magician	Bray Dinky-Doodle	Aug. 21.
Mule's Disposition	Bray Unnatural Hist.	Aug. 28.
Wedding Daze (Alexander)	Comedy	Sept. 4.
Vamping Babies (L. Sargent)	Comedy	Sept. 11.
All's Swell That Ends Swell	Fighting Hearts	Sept. 18.
Back Fire (Fat trio)	Comedy	Sept. 25.
Lady of Lyons, N. Y.	Bill Grimm's Progress	Oct. 2.
The Army	Bray cartoon	Oct. 9.

## FIRST NATIONAL

Kind of Picture	Review	Feet
Soul Fire (Barthelme)	Emotional drama	May 16.
The Talker (Nilsson-Stone)	Human Interest drama	May 23.
Necessary Evil (Lyon-Dana)	Drama	May 30.
Just a Woman (Windsor-Tearle)	Drama	June 6.
Desert Flower (C. Moore)	Comedy drama	June 13.
White Monkey (La Marr)	Society drama	June 20.
Making of O'Malley (Silla)	Police romance	July 4.
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 11.
Marriage Whirl (Corinne-Griffith)	Drama	July 18.
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8.
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15.
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 22.
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sept. 5.
Live Wire (Johnny Hines)	Comedy feature	Sept. 12.
Dark Angel (Vilma Banky)	Drama	Sept. 19.
Graustark (Norma Talmadge)	Romance	Sept. 26.
Shore Leave (Barthelme)	Sailor drama	Oct. 3.
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10.
Knockout (Milton Sills)	Prizefight drama	Oct. 17.
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24.
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31.
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7.
Classified (C. Griffith)	Melodrama	Nov. 14.
Scarlet Saint (Astor-Hughes)	Newspaper comedy drama	Nov. 21.
Unguarded Hour (Silla-Kenyon)	Emotional romance	Dec. 5.
We Moderns (Colleen Moore)	Typical of star	Dec. 12.
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 19.
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 26.
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26.

Kind of Picture	Review	Feet
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.
Infatuation (C. Griffith)	Drama	Jan. 9.
Just Suppose (Barthelme)	Romance	Jan. 16.
Too Much Money (Stone-Nilsson)	Comedy	Jan. 23.
Memory Lane (Nagel-Boardman)	Romance-sentiment	Jan. 30.
Reckless Lady (Bennett-Moran)	Drama	Feb. 6.
Far Cry (Blanche Sweet)	Society drama	Feb. 13.
Irene (Colleen Moore)	Romantic comedy	Mar. 6.
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 13.
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 20.
Kilo (Norma Talmadge)	Comedy Drama	Mar. 27.
Old Loves and New (Stone-Bedford)	Drama	Apr. 3.
Mlle. Modiste (C. Griffith)	Victor Herbert opera	Apr. 10.
Greater Glory (Tearle-Nilsson)	Epic drama	Apr. 17.
Wilderness Woman (Pringle)	Comedy	Apr. 24.
Ransom's Folly (Barthelme)	Romantic drama	May 1.
Brown Derby (Johnny Hines)	Comedy	May 8.
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	May 15.
Wipe Guy (Kirkwood-Astor-Compton)	Human Interest dr.	May 22.
Ella Cinders (Colleen Moore)	Comedy	May 29.
Puppets (Sills)	Drama	June 5.
Senior Daredevil (Ken Maynard)	Western	June 12.
Men of Steel (Silla)	Melodrama	June 19.
Duchess of Buffalo (C. Talmadge)	Comedy drama	June 26.
Great Deception (Lyon-Pringle)	War melodrama	July 3.
Into Her Kingdom (C. Griffith)	Romantic drama	July 10.
Amateur Gentleman (Barthelme)	Romantic drama	July 17.
Subway Sadie (Dorothy Mackaill)	Comedy drama	July 24.
Paradise (Milton Sills)	South Seas melo.	July 31.

## FOX FILM CORP.

Features		1925
Fighting Heart (George O'Brien)	Prizefight drama	Sept. 26.
Thank You (George O'Brien)	Comedy drama	Oct. 3.
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10.
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17.
Durand of the Bad Lands (Jones)	Action western	Oct. 24.
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31.
East Lynne (Rubens-Lowe)	Human interest drama	Nov. 7.
When the Door Opens (star cast)	Famous play	Nov. 14.
Wages for Wives (Jacques Logan)	Golden stage hit	Nov. 21.
Best Bad Man (Tom Mix)	Action western	Dec. 5.
Desert's Price (Buck Jones)	Action western	Dec. 12.
Short Subjects		
My Own Carolina	Varieties	Aug. 29.
The West Wind	Varieties	Aug. 29.
Big Game Hunter	Van Bibber	Sept. 5.
On the Go (Sid Smith)	Comedy	Sept. 12.
With Pencil, Brush and Chisel	Varieties	Sept. 19.
Cuba Steps Out	Varieties	Sept. 26.
Love and Lions	Imperial comedy	Sept. 26.
On the Go (Sid Smith)	Imperial comedy	Oct. 3.
Cloudy Romance	Comedy	Oct. 10.
The Sky Tribe	Magazines	Oct. 10.
Toiling for Rest	Varieties	Oct. 10.
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17.
Transients in Arcadia	O. Henry story	Oct. 24.
All Aboard	Helen & Warren	Oct. 31.
Peacemakers	Helen & Warren	Nov. 7.
Control Yourself (Sid Smith)	Imperial comedy	Nov. 14.
River Mile	Varieties	Nov. 21.
His Own Lawyer	Helen & Warren	Dec. 5.
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 12.
Cupid a la Carte	O. Henry Series	Dec. 19.
Parisian Knight	Van Bibber series	Dec. 26.
Iron Trail Around the World	Variety	Dec. 26.
Features		1926
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16.
Palace of Pleasure (Lowe-Compton)	Romantic drama	Jan. 23.
First Year (K. Perry, M. Moore)	Matrimonial comedy	Feb. 6.
Yankee Senator (Tom Mix-Tony)	Spanish-western	Feb. 13.
Cowboy & The Countess (Jones)	Action melodrama	Feb. 20.
Road to Glory (McAvoy-Fenton)	Drama	Feb. 27.
Johnstown Flood (all-star)	Spectacular melo.	Mar. 6.



# Short Subjects Separated From Features

	Kind of Picture	Review	Feet
ixie Merchant (Bellamy)	Drama	Mar. 20.	5,126
y Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
ellow Fingers (Olive Borden)	Oriental melodrama	April 10.	5,994
undy (Madge Bellamy)	Drama	April 17.	7,850
beria (Rubens-Lowe)	Melodrama	April 24.	6,950
ighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
ustling for Cupid (O'Brien)	Romantic western	May 8.	4,835
hamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
arly to Wed (M. Moore-K. Perry)	Domestic drama	May 29.	5,912
Man Four-Square (Buck Jones)	Western	June 5.	4,744
lack Paradise (Bellamy)	Thrill melodrama	June 12.	4,962
Trip to Chinatown (Foxe)	Farce-comedy	June 26.	5,594
entle Cyclone (Buck Jones)	Action-comedy	July 3.	4,825
ore Pay—Less Work (Mary Brian)	Comedy-drama	July 10.	6,027
ig Leaves (O'Brien-Borden)	Comedy drama	July 17.	6,498
amily Upstairs (Valli-MacDonald)	Comedy drama	July 31.	5,971
idnight Kiss	Comedy drama	Aug. 7.	5,025
o Man's Gold (Tom Mix)	Western	Aug. 14.	5,745
hree Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28.	8,000
Marriage License (Alma Rubens)	Mother-love drama	Sept. 4.	7,168
lying Horseman (Buck Jones)	Action western	Sept. 11.	4,971
Blue Eagle (George O'Brien)	Drama	Sept. 25.	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2.	6,240
he Lily (Belle Bennett)	Emotional drama	Oct. 9.	6,268

## Short Subjects

Whirlpool of Europe	Variety	Jan. 16.	750
ighting Tailor	Imperial comedy	Jan. 16.	2,000
ld Virginia	Variety	Jan. 23.	1,000
Flaming Affair	Imperial comedy	Jan. 30.	2,000
Bankrupt Honeymoon	Comedy	Feb. 6.	2,000
fficer of the Day	Imperial Comedy	Feb. 13.	2,000
gypt Today	Variety	Feb. 20.	707
awnshop Politics	Imperial comedy	Feb. 27.	2,000
oving Day	Helen and Warren	Mar. 6.	2,000
rops from Heaven	Varieties	Mar. 6.	1,000
Woman of Letters	Helen and Warren	Mar. 13.	2,000
rom the Cabby's Seat	O. Henry comedy	April 10.	2,000
wo Lips in Holland (Marian)	Comedy	April 17.	2,000
ooly Baron	Imperial comedy	April 24.	2,000
oo Many Relations	Helen and Warren	May 15.	1,965
Canary Island	Varieties	May 22.	927
Wild America	Varieties	May 29.	960
A Social Triangle	O. Henry series	June 5.	2,000
Eight Cylinder Bull	Comedy	June 12.	2,000
Belgium Today	Varieties	June 19.	735
ahl Rahl Heidelberg	Van Bibber comedy	June 26.	2,000
fountains of the Law	Varieties	June 26.	895
oland—A Nation Reborn	Varieties	June 26.	928
Swimming Instructor	Van Bibber	July 3.	2,000
erry the Giant	Kid and animals	July 3.	2,000
t's a Pipe (Georgie Harris)	Imperial comedy	July 3.	2,000
Complete Life	O. Henry comedy	July 3.	2,000
A-L Society	Comedy	July 10.	2,800
Family Picnic	Comedy	July 10.	2,000
lickpenny Lover	O. Henry series	July 24.	2,000
Dancing Around the World	Varieties	July 31.	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7.	2,000
Putting on Dog	Varieties	Aug. 7.	749
Lumber Jacks	Varieties	Aug. 14.	750
Steeplechaser (Conley)	Farce comedy	Sept. 11.	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sept. 25.	2,000
King Bozo	Van Bibber comedy	Oct. 2.	2,000
Rocky Mountain Gold	Varieties	Oct. 9.	800
Cliff Dwellers of America	Varieties	Oct. 9.	845

## GOTHAM PRODUCTIONS

Little Girl in a Big City	Noted play	6,048
His Master's Voice (Thunder, dog)	Melodrama	5,975
Part Time Wife (Alice Calhoun)	Domestic drama	5,950
Shadow on the Wall (Hale-Percy)	Drama	6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama	5,750
Phantom of the Forest (Thunder-dog)	Drama	5,590
Speed limit (McKee-Shannon)	Romantic com.	5,860
Racing Blood	Racing Drama	6,000
Hearts and Spangles	Circus Romance	5,900
Sign of the Claw (Thunder, dog)	Dog picture	6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11. 6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9. 5,900

## METRO-GOLDWYN-MAYER

Man and Maid (Lew Cody)	Elmer Glyn prod.	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25.	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies)	Human interest	May 23.	6,884
Sporting Venus (Sweet)	Romantic drama	May 30.	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18.	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25.	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1.	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8.	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15.	6,948
Sun-Up (Stark-Nagel)	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12.	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12.	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star)	Drama	Feb. 21.	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17.	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31.	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19.	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26.	4,757

His Secretary (Shearer)	Light comedy	Jan. 2.	6,435
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16.	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16.	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23.	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.)	Ibenez Novel	Feb. 27.	6,390
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13.	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27.	6,239
Ibenez "Torrent" (Cortez)	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1.	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22.	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovely Mary (Bessie Love)	Drama	July 3.	6,167
Road to Mandalay (Chaney)	Melodrama	July 10.	6,551
Waltz Dream	Romantic comedy	Aug. 7.	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21.	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4.	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2.	6,025

## PARAMOUNT

Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Drama	July 11.	6,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18.	5,935
Night Life of New York (All-star)	Comedy-drama	July 25.	6,908
Marry Me (Vidor)	Small town idyl	July 25.	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1.	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8.	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8.	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15.	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22.	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5.	8,173
Man Who Fought Himself (Meighan)	Crook drama	Sep. 5.	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12.	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12.	5,904
Golden Princess (Betty Bronson)	Bret Harie western	Sep. 19.	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26.	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10.	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17.	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24.	10,063
Flower of the Night (Negri)	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31.	6,570
Best People (Star cast)	Society comedy	Nov. 7.	5,700
King on Main Street (Menjou)	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21.	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5.	7,008
Cobra (Valentino)	Drama	Dec. 19.	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26.	6,353

The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt)	Western	Jan. 9.	6,262
Womanhandled (Richard Dix)	Western Satire	Jan. 9.	6,326
That Royle Girl (Dempre)	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce Costello)	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13.	6,897
Behind the Front (Beers Hatton)	War farce-com	Feb. 20.	8,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27.	6,314
Moana	South Sea study	Feb. 27.	6,113
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Mar. 27.	6,900
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27.	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	Apr. 17.	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	Apr. 17.	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1.	6,025
The Runaway (Clara Bow)	Melodrama	May 8.	6,218
Fascinating Youth (Juniors)	Drama	May 22.	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29.	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5.	5,109
Rainmaker (Collier, Jr.)	Drama	June 12.	6,055
Say It Again (Dix)	Travesty-farce	June 19.	7,445
Volcano (Daniels)	Thrill melodrama	June 19.	7,445
Good and Naughty (Pola Negri)	Society comedy	June 26.	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3.	6,918
Variety (Emil Jannings)	Drama, short version	July 10.	5,283
Born to the West (Jack Holt)	Western	July 10.	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17.	6,889
Mantrax (Torrence-Bow)	Drama	July 24.	6,077
You Never Know Women (Vidor)	Melodrama	Aug. 7.	6,064
Padlocked (Lois Moran)	Drama	Aug. 28.	6,700
Beau Geste (Ronald Colman)	Character comedy	Sept. 11.	10,600
The Show-Off (Ford Sterling)	Modernized Sardou play	Sept. 11.	6,196
Diplomacy (Sweet-Hamilton)	College comedy	Sept. 25.	6,950
Campus Flirt (Bebe Daniels)	Drama	Oct. 2.	6,702
Tin Gods (Thomas Meighan)	Satirical comedy	Oct. 9.	8,568
You'd Be Surprised (R. Griffith)	Comedy	Oct. 9.	5,904

## PATHE

Window Dummy (Graves)	Sennett comedy	Dec. 12.	2,000
From Rags to Riches	Sennett travesty	Dec. 12.	2,000
Haunted House	Terry cartoon	Dec. 12.	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12.	2,000
English Channel Swim	Terry cartoon	Dec. 19.	1,000
Tofable Romeo	Hal Roach Comedy	Dec. 19.	1,000
Hotsty Totsy	Sennett comedy	Dec. 26.	2,000
Wild Cats of Paris	Comedy	Dec. 26.	2,000



# Users Help Make This Chart More Useful

Kind of Picture	Review	Feet	Kind of Picture	Review	Feet
Gosh Darn Mortgage	Sennett comedy	Jan. 2. 2,000	Crazy Like a Fox (Chase)	Comedy	Aug. 21. 2,000
Good Cheer	Our Gang	Jan. 9. 2,000	Shivering Spooks	Our Gang Comedy	Aug. 21. 2,000
Wide Open Spaces	Sennett Comedy	Jan. 9. 2,000	Dough Boys	Terry cartoon	Aug. 21. 1,000
Between Meals	Roach comedy	Jan. 9. 1,000	A Knight Out	Terry cartoon	Aug. 28. 1,000
All Astride	Sportlight	Jan. 9. 1,000	Her Actor Friend (Alice Day)	Sennett comedy	Aug. 28. 2,000
Gold Push	Terry cartoon	Jan. 9. 1,000	Scrambled Eggs	Terry cartoon	Sept. 4. 1,000
Three Blind Mice	Terry cartoon	Jan. 9. 1,000	Fighting Marine (Gene Tunney)	Serial	Sept. 4. 1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23. 5,305	A Buggy Ride	Terry cartoon	Sept. 11. 1,000
What's the World Coming To?	C. Cook comedy	Jan. 16. 2,000	Fourth Alarm	Our Gang comedy	Sept. 11. 2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16. 2,000	Abraham the Patriarch	Pilgrimage series	Sept. 11. 1,000
Lighter Than Air	Terry cartoon	Jan. 16. 1,000	Watered Stock	Terry cartoon	Sept. 25. 1,000
New Melody Series	Song series (13)	Jan. 23. 2,000	Bull's Eye	Sportlight	Sept. 25. 1,000
Charley, My Boy (Chase)	Comedy	Jan. 23. 2,000	Charleston Queen	Terry cartoon	Sept. 25. 1,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30. 3,000	Bromo and Juliet (Chase)	Comedy	Sept. 25. 2,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30. 2,000	Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sept. 25. 2,000
Little Brown Jug	Terry cartoon	Jan. 30. 1,000	Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2. 2,000
Long Pants (Tryon)	Comedy	Jan. 30. 2,000	Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2. 2,000
A June Bride	Terry cartoon	Jan. 30. 1,000	Why Argue?	Terry cartoon	Oct. 2. 1,000
The Uprising Generation	Sportlight	Jan. 30. 1,000	Road House	Terry cartoon	Oct. 9. 1,000
Soft Pedal (Parrott)	Comedy	Jan. 30. 1,000	Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9. 2,000
Funnymooners (Graves)	Comedy	Feb. 6. 2,000	Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9. 2,000
Strenuous Life	Sportlight	Feb. 6. 1,000	Features		
Windjammers	Terry cartoon	Feb. 6. 1,000	The High Hand (Leo Maloney)	Western	Sept. 11. 5,679
Your Husband's Past	Comedy	Feb. 6. 2,000	Atta Boy (Monty Banks)	Gag comedy	Oct. 9. 5,775
Casey of the Coast Guard	Action serial	Feb. 13. 10ep.	PREFERRED PICTURES		
Buried Treasure	Our Gang Comedy	Feb. 20. 2,000	Mansion of Aching Hearts (all star)	Melodrama	Mar. 14. 6,147
Wicked City	Terry Cartoon	Feb. 20. 1,000	Go Straight (Star cast)	Drama	May 9. 8,101
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27. 4,320	Faint Perfume (Seena Owen)	Romance drama	June 27. 6,229
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27. 2,000	My Lady's Lips (Clara Bow)	Crook drama	July 25. 6,000
Pay the Cashier (Parrott)	Comedy	Feb. 27. 1,000	Parisian Love (Clara Bow)	Apache drama	Aug. 15. 6,324
Gooseland (Alice Day)	Sennett comedy	Mar. 6. 2,000	Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22. 5,979
Mail Coach	Terry cartoon	Mar. 6. 1,000	Plastic Age (Bow-Keith)	College story	Oct. 10. 6,480
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13. 2,000	The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31. 6,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13. 2,000	Low Tyler's Wives (Frank Mayo)	Drama	July 10. 6,757
Spanish Love	Terry cartoon	Mar. 13. 1,000	Romance of a Million Dollars	Melodrama	Aug. 7. 5,300
Mama Behave (Chase)	Hal Roach comedy	Mar. 13. 2,000	Dancing Days (Star Cast)	Domestic	Sept. 25. 5,900
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13. 2,000	PRODUCERS DISTRIBUTING CORP.		
Leaps and Bounds	Sportlight	Mar. 20. 1,000	1925		
Only Son (Parrott)	Hal Roach com.	Mar. 20. 1,000	Girl of Gold (Vidor)	Drama	4,969
Bar-C Mystery (all star)	Feature version	Mar. 27. 4,750	Beyond the Border (Carey)	Western	4,469
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27. 2,000	Friedly Enemies (Weber & Fields)	Comedy drama	May 16. 6,288
Monkey Business	Our Gang comedy	Mar. 27. 2,000	Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13. 4,773
Up in the Air	Terry cartoon	Mar. 27. 1,000	Silent Sanderson (Carey)	Cattle-gold fields	June 20. 4,841
Fire Fighter	Terry cartoon	Mar. 27. 1,000	Stop Flirting (all star)	Light comedy	June 27. 5,161
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27. 2,000	Beauty and the Bad Man (Mabel Bellin)	Drama	July 4. 5,794
Dixie Doodle	Sportlight	Mar. 27. 1,000	Awful Truth (Agnes Ayres)	Light comedy	July 11. 5,917
Seventh Bandit (Carey)	Western	Apr. 3. 5,353	Texas Trail (Carey)	Typical western	July 18. 4,720
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3. 2,000	Private Affairs (Huletto)	Character drama	Aug. 1. 6,112
Fly Time	Terry cartoon	Apr. 3. 1,000	Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12. 6,084
Wandering Willie (Bevan-Clyde)	Sennett comedy	Apr. 3. 2,000	Seven Days (Lillian Rich)	Comedy feature	Sept. 12. 6,974
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10. 2,000	Coming of Amos (Rod LaRocque)	Comedy-drama	Sept. 19. 5,077
Happy Hunting Grounds	Sportlight	Apr. 10. 1,000	Off the Highway (W. V. Mong)	Drama	Oct. 3. 7,641
Merry Blacksmith	Terry cartoon	Apr. 10. 1,000	Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28. 6,168
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10. 1,000	Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12. 9,980
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10. 2,000	1926		
Bar-C Mystery (Dorothy Phillips)	Western Serial	April 17.	Wedding Song (Leatrice Joy)	Comedy-heart int-dr.	Jan. 2. 7,373
Hearts and Showers	Terry cartoon	Apr. 24. 1,000	Steel, Preferred (star cast)	Steel industry dr.	Jan. 9. 6,717
The Inside Dope	Sportlight	Apr. 24. 1,000	Braveheart (LaRocque)	Indian drama	Jan. 23. 7,238
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24. 2,000	Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30. 6,013
A Big-Hearted Fish	Terry cartoon	Apr. 24. 1,000	Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6. 5,660
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7. 2,000	Million Dollar Handicap (all star)	Horse race melo.	Feb. 13. 6,095
Baby Clothes	Our Gang	May 1. 2,000	Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20. 7,419
Farm Hands	Terry cartoon	May 1. 1,000	Fifth Avenue (De La Motte)	Human int. drama	Feb. 20. 5,303
Rough and Ready Romeo	Terry cartoon	May 1. 1,000	Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10. 6,900
Scared Stiff (Cook)	Hal Roach comedy	May 1. 2,000	Made for Love (Leatrice Joy)	Drama	
Fight Night (star cast)	Sennett comedy	May 8. 2,000	Red Dice (Rod LaRocque)	Underworld melodrama	May 1. 7,257
Mum's the Word (Chase)	Hal Roach comedy	May 8. 2,000	Forbidden Waters (Priscilla Dean)	Comedy drama	
Ghost of Folly (Alice Day)	Sennett comedy	May 8. 2,000	Whispering Smith (H. B. Warner)	Melodrama western	May 8. 6,155
Nervous Moments	Sportlight	May 15. 1,000	Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24. 10,660
Hayfoot Strawfoot (Bevan)	Sennett comedy	May 15. 2,000	Paris at Midnight (Jetta Goudal)	Melodrama	May 15. 6,995
Don Key (star cast)	Hal Roach comedy	May 22. 2,000	Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8. 6,602
An Alpine Flapper	Terry cartoon	May 22. 1,000	Bachelor Brides (LaRocque)	Mystery drama	May 22. 6,612
Say It With Babies (Tryon)	Hal Roach comedy	May 22. 2,000	Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29. 7,550
Liquid Dynamite	Terry cartoon	May 29. 1,000	Silence (H. B. Warner)	Self-sacrifice dr.	June 5. 7,518
Uncle Tom's Uncle	Our Gang comedy	May 29. 2,000	Unknown Soldier (Chas. Mack, etc.)	War drama	June 12. 7,979
Bumper Crop	Terry cartoon	May 29. 1,000	Dice Woman (Priscilla Dean)	Farce-melodrama	June 19. 5,614
Planting Season	Sportlight	May 29. 1,000	Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26. 5,800
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5. 2,000	Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26. 6,345
Muscle Bound Muscle (Bevan)	Mack Sennett com.	June 5. 2,000	Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3. 8,065
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12. 2,000	Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3. 8,000
Golf Bug (Parrott)	Comedy	June 12. 1,000	Sea Wolf (Ralph Ince)	Jack London story	July 10. 6,763
He Forgot to Remember (Cook)	Hal Roach comedy	June 12. 2,000	Sunny Side Up (Vera Reynolds)	Comedy drama	July 17. 5,994
Songs of Central Europe	Song series	June 12. 1,000	Speeding Venus (Priscilla Dean)	Melodrama	July 24. 5,560
R. P. M.	Sportlight	June 12. 1,000	Clinging Vine (Leatrice Joy)	Comedy	July 31. 6,400
Long Fliv the King (Chase)	Hal Roach comedy	June 19. 2,000	Young April (Bessie Love)	Romantic com-dr.	Sept. 11. 6,858
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19. 1,000	For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9. 6,400
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26.	RAYART		
Never too Old (Gillingwater)	Hal Roach comedy	June 26. 2,000	1925		
Big Retreat	Terry Cartoon	June 26. 1,000	Snob Buster (Reed Howes)	Action melodr.	Aug. 22. 4,974
Jacks-of-One-Trade	Sportlight	June 26. 1,000	Cyclone Cavalier (Reed Howes)	Action-romance	Sept. 26. 4,921
Cow's Kimono (Tryon)	Hal Roach comedy	June 26. 2,000	Midnight Limited (star cast)	Railroad melodrama	Dec. 7. 5,255
Thundering Fleas	Our Gang	July 3. 2,000	1926		
Glory or Dollars	Sportlight	July 3. 1,000	Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21. 5,803
Songs of Spain (Peggy Shaw)	Melody series	July 3. 1,000	Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4. 5,303
Land Boom	Terry cartoon	July 3. 1,000	RED SEAL		
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10. 2,000	1926		
A Plumber's Life	Terry cartoon	July 10. 1,000	Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6. 1,000
Keeping in Trim	Sportlight	July 10. 1,000	Hair Cartoon	Marcus Cartoon	Mar. 20. 1,000
Mighty Like a Moose (Chase)	Comedy	July 17. 2,000	Has Anybody Seen Kelly?	Song Cartune	Mar. 20. 1,000
Pirates Bold	Terry cartoon	July 17. 1,000	Marvels of Motion	Magazine	Apr. 3. 650
Jungle Sports	Terry cartoon	July 17. 1,000	Song Cartune	Fleischer novelty	Apr. 3. 550
Chop Suey and Noodles	Terry cartoon	July 24. 1,000	Reelview (Scenes in Turkey)	Magazine	Apr. 10. 850
Her Ben	Terry cartoon	July 24. 1,000	Hair Cartoon	Marcus cartoon	Apr. 10. 550
Smith's Baby	Sennett comedy	July 24. 2,000	Hair Cartoon	Marcus cartoon	May 1. 550
Songs of Italy	Song series	July 24. 1,000	It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1. 790
Along Came Auntie (Tryon)	Hal Roach comedy	July 31. 2,000			
Merry Widower (E. Clayton)	Hal Roach comedy	July 31. 2,000			
Venus of Venice	Terry cartoon	Aug. 7. 1,000			
Alice Be Good (Day)	Comedy	Aug. 7. 2,000			
When a Man's a Prince (Turpin)	Comedy	Aug. 14. 2,000			
Last Ha-Ha	Terry cartoon	Aug. 14. 1,000			
Hubby's Quiet Little Game	Sennett comedy	Aug. 14. 2,000			
Ball and Bat	Sportlight	Aug. 14. 1,000			



# We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
ong Car-tune	"Trap, Boys are Marching"	May 8.	530
weet Adeline	Song Car-tune	June 5.	550
air Cartoon (Issue 8)	Marcus novelty	June 12.	850
When Do We Eat?	Novelty	July 10.	1,000
ld Black Joe	Song Car-tune	July 17.	500
air Cartoon	Marcus cartoon	July 17.	1,000
oot! Too! (Ko-Ko)	Fleischer cartoon	July 17.	1,000
air Cartoons	Marcus cartoon	July 31.	1,000
eelview (Issue E)	Pictorial	July 31.	1,000
earchlight (Issue H)	Pictorial	Aug. 7.	1,000
ong Car-tune	Song series	Aug. 7.	1,000
arvels of Motion	Issue L	Sept. 4.	800
orning Judge	Carrie of the Chorus	Sept. 4.	2,000
o-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.	1,000
ilm Reporter	Series	Sept. 11.	1,000
hurchyards of Old America	Humor	Sept. 25.	1,000
ilm Reporter (Issue B)	Sport subjects	Oct. 9.	1,000
lth Mark	Carrie of Chorus	Oct. 9.	2,000

## SAVA FILMS, INC.

huckles	Twelve novelties	1,000
ravelogues		1,000
antasies		1,000

## STERLING PICTURES CORP.

ave Gamble (Lillian Rich)	Melodrama	July 24.	5,723
efore Midnight (Wm. Russell)	Crook melodrama	July 11.	4,804
ig Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800
Men of the Night (Rawinson)	Melodrama	July 24.	5,723

## TIFFANY PRODUCTIONS, INC.

		Release Date
eat Model From Paris	Society comedy drama	Aug. 15
ost At Sea	Romantic comedy drama	Sept. 1
ools of Fashion	Sophisticated comedy drama	Sept. 15
College Days	College comedy drama	Oct. 1
The First Night	Farce comedy	Oct. 15
osselyns Wife	Society drama	Nov. 1
Redheads Preferred	Whimsical comedy drama	Nov. 15
sin Cargo	Drama of the High Seas	Dec. 1
One Hour of Love	Emotional drama	Dec. 15
The Enchanted Island	Romantic drama	Jan. 1
Flaming Timber	Woodland drama	Jan. 15
Squads Right	War farce comedy	Feb. 1
The Steeplechase	Racing society drama	Feb. 15
The Tiger	Modern drama	Mar. 1
The Song of Steel	Society-business drama	Mar. 15
Hubbard Hunters	Domestic comedy drama	Apr. 1
Snowbound	Comedy drama of the North	Apr. 15
Wild Geese (Special)	Human drama	May 1
The Squared Ring	Society comedy drama	May 15
The Broken Gate	Emotional drama	Jun. 1
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9.

## UNITED ARTISTS

		1925
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29.
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29.
Little Annie Rooney (Chaplin)	Typical "Mary"	Oct. 31.
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.
Stella Dallas (star cast)	Mother-love drama	Nov. 21.
		1926
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.
The Bat (all star)	Mystery drama	Mar. 27.
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7.
Sparrows (Mary Pickford)	Comedy drama	Oct. 9.

## UNIVERSAL

Features		1926
Flaming Frontier (Gibson)	Epic drama	Apr. 17.
The Escape (Morrison)	Western-action	Apr. 24.
My Old Dutch (McAvoy-O'Malley)	Drama	May 1.
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.
Looking for Trouble (Hoxie)	Western	May 8.
Outside the Law (Chaney/Dean)	Crook melodrama	May 15.
Rolling H. m. (Denny)	Farce comedy	May 22.
Phantom Bullet (Hoot Gibson)	Western	May 28.
Rustler's Ranch (Acord)	Western	June 5.
Love Thief (Norman Kerry)	Romantic drama	June 12.
Chasing Trouble (Morrison)	Action western	June 19.
Bucking the Truth (Morrison)	Action western	June 26.
Marriage Clause (Lois Weber)	Drama	July 3.
Under Western Skies (Norman Kerry)	Western	July 10.
The Terror (Art Acord)	Western	July 17.
Man in the Saddle (Gibson)	Western	July 24.
Poker Faces (Horton-LaPlante)	Farce comedy	July 31.
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 7.
Wild Horse Stampede (Hoxie)	Western	Aug. 14.
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 21.
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4.
Old Soak (Jean Hershold)	Comedy drama	Sept. 11.
Texas Streak (Hoot Gibson)	Thrill western	Sept. 18.
Ice Flood (Harlan-Dana)	Lumber camp melo	Oct. 2.
Yellow Back (Fred Humes)	Western	Oct. 9.

Short Subjects	Kind of Picture	Review.	Feet
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10.	2,000
Mountain Molly (J. Sedgwick)	Short western	Apr. 10.	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10.	1,000

College Yell (Edwards)	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10.	1,000
Radio Detective (Jack Daugherty)	Serial	Apr. 17.	
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17.	1,000
Help Wanted (Puffy)	Comedy	Apr. 24.	1,000
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24.	2,000
In Quarantine (Snookums)	Newlyweds	June 5.	2,000
Snookums' Buggy Ride	Newlyweds	June 5.	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12.	2,000
Movie Madness (Edna Marian)	Comedy	June 12.	2,000
A Haunted Heiress (Marian)	Comedy	June 12.	2,000
Let George Do It	A series	June 19.	
Why, George!	Let George Do It	June 19.	2,000
George's in Love	Let George Do It	June 19.	2,000
George the Winner	Let George Do It	June 19.	2,000
Buster's Narrow Escape	Buster Brown series	June 26.	2,000
Wise or Unwise (Puffy)	Comedy	June 26.	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26.	1,000
Let Loose	Mustang comedy	June 26.	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26.	1,000
Tin Bronc (Cobb)	Western	June 26.	2,000
Four-Square Steve (Cobb)	Western	June 26.	2,000
Buster Watch Tige	Buster Brown	June 26.	2,000
Frame Up (Hume)	Western	June 26.	2,000
Love Deputy (E. Cobb)	Short western	July 3.	2,000
Trapped (Fred Humes)	Short western	July 3.	2,000
There She Goes (Wanda Wiley)	Comedy	July 10.	2,000
Buster's Girl Friend	Buster Brown series	July 10.	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10.	1,000
Buster's Heartbeats	Buster Brown	July 17.	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17.	2,000
Love's Labor Lost (Edwards)	Comedy	July 17.	1,000
Do or Bust (Edwards)	Comedy	July 17.	1,000
Motor Trouble (Chas. King)	Comedy	July 17.	2,000
Mixed Doubles (Puffy)	Comedy	July 17.	1,000
Fire Barrier	Short western	July 24.	2,000
Village Cut-Up (Lake)	Comedy	July 24.	1,000
Under Desert Skies	Short western	July 24.	2,000
Thirteenth Man (Puffy)	Comedy	July 24.	1,000
Op'ry House Tonight (Lake)	Comedy	July 31.	1,000
Who's Next? (Edwards)	Comedy	July 31.	1,000
Thrilling Romance (Wiley)	Comedy	July 31.	2,000
Little Warrior (Sedgwick)	Short western	July 31.	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7.	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7.	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14.	2,000
When East Meets West	Mustang comedy	Aug. 14.	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14.	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14.	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21.	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21.	1,000
Shoot 'Em Up Kid (J. Gilman)	Com.-dr. western	Aug. 21.	2,000
Don't Shoot (Mower)	Comedy	Aug. 21.	2,000
Tiddy Winks (Lake)	Short western	Aug. 21.	2,000
Jane's Predicament (Wiley)	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28.	2,000
And George Did (Saylor)	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgwick)	Short western	Sept. 4.	2,000
Buster Helps Dad	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4.	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11.	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11.	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11.	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sept. 25.	1,000
Which is Which? (Chas. King)	Excuse Maker	Sept. 25.	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2.	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2.	1,000
The Collegians	Series of 10.	Oct. 9.	4,000

## VITAGRAPH

		1925
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8.
Love Hour (H. Gordon Fazenda)	Melodrama	Sept. 12.

## WARNER BROS.

		1925
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15.
Limited Mail (Monte Blue)	Railroad melodrama	Sept. 12.
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sept. 19.
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sept. 26.
Below the Line (Rin Tin Tin)	Dog melodrama	Oct. 3.
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.
Compromise (I. Rich. C. & Brook)	Domestic drama	Nov. 7.
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.
Clash of the Wolves (Rin Tin Tin)	Curwood dog drama	Nov. 28.
Hogan's Alley (Blue Miller)	Farce-comedy	Dec. 5.
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo	Dec. 26.
		1926
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.
Bride of the Storm (D. Costello)	Melodrama	Apr. 10.
Night Cry (Rin Tin Tin)	Dog melodrama	Apr. 24.
Other Women's Husbands (Blue)	Comedy drama	May 8.
Hell Bent For Heaven (Miller)	Mystery drama	May 15.
Little Irish Girl (D. Costello)	Crook drama	May 22.
Why Girls Go Back Home (Miller)	Comedy drama	May 29.
Silken Shackles (Irene Rich)	Drama	June 5.
Social Highwayman (Devore-Love)	Farce-comedy	June 26.
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.
Don Juan (John Barrymore)	Romantic drama	Aug. 21.
Across the Pacific (Monte Blue)	Melodrama	8,945
My Official Wife (Rich-Tearle)	Drama	7,846
Private Izzy Murphy (Jessel)	Comedy	7,889



# Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~  
Laboratory ~ Exchange Executive ~ From Your Angle*

*Edited by A. Van Buren Powell*

## What Does the Woman Think of Your Theatre?

**D**ID YOU ever get your wife or mother to tell you how you could make your theatre more attractive to your female clientele?

Consider how much influence any woman's opinion has on your patronage. The flapper guides the boy friend's quarters to or away from your ticket window. Mother or sister swings the vote on where a family seeks an evening's entertainment.

Feminine good-will is worth capitalizing. That is where you need the point of view of the woman of your family.

She could tell you in a sentence more than your janitor or cleaning corps ever knew about keeping things attractive. She would detect worn upholstery on chairs; fraying floor coverings that would escape ordinary masculine notice.

And if such things exist for her to observe, you can depend upon it that your feminine patrons have noted them already.

### Woman's Perceptions Are Quick

The average woman can hurry past a shop window and catalogue more things at a glance than you could remember after a ten-minute study.

She can register the homey-ness, or lack of it, in your theatre, while a man is shoving the ticket stubs in his vest pocket.

And if there's dirt in the corners, a general air of mustiness, worn spots in linoleum or carpet or tapestry, some-

thing wrong anywhere in your theatre the woman will spot it.

And she will subconsciously adjudge you a poor housekeeper.

If you think that makes no difference in your patronage, ask the woman in your own home.

You know what store she sets on cleanliness. You've gone through periodical mixtures of flood, earthquake and moving day, called "spring housecleaning." You know who wants that new rug "to keep the place looking cozy."

When a woman goes into a neighbor's home that is cozy, she likes it, approves it. If it is shiftlessly shoddy—she sniffs. Whether consciously or not, every woman entering your theatre reacts in the same way. It affects her attitude toward your house.

### Where She Goes He Goes

If the woman finds your theatre clean, homelike, neat, she will return and bring male patronage in her wake.

You may pay well to keep your theatre clean, you may think it is clean. But see if your womenfolk agree with you.

You may believe your carpeting, upholstery, is in good enough shape to get by. But what does the woman think?

Make your theatre please the women and the ever-paying men will be there with bells on.

Is that new aisle runner all that is lacking?

## After Competent Projection We're Selling Music Features

By L. O. Davis

Virginia Amusement Co., Hazard, Ky.

**M**USIC is, after projection, next in order of importance among the things an exhibitor is selling.

S. L. Rothafel, as we all know, one of the most successful showmen ever known to our industry, says "Music, to be successful in a theatre, must so perfectly synchronize with the picture as not to make on conscious of its presence."

He is perfectly right in this conclusion, for when your musical accompaniment becomes so dominant as to be noticeable while one is wrapped up in the unfoldment of a picture, right then it ceases to be a success and becomes a failure.

It is somewhat like personality; we feel in our subconscious mind that a person has a lovable personality, not by our attention being called to it, but by its natural manifestation in action and characteristics. These actions, without personality, would fall flat, just as a good picture falls flat when it is not properly scored. We feel and know Will Rogers is going over the minute he walks out on the stage. Why? Because he has that something that sells his every gesture and word to the public.

### Music and Personality

Now that something which we call personality can very easily be compared to music for a picture. If properly scored it is ever present, selling every scene of the

### WHY PAY MORE?

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Your Own Special Wording

**100,000 for \$15.50**

10,000 for \$4.50, 20,000 for \$7.50

50,000 for \$10.00

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**KEYSTONE TICKET CO.**

Dept. W., SHAMOKIN, PA.

The Union Label if you want it

Have been printing Roll Tickets for  
10 years and no better can be had at any price.

picture to the audience, and even though your picture may be a bit lame, if the music fits properly it will more than likely go over.

Shakespeare was right when he said "Music hath charms to soothe the savage breast," and properly played in the theatre it keeps our mind in the right mood for reception of the full meaning of every emotion in the scenic sequence. The stirring scenes of a great battle, the throbbing heartbeats of a passionate love scene may be made a thousand times more impressive by properly timed, properly rendered musical setting.

### Pipe Organ My Choice

A pipe organ! The magic words in picture music. It is truly the music for this purpose, and every exhibitor in the country must sooner or later realize this great fact.

With an organ and a good organist your music can be made a seatfilling asset and with little expense you can sell both organ music and your organist to your public so that they will be one of the most valuable drawing cards you have. All the big music publishers are today furnishing gratis the many fine song specialties which can be made a regular feature of your program. Any exhibitor not taking advantage of this is losing a valuable addition to his program.

Music is the most beautiful and powerful  
(Continued on next page)



## Selling Music

of all arts and is absolutely necessary in the picture theatre. The Vitaphone may some day become a wonderful success, but it is not likely to replace organ music in the picture theatre: I venture to say that should many an actor or actress speak forth as their actions show on the screen, it would be less than half as effective as the strains from the deep notes of a mighty pipe organ.

**A good organ, well played, makes 'em enjoy any picture more.**

## Suggests Patron Puller Be Made of Local Movie Events

**S**UGGESTING a patron pulling stunt, Mr. A. P. Hollis of the DeVry Corporation says:

"Let me suggest a sure way to individualize your programs; put on a short snappy local movie once or twice a week.

"The small automatic movie camera puts unlimited possibilities in the hands of an alert exhibitor. One of the best of these taking standard size film sells for only \$150, and as it loads 100 feet of film, it answers fully the requirements of the theatre man for the local appeal.

"This local picture activity is far-reaching. It will enable the theatre owner to become recognized as a real booster for the town; Rotary Clubs, Chambers of Commerce, innumerable civic organizations will have a new respect for a theatre that can broadcast their doings on the screen.

"The schools and churches are especially good tie-ups for this local stuff. It means dollars to you in increased attendance throughout the year."

## They're Buying Equipment

\*CHICAGO, ILL.—Walter Ahlschlager, 61 East Huron street, has completed plans and work is scheduled to start August 15 on new moving picture theatre and store building, 225 by 168 feet, to be located at southwest corner Belden and Cicero avenues, for Mid-West Theatre Syndicate.

PAWNEE, ILL.—Harris Building, recently purchased by S. R. Alexander, is being converted into a theatre. Seating capacity will be increased, stage constructed, floor inclined and ventilating system installed.

NEW HAVEN, CONN.—S. Ruderman, 32 Arthur court, has contract for three-story brick theatre, 55 by 162 feet, to be erected on Norton street for Associated Theatres, care J. Weinstein, Metropolitan Building, to cost about \$225,000.

POMPANO, FLA.—Kester Brothers have awarded contract to J. Morris for Spanish type concrete-block and reinforced concrete

## Chicago Meet Set

President C. R. Struble, of the Motion Picture Equipment Dealers of America, makes the following statement regarding the meeting of that organization:

"Arrangements have been made to hold our postponed Annual Convention at the Congress Hotel, in Chicago, Illinois, on Monday and Tuesday, October 18-19, 1926.

"In view of the great importance of the questions to be presented at this meeting, a full attendance of both active and associate members is desired. I trust you will make a special effort to be present. Make your reservation now with the Congress Hotel."

fireproof moving picture theatre, to be located at Avenue D and First street, to cost \$25,000.

GARY, IND.—G. Chappas, has contract to erect brick theatre for N. Bikos, 1238 Broadway, to cost about \$150,000.

BALTIMORE, MD.—Henry M. Mass & Son, Munsey Building, have contract for two-story brick moving picture theatre and store building, about 125 by 126 feet, to be located at Monument and Chester streets, for corporation, care Frank Durkee, Gay and Wolfe streets, to cost \$150,000.

NEW ORLEANS, LA.—Lyric Theatre will be renovated.

BALTIMORE, MD.—Marcus Loew interests, E. A. Schiller, representative, 1540 Broadway, New York, reported to expend \$1,500,000 for improvements to Century, Century Roof and Parkway Theatres.

GREENVILLE, MICH.—Extensive improvements will be made to Silver Theatre, including new cooling and ventilating system, new floor and comfortable new seats.

PONTIAC, MICH.—Kleist Amusement Enterprises, Inc., plans to expend \$20,000 in making improvements to Rialto, Strand and Eagle Theatres during the summer months. The Rialto has been thoroughly renovated, new carpets laid and organ remodeled. The Eagle Theatre, city's first moving picture house, is being remodeled, new carpets laid, entire front to be constructed and marquee over sidewalk removed. The new front will be of ornamental design. The interior will

be remodeled, and eighty chairs added to the seating capacity. There will also be a new projection room and new equipment. On August 1 the Strand will close for improvements, to include redecorating and renovation, new carpets laid, new screen and lighting fixtures.

AUBURN, N. Y.—Alterations are being made to Universal Theatre. New cushion seats and \$20,000 pipe organ will be installed.

BELLVILLE, O.—Faust and Eisenbach have become owners of the opera-house moving picture equipment, and contemplate installing new projection machine, new screen and renovating the house throughout, and reopen the theatre with two picture shows each Wednesday and Saturday night.

KINGFISHER, OKLA.—Extensive improvements will be made to Temple Theatre.

CHATTANOOGA, TENN.—American Theatre has awarded contract to John Parks to improve theatre on Main street, to include remodeling interior, refinishing walls and constructing balcony. Estimated cost of improvements, \$47,000.

ST. PETERSBURG, FLA.—Easton Realty Company, Easton, Pa., Roscoe Lawrence, 321 Fourth street, local representative, plans to erect theatre on Fourth street, N.

BARRINGTON, ILL.—Management of Auditorium Theatre plans to erect two-story moving picture house on Main street, with seating capacity of 1,000. Estimated cost, \$100,000.

BALTIMORE, MD.—Real Estate Holding Company, 537 Calvert Building, taking bids for two-story brick moving picture theatre, 112 by 150 feet, with seating capacity of 1,500, to be located at southwest corner Park Heights avenue and Howard place. Estimated cost \$30,000.

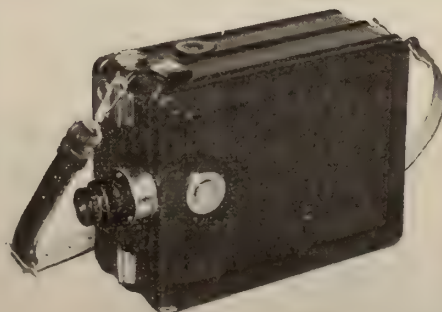
ST. LOUIS, MO.—Fred Wehrenberg, 3114 Illinois avenue, has plans by Otto J. Kreigh, Arcade Building, for two-story brick theatre, store and apartment building, 184 by 125 feet, to be located on east side Grand Boulevard. Estimated cost \$400,000.

NEW YORK, N. Y.—Wiltham Realty Corporation, 145 West 45th street, has plans by Eugene De Rosa, 15 West 44th street, for three-story brick fireproof theatre and store building, 130 by 204 feet, to be located at 183-187 Seventy-first street. Estimated cost \$500,000.

ZANESVILLE, O.—Brown Theatrical Company has plans by Lockwood, Greene & Company, 24 Federal street, Boston, Mass., for one-story brick and concrete theatre and store building, 90 by 140 feet. Estimated cost \$200,000.

MT. CARMEL, PA.—Sons of Veterans, Inc., Burnside Post, has plans by Willis A. Hall, 6932 Market Street, Philadelphia, for one and two-story brick fireproof theatre, lodge and store building, 150 by 112 feet.

CLEVELAND, TENN.—Crescent Amusement Company, Nashville, plans to erect theatre. Estimated cost \$125,000.



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# Better Projection

*This Department Was founded in 1910 by its Present Editor—*

*F. H. Richardson*

## Better Projection Pays

### "Black Pirate" Projection Speed

**I**T seems the United Artists have experienced trouble convincing projectionists that the projection speed they have themselves selected for "The Black Pirate" is the correct one. I was asked to visit the offices of United Artists, view the projection of the "Black Pirate" and express my opinion as to the correct projection speed for the production. I of course acceded to this request, had portions of the production projected at various speeds and came to this conclusion.

Eighty feet per minute would perhaps be the best projection speed for the production, as a whole, but the speed of 87 has been selected as the best projection speed condition as to the action in the production, and while eighty feet per minute would be a little easier on the sprocket holes of the film, still 87 feet does not set up any serious condition of sprocket hole strain.

And now here is the important point which causes me to say that 87 feet per minute is preferable to a lower speed. For some reason (I believe I know why it is, but am not certain on that point, therefore, will make no statement) when the production is run at 87 the colors appear to be better, brighter, sharper, and in every way improved as against the lower projection speed. I would be glad to have the opinion of projectionists as to the reason for this. Meanwhile, it is my opinion that the speed suggested by the United Artists, 87 feet per minute, should be used in projecting "The Black Pirate."

### Makes an Honest Effort

**S**OME one sent me a copy of the Majestic Revue, which seems to be an elaborate advertising medium put out by the Majestic Theatre, Grand Junction, Col. On its editorial page appears a long editorial stressing the importance of high-grade projection and how much eyestrain is reduced when the proper screen surface is used and the picture rock steady.

Considerable space is devoted to the projectionist and relating how hard he has striven to improve his work. In one place it says: "The projectionist up in the booth (The article is a queer mixture of correct and incorrect terms) has all he can attend to when he puts on a perfect picture. He doesn't double in any other occupation, such as tending the furnace, doing janitor work or changing the lobby. His work is to project pictures perfectly upon the screen and when he does that he has his hands full."

Unfortunately, the name of the projec-

### Bluebook School

**Question No. 532—At what temperature is the resistance of wires, as given in tables, calculated and what is the effect of a higher or lower temperature?**

**Question No. 533—Describe some of the properties of some metals used for resistance.**

tionist is not set forth. He merely is referred to as "Charley." Presumably, in that small city every one knows who he is, so the last name was deemed unnecessary.

I publish this because it shows that there are theatre managers who believe in giving credit and projectionists who believe in delivering the goods to the best of their ability, which is a combination every theatre needs. It makes for high grade excellence in screen results.

### Excellent Argumentation

**C**HAUNCEY L. GREENE, Minneapolis, Minnesota, sets forth certain arguments in most excellent form. I commend them to your earnest consideration, with the remark that Mr. MacAuley, manufacturer of the Peerless lamp holds that the fault—slight injury to definition—is due entirely to the fact that the ordinary projection lens of the large diameter necessary is not highly enough corrected in its outer zones, and that that is the seat of the trouble.

I am advised that the Bausch & Lomb Company have developed a projection lens which entirely does away with the trouble,

but of that I am not certain. That distinguished corporation may have done so, but if so this department has not been advised of that fact by the company, nor have we had any evidence presented that such is the case. If it is true we will be glad to spread the news.

In keeping with the policy of enabling department readers who may wish to write other correspondents directly, Brother Green's address is 2403 Aldrich Avenue, South Minneapolis, Minn.

Brother Green says:

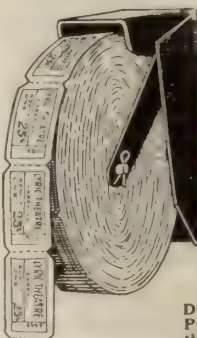
"Dear Mr. Richardson: I was much interested in the recent discussion in the World regarding the definition in pictures projected by condenser type mirror arcs. Jack Griffith's theory of stray light reflected from the interior of the lens barrel reminds me of a somewhat similar case which came to my attention a few years ago in connection with an astronomical telescope. This instrument was constructed with a 30 inch focus objective and a 0.5 inch focus eyepiece, having therefore a magnifying power of 60. Looking through this one day at terrestrial objects I remarked, 'the definition is not very good and I think it is due to reflected light from the interior of the barrel. You should blacken it.'

"The maker replied, 'It's black now; blacker than the devil's riding boots,' which was perfectly true, but just the same reflection was the cause of the poor definition. A set of diaphragms inserted in the barrel at suitable positions eliminated this and markedly improved the definition. It seems to me that the same thing may be taking place in long barreled projection lenses, particularly when the condenser beam has a large angle of convergence. There is no doubt but that the edge of the aperture plate contributes its share of flare. The halo surrounding the spot on the rotating shutter, when it is set at the condenser image plane, is largely due to this and possibly to some extent, to spherical aberration in the condenser beam. That due to the aperture edges, however, is largely if not entirely concentrated at the extreme edges of the picture.

"It is barely possible that I shall this summer have the opportunity of working with a Peerless Lamp. If so I shall endeavor to get a Zeiss Tessar photographic lens and try it in place of the regular projection lens. Such a lens has an extremely short barrel. The trouble is that its chromatic corrections are not the best for projection work because visual observation for comparison of definition may be worthless. However, photometric measurements in the shadows, using an aperture plate similar to the one illustrated by Fritts in Fig. 2, page 79 of S. M. P. E. Transactions Number Twenty, should tell quite a story. This, however, is a job for a well equipped optical testing laboratory.

"The following is a sort of preliminary draft of an article which I may possibly submit to a small monthly magazine published by the largest local circuit, a circuit composed of about one hundred houses scattered through four states. Still that possibility is sufficiently remote that I am setting it down here in order that you may make use of it in your column if you find it of sufficient value. The trouble is that to send such an article to the above mentioned magazine would merely result in endless trouble for the men in the high efficiency houses, because the managers are in continuous competition for "lowest cost per ticket prizes" and the manager of the highly efficient house, hearing that another house could run on the

(Continued on page 457)



### SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered: every roll guaranteed.

Coupon Tickets for Prize

Drawing: \$5,000 for \$7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved

Seat Coupon Tickets, serial or dated.  
ROLL AND MACHINE TICKETS  
In Five Thousand Lots and Upward

Ten Thousand	.....\$6.00
Fifteen Thousand	.....7.00
Twenty-five Thousand	.....9.00
Fifty Thousand	.....12.50
One Hundred Thousand	.....16.00

National Ticket Co. Shamokin, Pa.



## Bluebook School Answers 522 and 523

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

*NOTE—As I have to attend the fall meeting of the Society of the Motion Picture Engineers next week, there will be questions but no Bluebook School answers.*

**Question No. 522—Explain your understanding of what wire capacity is based upon.**

It is noted that while we are passing through these relatively uninteresting questions, answers are not so numerous. Stick to it, men! These questions are necessary to completeness of the course and they are valuable, too.

C. H. Hanover, Burlington, Ia.; J. Milton Hilpert, projectionist, Strand Theatre, North Sidney, Nova Scotia; G. L. Doe and "Bill" Doe, Chicago, Ill.; W. C. Budge, Springfield Gardens, N. Y.; C. E. Curle, Chattanooga, Tenn.; E. Fergodo, Livermore, Calif.; Thomas Anderson, Hannibal, Mo.; T. R. Guimond, Mobile, Ala., and Allan Gengenbeck, New Orleans, La., made correct answers.

I believe that Brother G. L. Doe made the best reply everything considered, though Budge, Curle and others did well also. Doe says:

"There are two possible meanings to the word capacity as applied to electrical conductors, viz.: (a) the work the wire can do in transporting or conveying electric power economically and with safety, and (b) the amount of power it is possible for the conductor to convey. The latter is 'out,' insofar as has to do with the question. It is the amount of power or current the conductor will convey before it is finally destroyed by overheating.

"The capacity of a wire or other electric conductor, as recognized by the National Board of Fire Underwriters, is the power or current it will convey without increasing its temperature more than thirty (30) degrees above the temperature of the surrounding air. See page 730, Vol. 3, Hawkins Electrical Guides. It might be further remarked that (page 723, Volume 3, Hawkins) the resistance of copper increases .2222 per cent. with each degree of temperature increase."

Correct and complete, Brother Doe. Evidently you have studied your books to good purpose. As I said, there are other excellent answers, but yours is a complete one in every detail.

**Question No. 523—What are the various effects of overloading a circuit?**

Fergodo, Curle and other made good replies, but I believe Brother Guimond made the best one. He says:

"The effects of overload are many. In the first place it increases the resistance and thus consumes power (E. M. F.) in forcing the current through the added friction. Secondly, overload causes a rise in the temperature of the conductors, thus automatically still further raising the resistance and causing added loss. Thirdly, the consumption of voltage in forcing the current through the high resistance causes it to arrive at its 'destination' (motor or lamp, or other power consuming device) at less than the voltage the device requires to work efficiently, hence there is a loss in efficiency in its operation. Fourthly, if the resistance be sufficiently high to cause high tempera-

ture in the conductors, the insulation may be injured or even ruined, thus leaving the wires either without any insulation protection at all, or with less than the protection they should have. Fifthly, if the overheating be carried too far the conductors, or one of them, may be burned in two. Sixthly, if the overheating be too great, the heated conductors may set fire to surrounding combustible material, and a more or less disastrous conflagration ensue. Seventhly, overloading means overfusing, or blown fuses. Eighthly, overloading a circuit sufficiently to raise it to a high temperature may, even though the overload be only temporary, raise the resistance of the conductors permanently, and overload represents poor business in every way."

If any of you chaps feel able to add anything which Guimond has overlooked, hop to it. I can't think of anything myself just now.

## An Excellent Argument

(Continued from page 456)

carbons his house threw away would read no further before skyrocketing up to the projection room to raise Cain. The rest of the article, if read at all, probably will be classified as visionary, bunk, impractical, theoretical, or 'sumpin some guy wrote in a book.'

### Something to Study

The recent attention being paid to carbon economy in the circuit is entirely commendable, within rational limits. There is, however, a lurking danger that it may defeat its own purpose, and it is the sole purpose of this article to point out how this may come about.

"The basic fact responsible is that a high carbon economy and a high optical efficiency cannot go hand in hand. This is because the condition for highest optical efficiency demands that the current density per unit of crater area be high, whereas the condition for high carbon economy is that the

current density be low. One result in rapid carbon consumption, long stubs and small light source of excellent quality and stability. The other results in a slow burning rate, short stubs and a somewhat wandering light source of excessive size and poor quality. (Managers should translate these two conditions into probable effect on ticket sales, Ed.) It is probably possible to carry either condition to such lengths that the gain will be more than offset by the loss, but the danger of carrying carbon economy to extremes is greater than that of doing likewise with optical efficiency, because the departure of the arc from its normal characteristics, and encircling of the carbons, both operate to set up rather sharply defined limits, whereas there is very little to prevent going to extremes in the other direction.

To illustrate concretely the relative magnitude of these losses, as well as incidentally the frequent effect of similar economy measures, I am going to choose two houses in the circuit; one a large loop house operating on an eleven hour day, the other a small suburban house. I shall call them respectively A and B. The utilization factor in B a few years ago ranged as high as 60 lumens per ampere. Measured a few weeks ago, about two years after it had been taken over by the circuit, it had fallen to 20 lumens per ampere on one projector and to 15 on the other. B can and has run all evening on the positive stubs discarded by A in the course of a day.

Now let us turn our attention to the seemingly wasteful house A. Its utilization factor is 52 lumens per ampere. Let us assume that it was producing its present quantity of screen light (3380 lumens) at the same efficiency as B is doing. A would then be using 225 amperes, instead of the 65 it really is using. Now suppose A were to increase its utilization factor to its present value, and cut its current consumption to its present value. The saving would amount to 160 amperes, and this current, used as efficiently as A is using current, would supply ten houses like B with more and better light than B is now getting from 77 per cent. as much current as A uses. A is "wasting" carbon enough to almost supply B, but is saving current enough to more than supply ten houses like B. Which is the real waste?

Now it is freely admitted that both A and B represent extreme cases. B is the result of unbridled economy during the time the firm has managed the house. A is a shining and splendid example of what CAN be done with intelligently chosen equipment—equipment chosen in the full light of knowledge of the existing and impending local conditions, in the hands of a thoroughly competent projectionist.

I would remark that while the theatre manager—the average manager, I mean—probably could make very little of Friend Green's efficiency argument, he can appreciate the possible difference in patronage which the relatively poor projection light in B and the brilliant screen illumination would cause. I have therefore always adhered to that argument when dealing with such matters, rather than attempt to set the results forth in the way Green has.

Green's way is, however, the really scientifically correct way and is set forth for the consideration of our now slowly growing numbers of really high grade motion picture projectionists. My compliments to Green for the excellence with which the thing has been set forth.

## WILL BUY ANY FILM SCRAP

All Kinds Celluloid Scrap. Send samples of each grade, stating full details.  
Quote Lowest Pound Prices.

Charmette Co., 47 W. 42nd St., N. Y.

## ROLL—Machine—Coupon TICKETS

QUALITY—Second to none!  
SERVICE Unexcelled—our  
LOWEST PRICES will be mailed to you on request.

State your requirements by mail—  
Today!

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IN NEW ENGLAND FOR 17 YEARS  
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# Apparent on the screen

THE IMPROVEMENT in the rendering of color values in black and white tones, when the picture is printed from Eastman Panchromatic Negative on Eastman Positive, is readily apparent on the screen.

PATRONS will notice the difference—and that's what really counts at the box office.

EASTMAN PANCHROMATIC NEGATIVE is now the same price as ordinary negative. It keeps as well as ordinary negative and, except for the lighting in the darkroom, is developed in the same manner as ordinary negative. Yet it's an extraordinary product.

**EASTMAN KODAK COMPANY**

ROCHESTER, NEW YORK



A. P. S.  
S. M. P. E.  
A. T. S. E.

A  
N  
D

THREE  
PROJECTOR  
LOGIC

Local 314

By Charles H. Travis  
Projectionist, Barcli Theatre  
Schenectady, N. Y.

THE INITIALS above represent three great organizations—the American Projection Society, the Society of Motion Picture Engineers and the International Association of Theatrical Stage Employees (Local 314, a division of the projectionist affiliation). Each and all, in different phases of activity, they stand for better men handling better equipment. A member of them all is Charles H. Travis—and it is safe to say that in this article which he sends to YOUR EQUIPMENT, Mr. Travis represents the opinion of the progressive trio of Motion Picture Organizations—all three doing much to improve the motion picture.

I have always been an advocate for THREE PROJECTOR installations and think that every theatre, both large and small, should have three complete projectors in the projection room and all three should be in first class working condition at all times if possible. I say if possible because at some time no matter how careful you are one projector is liable to go bad and it should not be allowed to be out of commission any longer than is necessary to put it back in good condition again. I have had the occasion to have to repair one projector while keeping the show going alone on the other and we all know that this is not an easy task. (Up this way we do not have two projectionists on duty at the same time.) With a THREE PROJECTOR installation it would have been but a short wait to take the film from the disabled projector and continue the show on one third, repairing the laid up projector at leisure and thereby doing a better job.

Then again if you alternate on three projectors you will lengthen the life of them all and I believe that three projectors used alternately will be of service more than three times longer than a two projector installation. If you had a valuable horse or, in the present time an expensive automobile would not use same every day in the year without rest but I have seen projectors used until they were almost ready to fall apart before the much needed repairs were made. One reason being that the Exhibitor has not made

any provision for repairs and must go to the distributor or factory for a loan mechanism. This means the tying up of some cash and in most cases a Projectionist is lucky if he can get new parts and put them on after the show or mornings.

I have not the pleasure of a three projector installation yet, I hope to get a projector that is not being used in one of the other houses on the circuit in the near future, but I have the next best thing, an extra mechanism complete and also a spare intermittent movement.

At present

### I have two Simplex projectors type S lamps

with McCauley Arc Controls, separate stereo, G. E. 70-70 A C to D C Compensarc, one 50 amp. A C Compensarc (not enough), Cinephor objective lenses, P A 20 Cinephor converging lens, Luxalba  $7\frac{1}{2}$  focus collector lens and  $\frac{5}{8}$  positive, 11/32 negative Orotip carbons using 70 amps. Enclosed motor driven rewinder of my own make as well as the hand driven for inspection and a splicing block.

My projection room is 16' x 12' with two windows opening on the street. Lamphouses piped to the open air. The A C and D C sets are in a room of the same size as projection room located just below.



SIMPLEX DIVISION  
INTERNATIONAL PROJECTOR CORPORATION  
90 Gold Street, New York





# Leo Maloney

America's Cowboy

## in *The* **HIGH HAND** A FEATURE

*If* you knew what we know about this picture you'd put on extra help, take the lid off the old advertising appropriation and yell from the house-tops that here's one that's a bell-ringer that fairly shakes the steeple.

A story packed with new slants, suspense that will keep them drawing deep breaths, action and excitement and laughs that will rock the rafters.

Keep your eye on this boy Maloney. He knows the good old audience stuff the way Tiffany knows a watch.

Story written by  
Ford Beebe



Pathépicture  
TRADE MARK



Ladies Last....on Broadway

# MOVING PICTURE WORLD

L. 82, No. 8

OCTOBER 23rd, 1926

PRICE 25 CENTS

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FLORENZ ZIEGFELD'S  
**"KID BOOTS"**  
STARRING  
**EDDIE CANTOR**

with  
CLARA BOW, BILLIE DOVE  
LAWRENCE GRAY

From the play by William Anthony McGuire and  
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Screen play by Tom Gibson.

A FRANK TUTTLE PRODUCTION



**WHAT  
A HIT  
AT THE  
RIALTO  
N.Y.!**



**Paramount Pictures**  
**ARE ALL WINNERS!**

Published by

CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.  
NEW YORK CITY





**GOING!**

**GOING!**

**GONE!**

*a little head-work saves a lot of head-ache*

**EVERYBODY** is liable to miss a bet  
**NOW** and then . . . .  
**YOU** can't grab every opportunity—  
**BUT** sometimes a proposition comes along  
**THAT'S** going to cause you shame  
**AND** embarrassment  
**IF** you let it slip by  
**METRO**-Goldwyn has been advising you  
**TO** grab "The Four Horsemen"  
**WHILE** the grabbing is good . . . .  
**A** lot of Showmen didn't have to be told  
**THEY** know Rex Ingram's masterpiece  
**WITH** Valentino and Alice Terry  
**IS** Today's Best Bet . . . .  
**LITERALLY** thousands of contracts  
**ARE** pouring into the offices of M-G-M  
**WE** urge you as we've never urged before  
**TO** act before it's too late  
**OPPORTUNITY** is going . . . . going . . . .  
**DON'T** you get left!

REX INGRAM'S  
production of Ibanez' novel  
VALENTINO  
Alice Terry

**"THE FOUR HORSEMEN" FROM  
METRO - GOLDWYN IS ON ITS WAY!**



# The BIG Winner!



## RICHARD DIX <sup>IN "THE</sup> QUARTERBACK

with ESTHER RALSTON ~ ~ ~ Directed by FRED NEWMAYER  
Story by W.O. McGeehan and William Slavens McNutt ~ ~ ~ Adaptation by Ray Harris ~

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# *The Best is the Cheapest—In the*

If you are a golfer the last thing you would do would be to pick up a lot of junk clubs at a dollar a throw.

You know it would be a reasonable certainty that those clubs would cost you a dozen strokes to a round. You play golf for pleasure. It wouldn't be good sense to spoil your pleasure for the sake of saving a ten dollar bill.

Your real fisherman doesn't go to a department store and buy a "nice fly rod for \$4.89." He knows mighty well that there's no such thing and he doesn't propose to go a couple of hundred miles up country and have his fishing spoiled by a rod with no life, no backbone and no casting power.

In every kind of merchandise *you get just what you pay for.* There is no cutting corners. You cannot get the best for the price of the worst.



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You know that applies to everything you buy, whether for sport or business.

Why expect pictures to be an exception?

They aren't.

Mack Sennett puts into his Ben Turpin, Alice Day, Mack Sennett and The Smith Series comedies the experience of fifteen years, the best direction that money will buy, the best stories, the best title writers, the best casts he can get.

*Quality* costs more but it speaks for itself.

There is more than a little difference.

Your audiences realize it. Why not give them the best, and by paying a little more get a lot more?

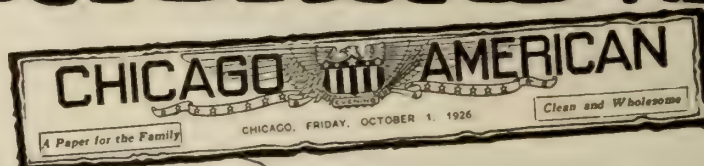
**ELMER PEARSON**

Vice-President and General Manager,  
**PATHE EXCHANGE, INC.**



# They're Shouting Their Heads Off Now for ~ *The* BELLE of BROADWAY

**You Can't  
Beat This! →  
Public and  
Press  
Approval**



## "Belle of Broadway" Best of Week's Arrivals

"THE BELLE OF BROADWAY," a Columbia Picture Corporation production Presented at the Granada. Directed by Harry O. Hoyt. Players include Betty Compson, Edith York, Armand Kadiz, Irving Renard, Tom Ricketts, Herbert Rawlinson and Albert Rocardi.

### BY ROB REEL.

To the Granada, newest of Chicago's superfine theaters, goes the distinction of showing the best movie of the current week.

"The Belle of Broadway" is the picture referred to, one of the most appealing stories ever screened. In my opinion, and with some of the cleverest photography touches introduced in many a day. It has a right-up-to-the-minute theme, too, for it is a story of re-invention.

Betty Compson hasn't had as popular a role as that of the young girl who masquerades as the rejuvenated actress in a long time and her admirers should be glad to see her "come back" in such a big way. The picture also marks the return to the screen of Herbert Rawlinson, who as not appeared as a leading man lately, due to the fact that he's been busy as a director.

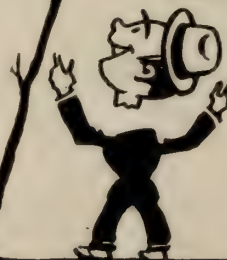
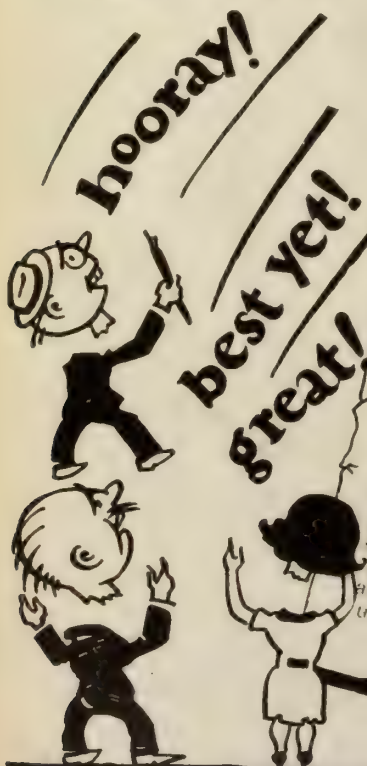
Betty Compson.



**MAETINEE  
of  
The Chicago  
Tribune says**

"You'll find 'The Belle of Broadway' quite a charming offering with a 'different' flavor.

"This film has undeniable atmosphere."



# COLUMBIA PICTURES



A NATIONAL INSTITUTION



# n! Hell-poppin'!

Joseph P. Kennedy  
presents

## BOB

Rootin', tootin', son-of-a-gun from Arizona! An Honor to his Historic Namesake! Aiming Flush at the Chin of the Box-Office and Landing with all the Concentrated Smash of a Gene Tunney knockout!

# CLUSTER

in *The*

## DUDE COWBOY

Second of his Greater Westerns from Greater F. B. O. Six more coming . . . BIG with Action! Comedy! Romance! Thrills! That reach out and yank 'em in!

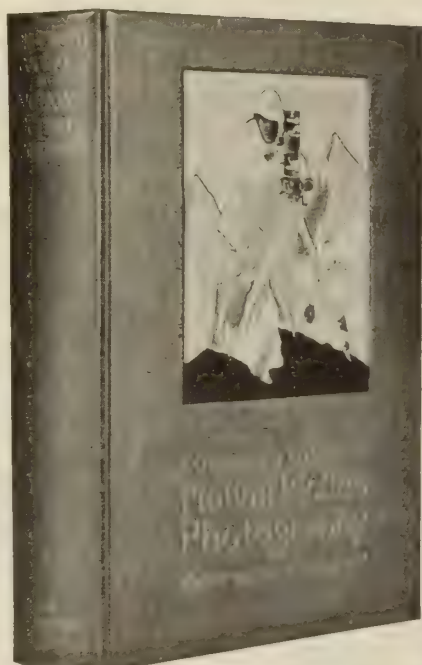
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WITH GREATEST WESTERNS!

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FBO**





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## Motion Picture Photography

By Carl L. Gregory, F.R.P.S.

This book is recognized everywhere as the standard work on motion picture photography for either professionals or amateurs.

Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York.

Special Chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company.

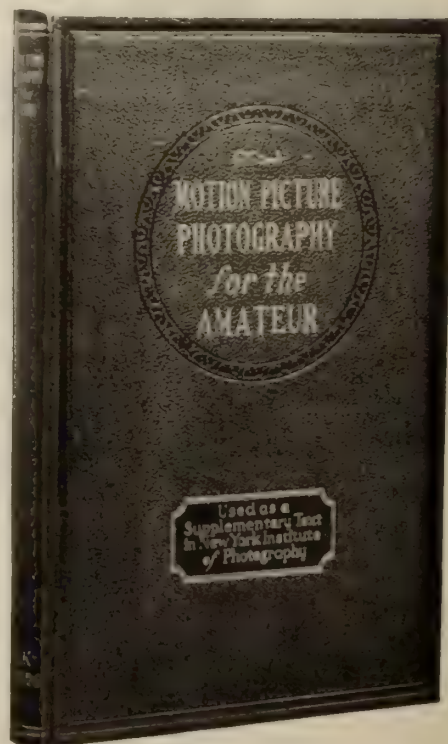
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Price \$2.50 (postpaid)



## CHALMERS PUBLISHING COMPANY

516 Fifth Avenue  
NEW YORK





# Opportunity Knocks

**M**otion picture history is being made—and P. D. C. is writing its most significant page.

The unprecedented record made by DE MILLE-METROPOLITAN PICTURES is a graphic demonstration of what can be accomplished when production craftsmanship and showmanship vision are allied.

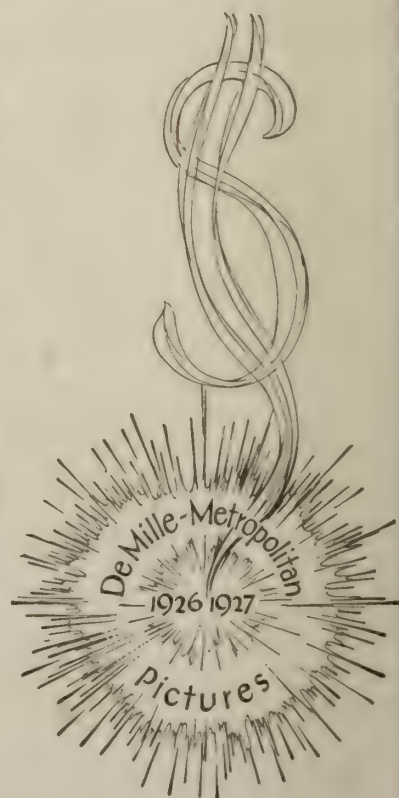
“Nothing succeeds like success.” P. D. C. closed its 1925-26 season in a blaze of glory, with a veritable conflagration of hits—“Silence”, “Three Faces East”, “The Volga Boatman”, “Up In Mabel’s Room”—everyone a *Box Office Bellringer*.

The 1926-27 program of P. D. C. surpasses even the sensational product that set new box office records for exhibitors who played DeMille-Metropolitan Pictures the past season. “Gigolo”, “Young April”, “The Nervous Wreck” and “The Yankee Clipper” form the vanguard of a magnificent array of productions destined to register box office bull’s eyes with a bang that will startle the industry.

(over)



OPPORTUNITY KNOCKS—and WISE SHOWMEN are heeding the summons. Thousands of wide-awake exhibitors, keen and discriminating judges of box office values, have read the “signs of the times” and confirmed their faith in the great DE MILLE-METROPOLITAN STUDIOS by signing for the entire 1926-27 program of hits. They have answered the summons of golden opportunity and every one of these thousands will reap a rich harvest of dollars. “SIGN FOR SUCCESS” is the P. D. C. slogan that is blazoned across the film firmament. If you have not already signed for SUCCESS, you are jeopardizing your chances for a big season. DON'T WAIT TOO LONG! A representative of P. D. C. is at your service. Be one of the happy crowd of P. D. C. exhibitors who are going to CASH IN on the BIGGEST SCOOP in the history of motion pictures. WE ARE BACKING UP THIS GREAT PRODUCT with a brand of Showmanship Service that spells sure-fire success. Giant press books that match—and surpass—anything ever turned out to boom the showing of pictures—packed to the brim with seat-selling, crowd-pulling ideas, ad cuts, mats, posters, lithos, lobby displays prepared and designed by experts. Here is *real service for real pictures*. Exhibitors who are going to make the *biggest cleanup in the history of the industry*, are those showmen with the foresight and wisdom to see a *big opportunity* and to seize it.





# After Nineteen Years — Still Leading

The Only Verified Circulation Figures Show:

MOVING PICTURE WORLD FIRST

*with 6,492 net paid exhibitor circulation*

\*MOTION PICTURE NEWS SECOND

*with Less net paid exhibitor circulation.*

\*EXHIBITORS HERALD THIRD *with*

*Less net paid exhibitor circulation.*

These results were obtained by a common official audit — sanctioned and approved by each of the above named papers.

\*Publicity Rules of the Audit Bureau of Circulations prevent quoting exact audit figures of competitor papers.

MOVING PICTURE  
**WORLD**

*A Chalmers Publication*



# The Great

Richard TALMADGE

## Richard Talmadge

"The Star Exhibitors Made"

In his first BIG picture, "The Fighting Don" — directed by Irvin Willat, the man who made "North of 36"

*Forthcoming Pictures are:*

The Speed Boy  
Cheating Danger  
The Hurry-up Man  
Up and at 'Em  
The Flash Kid

Released by  
**UNIVERSAL**

# The FIGHTING DON





# Contest

*picture  
of his  
thrilling  
career!*

**CARL LAEMMLE**

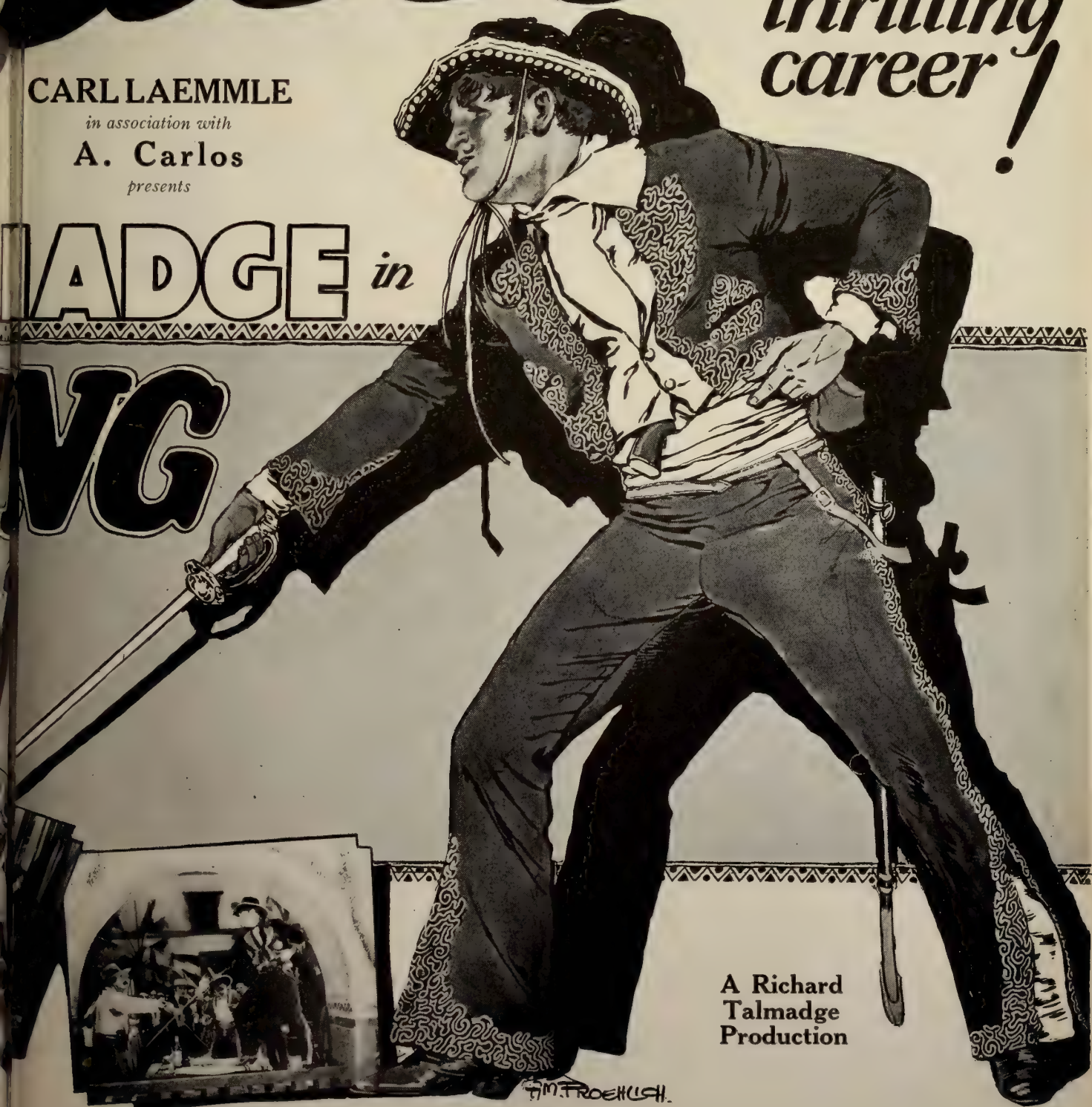
*in association with*

**A. Carlos**

*presents*

**TALMADGE** *in*

**WING**



**A Richard  
Talmadge  
Production**



# When these brown eyes do their stuff -- no box- office could ever be blue!

Miss Moore attacks her role in a clever fashion, using her big, brown eyes to advantage and making the most of some stretches of comedy by her knowledge of pantomimics. Jean Hersholt, an emphatically accomplished actor who will be remembered from his excellent portrayals in "Greed" and "Stella Dallas," is impressive as the German father in this current film. Malcolm McGregor is sympathetic as Jack Dugan.

This production is a sort of transcript of life that comes closer to giving Miss Moore an opportunity to display her talent as an actress than any screen effort in which she has appeared since her performance in "So Big."—*N. Y. Times*.

Miss Moore is delightful. There is a humorous twinkle to her expressive eyes that seems to say, "I am really enjoying myself and I hope you are." As the little delicatessen clerk she has brought one of her most pleasing characterizations to the screen.—*N. Y. Telegraph*.

Most audiences will find "It Must Be Love" to be a delightful bit of entertainment, and the admirers of Miss Moore will not be disappointed in her latest screen appearance. She does her stuff in the usual Mooreish manner, and this is highly satisfactory to those who "just love to see that girl in pictures."

—*N. Y. Daily News*.

Alfred Green directed "It Must Be Love" and it is excellent entertainment.—*N. Y. Tribune*.

John McCormick  
presents

Colleen  
**Moore**

IN  
**IT MUST BE LOVE**

with JEAN HERSHOLT

Malcolm McGregor and Arthur Stone

Adapted by Julian Josephson from "The Saturday Evening Post story" "Delicatessen" By BROOKE HANLON

Alfred E. Green, Producer



A First National Picture



# EXPRESSING A HOPE!

Dick Barthelmess, off for Europe, hopes to have his name pronounced correctly for the next six weeks. First National Publicity Department please notice.

# MOVING PICTURE WORLD

# REWARD OFFERED

Reinald Werrenrath, Vitaphone star, says the reward offered some years ago to any proofreader who spells his name correctly twice in succession, still stands.

VOL. 81

New York, October 23, 1926

No. 8

## "Unionize or We Strike," Labor Warns the Industry

### New Cycling Drive Starts In St. Louis

### Two Exhibitors Are "Fined" \$250— Others Due

(Special to MOVING PICTURE WORLD)  
St. Louis, October 13.

The St. Louis Film Board of Trade, in co-operation with the Hays organization, has opened a big drive against bicycling.

During the past few weeks two cases of alleged bicycling of film were brought before a special arbitration board, the evidence being handled by a representative of the national organization. In both cases the accused exhibitors were assessed "fines" of \$250 and were also directed to pay twice the rental for the pictures involved.

One of the cases involved two exhibitors, and the second man is yet to have a hearing on the charges. In this instance the "fine" and extra rentals amounted to about \$600. In the other case the houses involved were owned by the same exhibitor, but were in different cities.

The national organization has worked out a systematic plan for dealing with bicycling cases. Before charges are brought, ample affidavits are obtained in support of the accusation that a film was shown at a theatre without the knowledge or consent of the distributing company.

### Lita Twinkles

Lita Basquette Warner, weighing exactly 7 pounds, is the newest star signed up by Warner Bros., but Lita is a star of special significance who has come to bless the marriage of Sam L. Warner and Lina Basquette, former Follies danseuse. Lita made her arrival at the Nussan Hospital, Mineola, L. I., last Sunday. The reception she received from her proud father promises a close understanding between the new star and her daddy. The baby is named Lita because it so closely resembled Mrs. Warner's name, Lina.

### To Buy Roxy's?

The rumor of an attempted merger or alliance between Pathe and P. D. C. has been amplified by the report that the new Roxy's Theatre, to cost \$10,000,000 and seat 6,200, may be bought or leased by the intended combination. All concerned are noncommittal.

### Big Royalties

The Vitaphone Corp. will pay \$104,000 annually to the Music Publishers' Protective Association for the privilege of reproducing the compositions of its members, if the deal now pending goes through. Payment would be retroactive to September 15. The money would be paid at the rate of \$2,000 a week.

### Last Minute Flashes In a Line

Majority ownership of Balaban & Katz is expected to be transferred in a \$14,000,000 deal as we go to press.

Fox and United Artists are reported to be entering the Milwaukee theatre field.

An Italian film combine today agreed to fight American pictures in Italy.

Edward Godel, of London, is on the sea, New York bound, with an original screen story by H. G. Wells.

## Keith-Albee Checks Merger of Pathe and P. D. C., Says Rumor

The drums in the financial war of the film industry are still beating. Now Pathe, P. D. C. and Keith-Albee figure in the headlines. Broadway has it that the first two can't merge or effect an alliance because P. D. C.'s contract with Keith-Albee prohibits such action. Even if the deal does go through, it is likely that no working agreement could be reached within at least two or three months,

## Demands a 100 Per Cent. Representation On Threat of a General Strike— Will Hays Won't Comment

"Unionize 100 per cent. by December 1 or we strike," labor has told the motion picture industry. The ultimatum is said to be final.

This message was delivered personally to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., on October 11 by a special delegation sent to New York City from the convention of the American Federation of Labor in Detroit.

Mr. Hays was warned that failure to enforce a 100 per cent. unionization by December 1 would result in a general strike within the motion picture industry. Mr. Hays, it is understood, made no reply.

Efforts to obtain statements from the Hays office and distributors generally failed this week. The Hays office stated: "No comment will be forthcoming at this time."

Distributors referred all questions to the Hays office.

The labor ultimatum, while not entirely unexpected, raises a ticklish situation. There is little production during December and January in Hollywood because of the rainy season, which causes a suspension, except for some shooting of interiors. But the general strike, if it goes into effect, nevertheless, would seriously interfere with next year's program in many cases.

Efforts to put over a complete unionization of the motion picture industry have been in the work for a long time. Hitherto labor has held off from any ultimatum. Now that the ultimatum is issued, it is felt that labor is sure of its strength and is ready to go the limit.

It could not be learned if the ultimatum to Mr. Hays included the personnel of theatres, which are directly represented by the M. P. T. O. A., because Mr. Hays would not comment.

### Yamins Sells

Nathan Yamins has sold his Plaza in Fall River, Mass., to Dr. O'Connor, owner of the building in which the theatre is located. I. N. Hindle is manager.

### Close Deal Soon

Despite the persistent rumors that Paramount would merge with Warner Bros. on the Vitaphone, it appears that no such deal, giving Paramount control, is likely to go over. Probably the device will be used for the larger houses not employing the Public presentations, and eventually the use of Vitaphone probably will be extended to the smaller theatres of the chain. No verification of the report could be obtained, but the matter seems to be virtually complete save for signature and announcement — and even the signature may have been provided.

so intricate is the proposition.

Surely the battle for power daily grows hotter, with Wall Street behind the scenes but an active participant. Blair & Co. has bought the controlling interest in Pathe from Merrill, Lynch & Co. The new owners are a subsidiary of the Morgan house. They also are said to have bought for cash the 50 per cent. interest in P. D. C. held by

(Continued on page 2)



# MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 82

NO. 8

## Merger Is Checked

(Continued from page 1)

the Jeremiah Millbank interests. If the merger is consummated, a new stock issue will be offered the public, says rumor. Jealousy in the street may result in a bitter fight between banking interests.

Granting that the merger is accomplished, the dope has it that Elmer Pearson of Pathe will head the combine. J. J. Murdock of Keith-Albee is said to be set for the job of chairman of the board of directors. John G. Flinn, P. D. C. vice-president, would head the production activities. But this is—frankly—just dope.

## Movie Ball Soon

Many entertainment surprises are being arranged for the Movie Ball of the Motion Picture Athletic Association by the committee, headed by William McIlvaine of Famous Players, president, and assisted by Paul Cohen of Metro-Goldwyn-Mayer. William Mullen of First National, and Fred Bullock, Jr., of Fox Films. Stars will appear and athletic trophies also will be awarded. A special attraction will be Jimmy Caruso's orchestra.

## Membership Grows

In three months more than sixty new members have been enlisted in the North Carolina M. P. T. O. through a system of zone canvassing, report President C. W. Piquet and Secretary N. L. Royster. The annual meeting will be held in Charlotte on December 13. More than 100 exhibitors have pledged themselves to attend.

## Jannings On Ocean

Emil Jannings and his wife are due to arrive in New York on the Albert Ballin, Monday, October 18. A luncheon will be tendered the famous actor at the Crystal Room of the Ritz by Adolph Zukor and Jesse L. Lasky on Wednesday, October 20, after which he will leave for the Coast to begin his first American production for Paramount.

## Mayor Calls Fox Benefactor At Opening of New Academy

Mayor Walker of New York City pronounced William Fox, president of the Fox Film Corporation, a public benefactor in his address on the opening last Monday night of the Academy of Music, the "last word" in theatre building, a 4,000-seat edifice in Fourteenth street, opposite Irving Place.

The Mayor spoke of Mr. Fox's many public acts, all of which, he said, appeared to be eclipsed by the opening of the new Academy, within the shadow of the historical old edifice after which it has been named.

Erno Rapee was guest conductor of the Academy Symphony Orchestra at the opening. Juda Beresofsky is the regular conductor. The Tchaikowsky overture, "1812," was played, and in the closing moments, for the full orchestra effects of the Napoleonic incident, the burning of Moscow, the curtain was raised and the audience saw a splendid animated visualization depicting the burning of the Russian city, with its accompaniment of gun-fire. The effect was roundly applauded.

The program included the Fox News, various acts and



MAYOR WALKER WILLIAM FOX

"The Family Upstairs" feature

Among those present were Mr. Fox, W. R. Sheehan, vice-president of Fox Films Corporation, in charge of production; John Zantz, vice-president and general manager of the Fox circuit of theatres; heads of departments in the Fox home offices; Allan Dwan, director of the Fox special, "Summer Bachelors"; Vivian M. Moses, director of advertising of Fox Films; Wm. A. Rudolph, director of exploitation; G. K. Rudolph, director of advertising, and among the notables were members of the city government; the higher courts and the social and commercial life of New York City.

## Producers Expanding

Two recent important developments in the French film industry were the concluding of a contract between Aubert (Paris) and W. & P. Film Service (London) for a production to be commenced in London with Carlyle Blackwell, the American, and Lili Damita, the Hungarian star, in the leading roles, and one between "Les Grandes Productions Cinematographiques" (Paris) and Phocbus Films A. G. (Berlin) for the production of Merc's "Temptation," under the direction of Francis Berton.

## Set Opening Date

The new Paramount Theatre on Broadway will be opened on November 18 with a gala program, according to an announcement by Adolph Zukor. The seating capacity is 4,000.

## George Morris Ill

George Morris, well known as a producer of short subjects, formerly as a publicist, has been ill for six weeks at his home. The diagnosis is typhoid. He has received many expressions of sympathy.

## Appoint Massock

L. C. Stratton, head of the motion picture department of the Associated Press, has named R. G. Massock to handle picture news under him.

## World Premiere

"The Prince of Tempters," the widely heralded motion picture which Robert Kane has completed for First National, will have its world premiere at the Strand Theatre, New York, on Sunday, October 17. It is the initial American directorial effort of Lothar Mendes, former Ufa director.

## Steiner Growing

Watch Charles Steiner in New York. His chain includes the Mecca, Bijou, Ruby, Palestine and Apollo, with roof garden, all on the East Side and seating a total of 9,200 persons. The operation of these is fostered by the Delancey and Clinton Realty Corporation. In addition, Steiner is interested in a circuit of fourteen in Harlem. He soon will announce acquisition of more properties on the West Side.

## Set Release Date

"Don't Give Up the Ship," the free navy and merchant marine picture for which a 100 per cent. distribution is urged, will be released by Paramount on October 24. Two hundred prints are available. One-sheets are issued free.

## Nebel in Pittsburgh

Charlie Nebel has been assigned to the Fox Pittsburgh office.

## Skouras-Koplar Book Fox

Add to the important circuits of theatres to book 100 per cent. Fox Film output for the 1926-27 season the Skouras-Koplar group, operated by those shrewd showmen, the Skouras Brothers and Harry Koplar of St. Louis. The deal which bound this circuit to Fox Films was consummated in the Missouri metropolis a few days ago by "Jimmy" Grainger, Fox Film sales chief, who is now in Los Angeles preparing the way for the closing of another big deal which will assure his company's product first run showings in every city on the Pacific Coast.

## COMING and GOING

William R. Frazer, general manager of Harold Lloyd Corp., is in New York to confer with Famous Players, which releases Lloyd productions. Rumors that Lloyd contemplates changes in his sales and production activities are emphatically denied by Mr. Frazer.

Beulah Livingstone left for the Coast this week to confer with Joseph M. Schenck concerning new screen material and gather data for magazine stories on United Artist stars. In her absence, her assistant, Loda Bauer and Carolyn Darling will look after the New York office.

Edmund H. Howells, Far Eastern representative of Producers International Corporation, foreign distributors of Producers Distributing Corporation, has returned to New York after a six months' trip through the Orient.

Joseph Simmons of the Simmons Picture Corp. has sailed to close sales of Bray productions on the Continent. The campaign will ultimately embrace the whole world.

L. G. Rigby, scenario writer, has arrived in New York from the West.

William Powell has come East to play for Paramount.

Mr. and Mrs. Clayton P. Sheehan of Fox have sailed for a honeymoon and business trip abroad. Mrs. Sheehan was Miss Mildred Doyle of Buffalo.

J. G. Bachmann has returned to Hollywood to supervise production.

Madge Bellamy, Irving Cummings, Paul Nicholson and Allan Simpson, who are making a Fox picture, soon leave for Hollywood.

Jack L. Warner is back at the West Coast studios.

Edmund Lowe and his wife, Lilyan Tashman, have returned from England and will go West in a few days.

Lila Lee has gone to the Fox Hollywood studios, as has Alfred E. Green.

Frank Borzage, just given a long-term contract by Fox, has sailed for Paris to film exteriors.

## Big Earnings

The Wall Street News expects earnings on the 250,000 shares of Universal common stock to approximate \$8 because of the fine showing for the third quarter ended August 7. The fiscal year closes November 6.

## In Detail

Turn to F. H. Richardson's department of production for a complete report on the autumn meeting of the Society of Motion Picture Engineers. This was described briefly in last week's Moving Picture World and is dealt with in detail this week.



## "Immortals"

The twelve women, who in the opinion of the A. M. P. A. membership have done most for the motion picture industry, were selected by vote last week, more than 100 members Mary Pickford, Norma Talmadge, June Mathis, Gloria Swanson, Anita Loos, Frances Marion, Colleen Moore, Constance Talmadge, Beniah Livingstone, Jeannie MacPherson, Lillian Gish and Corinne Griffith.

## Wedding Bells

Abe Schneider, assistant to Joe Brandt and Jack Cohn in Columbia Pictures, will be married Sunday, October 17, to Miss Ida Briskin, only sister of Sam and Irving Briskin of Banner Productions, Inc. The ceremony will take place at the Chateau De Luxe, Prospect avenue, Bronx. On Monday last a farewell party was given by the groom to his friends in the industry at Janssen's Hofbrau, Fifty-second street and Broadway.

## Lunch to Kennedy

Stopping over for a day on his way to the West Coast, Joseph P. Kennedy, president of Film Booking Offices of America, was tendered a luncheon on Monday by the film notables of the city, headed by Martin Quigley, editor of Exhibitors' Herald. The affair was at the Blackstone and was attended by about 100 exhibitors and writers.

## Invite Jannings

In connection with the Emil Jannings Reception Repertoire Week at the Cameo, which commences this Sunday, the Film Arts Guild has invited the German star, who arrives early next week, to attend the showing of "The Last Laugh," which takes place on October 23.

## Blumenstock's Farewell

Mort Blumenstock, signed up to write titles for First National for three years, was given a luncheon by his fellow members of the A. M. P. A. just before leaving for the Coast this week to take over his new duties.

## Charley Phillips

Charley Phillips, well known newspaperman and at one time associated with Fox in an editorial capacity, is dead, aged 51. He was a feature writer on the N. Y. Graphic at the time of his death.

## Gets Wrist Watch

Glendon Allvine, the retiring president of the A. M. P. A., was presented with a wrist watch by his fellow members in appreciation of his services to the association during the past year.

## Brandt on Trip

Joe Brandt, president of Columbia, left New York on a sales trip on Wednesday, October 13. He will go as far West as Minneapolis, returning in about three weeks.

# Tribute Paid to Laemmle On Return From Continent

## President of Universal Overcomes Illness—And Greeted Host of Friends Triumphantly

By Epes Winthrop Sargent

FRIDAY morning of last week the private office of Carl Laemmle was banked with roses, and the thought came to many who had gathered in that room to welcome home the president of Universal that they were the gay blooms of rejoicing and not the white blossoms of sorrow that were filling the room with their cloyingly sweet odors.

It was not merely a return from Europe that made this a momentous event. It was the fact that it was virtually a welcome back from the gates of death that brought together representatives of every branch of the industry.

And with this uppermost in mind, Carl Laemmle was given a welcome such as never before has been bestowed on a member of the industry; a welcome that was the outpouring of the heart rather than the politic rejoicing of a group of business associates. It was a welcome that was participated in by everyone in the big Universal offices and that lapped over to the other large production concerns, the trade press and everyone who has anything to do with the production and showing of pictures.

It was the triumph of a virile, dominant personality.

Originally it had been planned to take the entire party down the bay on one of the municipal boats, but the early hour of the arrival caused a change in the arrangements. Mr. Laemmle's immediate family and a few close friends went down the bay to escort the Berengaria to the dock, where there was waiting a large delegation from the Universal offices, ranging from the executives to the office girls, the latter with gay sashes and bright bouquets.

Once past the customs officers, Mr. Laemmle ran the gauntlet of smiles and kisses (apparently enjoying both), and preceded by a band in a bus, made up Fifth avenue to the Heckscher Building, where everything had been done to express a welcome.

Here there waited a committee headed by Will H. Hays and including Earl V. Hammons of Educational, Elmer Pearson of Pathe, William Fox, Albert Warner, Harry Warner, J. A. Jacobs of the Bray Productions, G. McL. Baynes of Kinograms, Henry M. Hobart of Distinctive Pictures Corporation, Jules Mastbaum of the Stanley Company, R. F. Woodhull of the M. P. T. O. A., Joe Seider of the same organization, J. J. Murdock of the Keith-Albee interests, Jack Cosman, Hugo Reisenfeld, J. T. Wood of Screenland, David Strauss of the Morning Telegraph, Epes W. Sargent of the Moving Picture World, Martin Quigley of the Exhibitors' Herald, Maurice Kann of the Film Daily, Fred J. McDonald of Exhibitors' Daily Review, William A. Johnson of the Motion Picture News, Dean Mathey of Motion, Reed & Co., I. N. Landauer and others.

Mr. Laemmle came directly to

his office where greetings were given and the party then adjourned to the general offices, that all employees might share in the formal welcome, which was given by General Hays, seconded by William Fox and John J. Murdock.

Then another adjournment was made to the roof, where a battery of still and motion cameras clicked and ground away to perpetuate the event on film. That ended the official celebration, but all afternoon there was a stream of visitors to pay their respects and it was one of the busiest days "The Little Giant" of the Big U has had in many moons.

Apparently the ocean trip had done a world of good, for Mr. Laemmle was looking exceedingly well and not in the least like and invalid. The intense energy which had pulled him through a nearly fatal attack of appendicitis, had enabled a quick return to nearly his normal health. He stood the exhausting excitement remarkably well.

It was a signal tribute to a personality unique even in a business boasting of picturesque entities; a tribute more to the man than to his position, for Carl Laemmle has won the regard as well as the respect of all who know him.

## Parker to Coast

Walt Parker, director of advertising and publicity for Warner Bros., is due to arrive in Seattle, Wash., October 17, where he will remain until after the first of the year. In his absence the department will be handled by Barran Lewis.

## Fredman Coming

Ernest W. Fredman, editor of the Film Renter, London, will make his annual visit to America this month. He is scheduled to arrive on October 23.

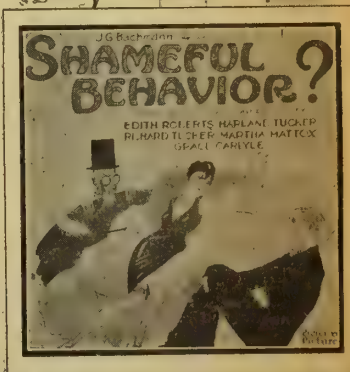
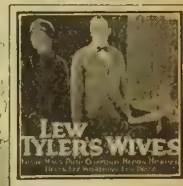
## Russell Resigns

John Day Russell has resigned from Paramount. He was doing special work in the eastern scenario department.

## Gruen Back

Toby Gruen, vice-president of National Screen Service, has returned on the Rotterdam with his family, after an extended vacation abroad.

# SIGN POSTS to on the road PROFIT



# AND NINE MORE COMING!

# Preferred Pictures

Presented by  
J. G. BACHMANN  
Sole Foreign Distributors  
INTER-OCEAN FILM CORP.





H. A. BRADY JOS. SKIRBOLL

E. Bruce Johnson, manager of First National's foreign department, has appointed H. A. Brady general sales manager of the foreign department, succeeding Louis Brock, now head of the Metro-First National exchange in Rio de Janeiro. Mr. Brady has been First National's European manager for a year and a half. The new European general manager is Joseph Skirboll, who sails this week. He formerly was First National's western district manager.

## Pettijohn Replies to Charges by Harrison

Replying to the charge in a recent issue of Harrison's Reports to the effect that exhibitors serving on Arbitration Boards were given free film service, C. C. Pettijohn of the M. P. P. & C. makes the following statement:

"In the Detroit matter mentioned an exhibitor who had sold his house and had but a few weeks to run demanded 'The Big Parade' for one Metro-Goldwyn release due. This was refused and another release offered. The Board deadlocked 3-3. Fred L. Woodworth, collector of the Port, was selected as arbitrator and after careful hearing made an award in favor of Metro-Goldwyn.

"In the Minneapolis case cited, a salesman sold an exhibitor 'The Son of the Shiek' for \$200. Before the contract was approved the salesman wired the home office not to sign as he had sold the opposition house both 'Son of the Shiek' and 'The Eagle.' The latter contract was put through.

"On appeal to the local board the entire six; three distributors and three exhibitors; found against United Artists, fining that company \$300.

"This was paid without demur on the first report, Joseph M. Schenck merely asking what the vote had been.

It does not seem that the facts warrant any such charge, since in both the instances cited the exhibitor vote was against the producer."

## France Protests

France has protested the exhibition of "The Big Parade" and "Beau Geste." The unauthorized wearing of the uniform of the Foreign Legion and certain decorations and orders in the advertising of "Beau Geste" also is criticized.

## Shaw Speaks Again

George Bernard Shaw says that the trouble of American pictures is hopeless exaggeration, according to an interview published by the New York American.

# Cohn Sails to Show Germany American Styles in Publicity

Paramount Pictures Corporation, through its European organization alliance, Panamet, will inject American methods into its presentation of "ad copy" and publicity matter in German newspapers when introducing American pictures to the reading and the theatregoing public.

Samuel Cohn, for more than eight years connected with Paramount organization in the foreign, as well as the advertising and publicity departments, was appointed by Sidney R. Kent, vice-president and general manager of Famous Players, to proceed to Berlin and on October 13 Mr. Cohn sailed on the "Hamburg" to Hamburg.

Since Herman Wobber has taken charge of things in Berlin for the American group, of which Paramount is a member, he has found it essential to put American methods into various parts of the "selling machine," and when Wobber cabled Emil Shauer that he wanted skilled assistants, there was a conference in the New York office, and to start things, Mr. Cohn was

instructed to proceed to Berlin "immediately."

Mr. Cohn was tendered a luncheon on Monday afternoon, prior to his departure, at the Blue Ribbon in West 44th street. Fifty members of the various home office departments were present.

J. P. McLaughlin, the office manager, presiding, introduced the heads of various departments, including Messrs. Noel Shauer, of the Foreign Department; Charles E. McCarthy, director of publicity; Russell Holman, director of advertising; R. W. Saunders, director of exploitation; J. E. Eldelman, Foreign Department; M. Lewis, F. Rath, L. Bamberger and A. Dillenbeck.

Mr. Cohn thanked his associates for their welcome and their good-bys. He was presented with an exceptionally fine traveling bag by his associates.

The "Auf Wiedersehen" luncheon was an "all-German" affair, prepared by the chef of the Blue Ribbon, one of the leading German restaurants in this city.

## Urge Co-operation

To promote the cause of education generally and give timely aid to the efforts of the National Education Association and the Americanism Commission of the American Legion along that line, the national office of the M. P. T. O. A. urges all theatre owners to give screen co-operation and such other elements of assistance as may be available to make American Education Week (Nov. 7 to 13) a success.

## Mayfair Opens

One of the finest neighborhood theatres in the rapidly growing A. H. Schwartz chain of Brooklyn and Long Island houses was disclosed to the public when the Mayfair Theatre, Coney Island avenue at Avenue U, opened October 11. Vaudeville and feature pictures, with a symphonic jazz-to-classics orchestra, form the entertainment. The Mayfair seats 2,000. Max Cooper is managing director and Edmund Broadhurst, house manager.

## A Book Week Tip

Anticipating National Book Week (Nov. 7-13) the National Board of Review has compiled its annual list of productions made from books and plays as an aid to the exhibitor who desires to co-operate. Copies may be had by sending 10 cents to the National Board of Review, 70 Fifth avenue, New York City.

## Granlund Planning

The fourth annual ball of the Loew - Metro - Goldwyn - Mayer Club will be held in the grand ballroom of the Hotel Astor, Saturday evening, October 30. Nils Granlund, master of ceremonies, has the co-operation of the principals and choruses of Broadway musical hits.

## Thank Neufeld

The Film Board of Trade of Philadelphia has drawn up resolutions thanking Oscar Neufeld, retiring president, for three years of faithful service.

## A Revolution?

Jesse L. Lasky says that a revolutionary change has occurred in the past year and a half. Recalling only two \$2 pictures from Paramount in four years, he now points to three to come. They are "Old Ironsides," "The Sorrows of Satan" and "Beau Geste." Three more are virtually completed. They are "The Wedding March," "Wings" and "The Rough Riders." Still other road show productions are in the formative class.

## Expand Plans

The building and reconstruction program at Fox Films West Coast Studios in Hollywood and at Fox Hills has been expanded to a total of more than \$750,000, according to Ben Jackson, manager of the studios. The \$500,000 program which was originally laid down is nearing completion.

## Previn to Conduct

S. L. Rothafel ("Roxy") announces the engagement of Charles Previn as conductor of the new Roxy Theatre, scheduled to open next February at 50th-51st streets and Seventh avenue, New York.

## Betty Bronson Signed

B. P. Schulberg announces that Paramount has exercised the first of four yearly options on Betty Bronson under the terms of the five-year contract entered into a year ago.

## A Good Gross

Thomas Meighan's Paramount picture, "Tin Gods," grossed approximately \$71,500 in its three-week run at the Rialto, New York.

## Shepard Joins

Sam Sax has engaged Frank J. Shepard to manage the Washington, D. C., branch of Gotham Exchanges, Inc.

## Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily, by Newburger, Henderson & Loeb, 100 Broadway, New York City, exclusively for The World.

The Stock Market as a whole has had a rather tough time of it this week. Practically all stocks have been depressed and a considerable amount of liquidation has been noticed. Even good dividend paying stocks have been forced down to levels that are almost attractive. Money rates have been fairly easy, but there were times when call money rates rose to 5½ per cent.

In view of the general condition in the market, film stocks have really done very well. The turnover was not quite so heavy as last week, but prices were around the same level.

Pathe Exchange "A" was the weak spot, continuing the decline of last week and making a new low for 1926 of 41. The turnover on this stock was much heavier than last week, 27,700 shares changing hands. The decline of Pathe "A" has continued ever since the announcement was made that a powerful banking group had bought a controlling interest in the company.

Warner Bros. "A" and Common both continued in active demand, the former fluctuating between 58½ and 62, and the latter between 45½ and 55½. These stocks recently have had quite a range over a week's trading.

Balaban & Katz declared their usual monthly dividend this week on the common stock of 25c a share. The dividends were declared for three months, payable November 1 to holders of record October 20; December 1 to holders of record November 20; January 1 to holders of record December 20. A dividend of 1½ per cent. was also declared on the preferred stock, payable January 1 to holders of record December 20.

## Fox Gets Phonofilm

Fox Film Corporation has bought a substantial interest in the DeForest Phonofilm Company and will market the Phonofilm through the 7,000 news release houses controlled by this company. The details were arranged between Dr. Lee DeForest and William Fox.

## Leads the State

Bridgeport, Conn., with more picture theatres than any other city in the state, greatly exceeds any other town or city in the state in the per capita circulation of its library books, according to the "Bridgeport Telegram," which quotes the American Library Association as authority for the statement.

## Production Leaps

Film production in Soviet Russia may become as great an influence in the "movie" world as the Moscow Art Theatre productions have become on the contemporary stage, if German reports can be credited. Seventy new Russian films have been finished this year, and about as many more are in course of completion.



THE benefit performance of "Beau Geste," which will be given Saturday night at the Criterion under the auspices of the Associated Motion Picture Advertisers, to help save the life of a man who is held in affectionate remembrance by all who knew him, is a fine and splendidly conceived act of human sympathy.

THE response of all elements in the industry to the appeal of the A. M. P. A. for support in raising funds for this worthy cause, was instant and spontaneous, and indicative of the kindly and charitable spirit which motivates this great family, whose daily bread is the motion picture, whenever its sympathies are aroused.

TO all those, who have given of their time or money for this worthwhile enterprise, from Mr. Adolph Zukor, whose generosity in donating his theatre and his picture made it possible, down to the smallest contributor, the thanks of the industry are due.

NOT because of the privilege afforded to help a friend and fellow human, for each act of charity and real fellowship possesses its own reward for the individual, but by reason of the fact that an occasion of this kind with its wide appeal to all concerned, knits together this industry in closer bonds of sympathy and understanding.

ONE thing it seems to us, the present occasion stresses—the need of some permanent fund to provide for worthy members of this industry, who, through ill health or other misfortune, have fallen upon evil days.

THE industry is still so young—few men now actively identified with it can point to more than ten years of service—that, perhaps, the need of such a fund has not yet become apparent to most of us, but the time is coming, if it is not already at hand, when it will be.

PROBABLY most of us, without a second thought, can think of one or two deserving oldtimers, whom we know personally, that such a fund, were it in existence now, would aid inestimably.

IN our view such a fund should be administered by a representative committee, who would not only supervise and administer its charitable expenditures, but also would help the recipients, in certain cases, into positions where they could help themselves, so that they would not be indefinitely dependents upon it.

MOVING PICTURE WORLD will be glad to receive suggestions along this line and invites further discussion of this subject, with a view to formulating a definite and concrete plan to be submitted to the industry at large at no distant date, offering its co-operation to the Associated Motion Picture Advertisers or any other organization, which may be designated, to carry such a plan to a successful issue.

MOTION picture folk—like all branches of show business—are quick to sympathize and help their fellows in distress, as evidenced by the present benefit.

# by the way

*Criterion Benefit Under A. M. P. A. Auspices,  
Indicates Need of Permanent Fund*

*Syd Chaplin in "The Better 'Ole"  
Entertainment Plus*

*Why Did D. W. Griffith Turn Down  
George Bernard Shaw's Scenario?*

*Handing It to Winnie Sheehan  
And Jimmy Grainger*

*Who Are Making Fox Films Great*

BUT it is, of course, quite impossible to hold benefits for each individual case, even if such a procedure were desirable, and the number of deserving cases, entitled to such consideration, will grow more numerous as the years go on.

OTHER arts and industries have already in operation various funds and foundations for the help of their unfortunates.

WHY not the Motion Picture, greatest of them all?

TO those who demand "100% entertainment," we recommend "The Better 'Ole" with Sidney Chaplin, and the accompanying Vitaphone program, now being presented by Warner Brothers at the Colony Theatre.

HERE is a picture and a galaxy of the most popular Broadway artists, that will delight all classes and all ages, not only in the novelty of the Vitaphone's mechanical achievement, but as outright eye and ear entertainment of superlative quality.

SID CHAPLIN'S characterization of "Old Bill" is a screen classic, that will outlast a multitude of far more costly and impressive productions and, in our humble opinion, will be producing "belly laughs" in audiences years hence.

NOW we know why George Bernard Shaw has been making so many plain and fancy "cracks" against the movies.

JUST a case of sour grapes, because D. W. Griffith turned down his offer to write a scenario for him in 1917.

IT would be interesting to know the real reason why D. W. passed up the offer of the learned G. B. S., but there must have been some string to it.

PROBABLY G. B. S. wanted to supervise its direction, himself.

HAND it to Winnie Sheehan and Jimmy Grainger, the mighty team, that are making Fox pictures great.

A YEAR ago Winnie decided to concentrate his attentions on the producing end and leave the sales to Jimmy.

WHAT has been the result?—greater sales and greater pictures than Fox ever dreamed of before—all records smashed.

WE understand right now that first run contracts are in the Fox office for every important territory in the country for all next season's product.

GREAT WORK, showing what team work in production and sales promotion can do.

SO here's handing it to Winnie and Jimmy—and also William Fox.

*Merritt Crawford*



D. W. GRIFFITH again proves himself the master craftsman of the photoplay in "The Sorrows of Satan," which had its premiere at the Cohan Theatre on Tuesday night. In its fine shadings and subtle suggestions the picture is exquisite. With all his old-time magic and with an inspiration, that has not marked in such a degree his films since "Broken Blossoms," Mr. Griffith succeeds in conveying to the audience the most complex ideas through the pantomime of his players.

Every actor performs his part in superlative fashion. **Adolphe Menjou**, as **Satan**, is a delightfully debonaire devil. He plays the part so sympathetically, that there may be some diversity of opinion as to whether the devil is such a bad chap after all, instead there is the feeling that he is rather unfortunate. **Carol Dempster** in the role of **Mavis Clare**, the poor stenographer and heroine gives the finest performance of her career. **Lya De Putti** as the wicked **Princess Olga**, **Ricardo Cortez** as **Geoffrey Tempest**



and every member of the excellent cast, in fact, give outstanding performances.

Mr. Griffith has evidently been given the freest hand in the matter of cost. The sets are lavish, the composition of the individual scenes well nigh perfect. Throughout the lightings and photography blend perfectly with the subtleties of the action. **Harry Fishbeck**, Griffith's great cameraman, must be grouped with the stars of this picture. He, too, has outdone all his previous efforts.

To this list we must also add **Dr. Hugo Riesenfeld**. His music vastly enhances the effectiveness of the picture and no house, large or small, which later shows it, should fail to use his score. It will add much to the audience value of the film.

"The Sorrows of Satan" will find its greatest appeal to the more thoughtful among moviegoers. Probably many who view it at the Cohan may feel that some scenes and some close-ups might well be cut with advantage and they doubtless will be in later editions of the picture.

But, however, the average "fan" may regard it, "The Sorrows of Satan" is an achievement, artistically and from an audience viewpoint.

# AT THE WORLD'S CROSSROADS

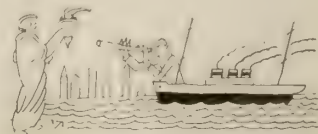
By Phil M. Roe

Welcome to another Warner star! **Sam L. Warner** doesn't need to check up on the box office reports of Vitaphone these days to feel proud and happy. Yes, it's a girl, **Miss Lina Basquette Warner**, if you want to know the new star's name, and she weighed just seven and a half pounds, when she made her debut at the Warner household.

**Earl Hudson**, former production manager for First National and now in the independent ranks, it is reported, will leave Hollywood for New York within the next fortnight. His trip will have to do with securing desirable releasing arrangements for two or three big productions. With a star of the first magnitude, now employed by one of the leading companies, but who will join forces with Hudson on the conclusion of his present engagement.

"Call me Uncle," says **Paul Gulick**, the smiling director of publicity for Universal, or at any rate that is what his press agent says he is saying. Time enough for that, Paul, when that eight-pound girl of **Brother Karl's** gets her first tooth. Meanwhile, best wishes to **Baby Jane** and her mother.

One of the questions we want to ask **Emil Jannings**, who arrives on Monday, on the **Albert Ballin**, on his way to the **F. P. L.** studios in Hollywood, is whether he ever worked at Vitagraph in the early days. There have been persistent reports (never confirmed) that he began



his screen career in farthest Flatbush, but he found his progress there so discouraging, that he determined to try his film fortunes in Germany. On the other hand we have also heard, that while born in Brooklyn, the great Jannings was taken back to Germany so young that

he never learned English. Both these questions we hope to have answered before we go to press next week.

Congratulations to **Beulah Livingstone**, who has been named as one of the "Immortals" by the A. M. P. A. She's the only honest-to-goodness press agent to make the list of twelve eminent fair ones selected by vote for this special honor, and if we'd had a vote it would have been cast for her—first. We would have done it if we'd only had one vote.

Friends of **Dr. W. E. Shallenberger** will be glad to learn that Mrs. Shallenberger, who underwent a serious operation a week ago at the Post Graduate Hospital, is convalescing satisfactorily.



Latest reports from **Sol Lesser**, pictures him as taxiing around Venice in a gondola with Mrs. Lesser. When he made his "million," Sol said he was going to retire, but from all we hear, when he gets back, which will be some time before Christmas, he is going to try his hand at producing some of those **Harold Bell Wright** stories of his. Maybe he is waiting to see how much **Sam Goldwyn** "cleans up" on "The Winning of Barbara Worth," which he sold him before he went abroad.

**Irving Lesser**, by the way, who is becoming a full-sized theatre magnate on his own, with his string of up-to-date houses on Long Island's north shore, is planning to open a new one some time in November. It will be the first de luxe presentation theatre to be erected in Long Island and will be located at Bayside and named after that town. Seating capacity about 2,000. It will be one of the surprises that Irving is preparing for **Brother Sol** when he steps off the boat.

**BROTHER BOWLBY**, who is general secretary of the Lord's Day Alliance and as such has appointed himself **Mai Squeeze** of the **Blue Law League** for the **Suppression of Everything and Everything** that **Think** Differently from his own little band of fanatics, doesn't hesitate to twist facts to suit his own peculiar convenience. (It's curious how little these allegedly religious and upright gentlemen care about the truth, unless it happens to please them?)

Reference is made to the efforts recently made by the **Rev. Bowlby** to imply that **General Hays** was in favor of **Sunday closing**, and that the **General** ideas about freedom and tolerance were practically identical with his own.

What **General Hays** has repeatedly stated is that he be



lieves the question of **Sunday closing** is a local question entirely and not a national one, in other words to be decided by each community in accordance with the wishes of the majority in that community. Certainly nothing could be plainer or fairer than this. Also it is quite in line with the theory upon which the government was founded, but which bigots of the **Bowlby** type would now deny.

**Brother Bowlby** has plenty of nerve, but he can't get away with this one, even if **Will H. Hays** is too polite or too busy to notice or refute it.

**A. L. Selig** of **Tiffany**, claims something in the nature of a record in the fact that the first three **Tiffany** releases, now being shown all over the country have not received a single adverse report from exhibitors playing them. For the information of all concerned the **Tiffany** gems aforesaid are: "That Model From Paris"; "Lost at Sea" and "Fools of Fashion."

**Frank E. Howard**, proprietor of the **Family Theatre**, **Elma, Iowa**, is a candidate for Congress from the 4th Iowa District. It is to be hoped that the theatre owners in that section will get behind him with a will in his campaign for election, for every friend of the motion picture will count in Washington next year, even if **Upshaw**, of Georgia, the special enemy of a free screen, has been shelved.

Mr. Howard is also the editor and publisher of the "New Era" of **Elma**, one of the leading newspapers in that section.



# Allan Dwan's "Million Dollar Cast" Scores in Fox's "Summer Bachelors"

## Zasu Pitts Signed for "Casey at the Bat"

Zasu Pitts has been signed as the feminine lead in "Casey at the Bat," Paramount's next comedy featuring Wallace Beery and Raymond Hatton, according to an announcement by B. P. Schulberg, associate director in executive control of the West Coast studio.

Schulberg said he was guided in selecting Miss Pitts for her next important part by her excellent work in Erich von Stroheim's "The Wedding March."

In "Casey at the Bat," Beery will play Casey. Ford Sterling has been assigned the role of manager of the New York ball team. Zasu Pitts will win the love and a share in the glory of Casey.

## Cohn Signs High Class Players for "Wandering Girls"

Casting for type and talent to fit each story continues to be a favorite pastime with Harry Cohn and Columbia's vice-president and general manager of productions is making a name for himself as a picker of box office winners.

The latest reports from Hollywood carry the news that Mildred Harris, Dorothy Revier, and Armand Kaliz have been selected for the cast of "Wandering Girls," one of the forthcoming Columbias.



STRIKING MADGE BELLAMY will not be stricken by the sun in the Fox production of "Summer Bachelors."

RARELY has such a glistening array of stage and screen talent been gathered for one production as Allan Dwan placed in the cast of the Fox offering, "Summer Bachelors," written by Warner Fabian, who is also the author of "Flaming Youth."

That the picture will be a huge box office success is the opinion of the previewers, who saw the film for the first time in the Fox projection rooms a few days ago.

All the screen and stage celebrities gave excellent performances, the most outstanding being that of Madge Bellamy and Walter Catlett. Miss Bellamy has given an even finer performance than she did in "Sandy." Walter Catlett, fresh from his triumphs on the comedy stage, gets laughs on the screen with the ease and happy nonchalance of W. C. Fields.

### B'g Exploitation

The exploitation angle has not been overlooked. There are the magazine serial in McClure's, the novel itself, newspaper serialization in 200 newspapers on the Hart Syndicate list and a special advertising campaign by the book publishers, Boni & Liveright.

We find Matt Moore, long a popular screen player, in a prominent role. Then there is Charles Winninger, stage star of "No, No, Nanette." Hale Hamilton is another, best known for his portrayal of "Get-Rich-Quick Wallingford." He has appeared in "Tin Gods" and "The Great Gatsby."

### New Players Here

Among newcomers to the screen are Leila Hyams and Clifford Holland. Miss Hyams is the daughter of John Hyams and Leila McIntyre, the well-known vaudeville team. She inherits their talents and adds a charm of her own. She will be remembered by exhibitors for her excellent work opposite George Walsh in "The Kick Off."

We find exceptional Fifth avenue scenes and unusual New York shots in great profusion. There are, too, night club scenes, sequences in private roof gardens of rare splendor and settings of picturesque summer resorts and week-end parties that sparkle with charm.

## "Ladies At Play" Seen In the East and West

"The comedy knockout of the year" is the verdict given by First National officials regarding the Alfred E. Green production, "Ladies at Play," previewed this week at the Bronxville Theatre, Bronxville, N. Y.

Regular patrons of the theatre, as well as First National executives and their guests, were deeply impressed with the comedy which had been presented "cold." It is conceded to possess unusual box office power.

Coincident with its preview in the East, "Ladies at Play" was shown at the Alexander Theatre, Glendale, Cal., where, in the words of Manager Edward Vaughn, "it registered more laughs than any three feature comedies ever shown."

Secretary - Treasurer Samuel Spring, who led the First National forces at Bronxville, declared that "Ladies at Play" is the most hilarious production

made by First National since Harry Langdon's "The Strong Man." Others representing First National at the preview included A. W. Smith, Jr., Ned E. Dupinet, Ned Marin, C. F. Chandler, S. Charles Einfeld and Dorothy Mackaill.

The story of "Ladies at Play" concerns a couple of spinster aunts, determined not to permit their niece to marry a sheik, in order that they may succeed in inheriting her large fortune. In their efforts to thwart Cupid they become involved themselves, with laughable consequences all around. Alfred E. Green directed.

Doris Kenyon, Lloyd Hughes and Louise Fazenda have the featured roles in "Ladies at Play." Others in the cast are Ethel Wales, Hallam Cookey, John Patrick, Virginia Lee Corbin, Philo McCollough and Tom Ricketts. The story is by Sam Janney.



THE SIREN SONG of Alice White, First National feature player on the sands at Santa Monica.



## Tiffany Color Cards Most Striking

FOR "College Days" Tiffany Productions will offer exhibitors one of the distinctly new departures in lobby display brought forward in the past few years.

This is a set of two 22x28 cards and eight 11x14, done in vivid but well chosen colors and occupying a position between the usual lithographic work and the oil paintings which are generally unavailable to the smaller exhibitors. The set of eight small and two large cards will be sold exhibitors at one dollar, which is slightly less than the charge for similar lithographic work.

The cards, produced by a new French process, are virtually hand-colored, though schemed for quantity production. They have a color quality that is impossible to obtain from the usual printed work, and are genuinely artistic. They have not been used for advertising work before and are genuinely artistic and are a real novelty.

Tiffany selected them because they represent class and elegance, and they are sufficiently beautiful and unique to get special press notices.

## Artclass Westerns To London Pathe

Max Weiss reports from London the sale to Pathe Freres Cinema, Limited, of the Artclass series of five-reel Western features released under the brand name of Buffalo Bill, Jr.

This sale marks the fifth deal the Artclass president has closed since going abroad.

These sales give the product of the Artclass organization wide distribution in foreign centers and it is Weiss' intention before returning to New York, to close the few remaining countries.

## Rin-Tin-Tin in Adventure Story

Rin-Tin-Tin has deserted the scenic expanses of the snowy North and the desert Southwest in "While London Sleeps", his ninth starring opus for Warner Bros. now in production under the direction of Walter Morosco.

Under the guidance of Morosco, who also wrote the story, the dog-star has traveled half way around the world to become the central figure of romance and mystery and adventure in Limehouse, the underworld of London and its nemesis, New Scotland Yard.

## Brenon Completes a Paramount Picture

Herbert Brenon has finished work at the Paramount Long Island studio on his latest production, "God Gave Me Twenty Cents," an original story by Dixie Willson, adapted by John Russell and featuring Lois Moran, Lya de Putti, Jack Mulhall and William Collier, Jr. Brenon leaves next week for a month's trip in Bermuda, after which he will return to begin work on "Sorrell and Son."

### Speaking of Paris

Anna Q. Nilsson, featured in First National Pictures, who has just returned from a vacation in Sweden, brought with her several charming gowns purchased in Stockholm, some of which she will wear in her picture work.

## Famous Players Signs Bebe Daniels Until 1931

BEBE DANIELS will be a Paramount star for at least another five years. This was assured yesterday when her existing contract, which still had two years to run, was torn up and she affixed her signature to a new agreement which allies her with Famous Players-Lasky until 1931.

Actual signing was consummated by Miss Daniels and B. P. Schulberg, associate producer in charge of the West Coast studio, following receipt of a telegraphic confirmation from Jesse L. Lasky, first vice-president of the corporation, now in New York.

## Many Winners Listed In Pathe Sales Drive



HENRY SCOTT, General Sales Manager of Pathe.

THE great Scott Billings round-up, a branch contest for new business inaugurated by Pathe Exchange, Inc., in honor of Harry Scott, general sales manager, has come to a close, with the winners in each district closely bunched at the top.

Pathe's thirty-four exchanges were divided into five ranges, with the salesmen the cowboy range riders out to corral contracts. The branch headquarters were decorated with the colorful trappings of the great open spaces.

The sales contest was one of the most spirited in the history of Pathe and many new records were hung up through the splendid co-operation and hard work of the Pathe employees in their efforts to out-do each other, and to express appreciation for their chief, Harry Scott.

Substantial monetary prizes were awarded in each winning range to the manager, booker, cashier and salesman.

### Winners Announced

In Range No. 1, composed of Chicago, Philadelphia, Cleveland, Cincinnati, Boston, Pittsburgh and New York, Chicago won first place, with Philadelphia second. The branch manager of Chicago was J. S. Gillick, and M. F. Gibbons Philadelphia manager.

In Range No. 2, composed of Atlanta, Detroit, San Francisco, Los Angeles, Dallas, New Jersey and Washington, Atlanta won first place and Detroit second. W. W. Anderson is the Atlanta branch manager, and O. W. Hanson the Detroit branch manager.

In Range No. 3, composed of Milwaukee, Double "I", Buffalo, Kansas City, Indianapolis, Minneapolis and St. Louis, Milwaukee was in first position and Double "I" in second. The Milwaukee branch manager is R. V. Nolan, and H. D. Graham is in charge of Double "I".

In Range No. 4, composed of New Orleans, Seattle, New Haven, Charlotte, Oklahoma City, Albany and Des Moines, New Orleans, with branch manager H. L. Knappen, was in first position, and Seattle, with branch manager L. A. Samuelson, was second.

In Range No. 5, composed of Butte, Denver, Memphis, Portland, Salt Lake City and Omaha, Butte, with branch manager W. M. Hught, was first, and Denver, with branch manager S. B. Rahn, second.



WAR CLOUDS surround James Lowe, in the title role of Universal's "Uncle Tom's Cabin."



# Warner Bros. Production Schedule One-third Completed; Program Set

## "Son of the Sheik" Takes Record in Altoona, Pa.

**H**ARDLY a day passes that some new record-breaking is made at of "The Son of the Sheik," Rudolph Valentino's latest production distributed by United Artists' Corporation, does not fail to reach the desk of Hiram Abrams, president of United Artists Corporation.

Beating the record set up by Rochester, N. Y., where approximately one out of every five people in that city attended "The Son of the Sheik," came the report of Altoona, Pa., where Valentino's latest picture played at the State Theatre. At Altoona, a total attendance of 19,907 out of a total population of 59,712 attended the six days' showing. This is better than one out of every three people in the city.

Mr. Abrams received another message from Frances Pert, manager of the Pert Theatre, Gillespie, Ill. The message stated:

"'The Son of the Sheik' is the best Valentino picture. The box office roared for three nights. Don't miss this one, fellow exhibitors."



**TALKING EYES** revealed by Irene Rich in Warner Bros.' "My Official Wife."

### Mike Comerford

#### Books Columbia's

#### "Lone Wolf Returns"

A late announcement from Columbia's Philadelphia representative states that "The Lone Wolf Returns" has been booked over the entire Comerford circuit.

Columbia officials declare that the phenomenal success of this production is away beyond their expectations, and reports from all over the country point to satisfaction for exhibitor and public wherever it is shown. Exceptional exploitation resorted to in many instances redoubled the average box office returns of theatres throughout the country.

#### In Mother Roles

Helen Dunbar and Ida Darling portray the mothers in Bebe Daniels' Paramount comedy, "Stranded in Paris."

**W**ITH THE NEW season only fairly under way, Warner Bros. already practically one-third of their productions either completed or near completion and a number of others are in preparation for early production. The progress being made is an improvement on any past season in the history of the company. Present indications are that the Twenty-six Warner Winners and the specials will all be completed well in advance of the dates originally set.

The productions already completed are the road show attractions, John Barrymore in "Don Juan" and the adaptation from "Manon Lescaut," and Syd Chaplin in "The Better 'Ole"; "Across the Pacific," starring Monte Blue; "Private Izzy Murphy," starring George Jessel; "My Official Wife," starring Irene Rich and Conway Tearle, and "Millionaires," with George Sidney, Louise Fazenda, Vera Gordon, Nat Carr, Helene Costello and Walter Merrill, directed by Herman Raymaker. The last named picture was produced under the title of "Mama Kiss Papa." The title was changed last week. It was suggested by the E. Phillips Oppenheim book, "The Inevitable Millionaires."

#### Four in Production

Four pictures are now in production. They are the Syd Chaplin road show attraction, "The Missing Link," the Rin-Tin-Tin starring vehicle, "While London Sleeps," the Dolores Costello starring vehicle, "The Third Degree," and "Fingerprints," starring Louise Fazenda and John T. Murray.

The Chaplin company has completed the boat sequences under

the direction of Charles Reisner.

The latest picture to go into production is titled "Fingerprints," by Arthur Somers Roche. The cast is headed by Louise Fazenda and John T. Murray, with Myrna Loy, Helene Costello, George Nichols, Ed Kennedy, Frank Pangborn, Martha Maddox, Holmes Herbert and Bill Demarest. The picture is being directed by Lloyd Bacon.

#### Now Adapting Play

Director Michael Curtiz has completed the prologue for "The Third Degree," the Dolores Costello starring opus, and is now working on the story proper. It is a melodrama from the old and popular Charles Klein play. In the supporting cast to Miss Costello are Louise Dresser, Jason Robards, Rockcliffe Fellowes, Kate Price, Harry Todd, Mary Louise Miller and Michael Vavitch.

The Rin-Tin-Tin production, "While London Sleeps," is nearing completion under the direction of Walter Morosco, who also wrote the story. One of the most thrilling sequences of the story was shot during the week. It shows the kidnapping of the girl by the apeman and the rescue by Rinty. In the cast are Helene Costello, Walter Merrill, De Witt Jennings, Otto Mattiesen, Carl Stockdale, John Patrick and George Kotsonaros.

Among the pictures in preparation for early production are "Wolf's Clothing," starring Monte Blue and Patsy Ruth Miller, "The Heart of Maryland," starring Dolores Costello, and "The Climbers," starring Irene Rich.

### Carmel Myers

#### In Baltimore

Carmel Myers combined pleasure with an interesting form of business during her Eastern vacation tour, when she was guest of honor at the opening of two new Loew Theatres, the new Century and the Parkway, in Baltimore.

After several weeks in the East Miss Myers will return to the Metro-Goldwyn-Mayer studios.

#### Nelson on Job

Jack Nelson, who recently joined the directorial staff, of Chadwick Pictures Corporation, will start work shortly on "Sunshine of Paradise Alley."

### Warners Announce Matinee Ladies"

Paul L. Stein's next picture for Warner Bros. will be "Matinee Ladies," an original story by Albert S. Howson and Sidney R. Buchman, according to announcement just made from the West Coast studios of the company. Harry Dittmar is now at work on the scenario.

Stein is famous as a European director. He was recently signed by Warners and last month completed his first picture, "My Official Wife," with Irene Rich and Conway Tearle.

### Louis Van den Ecker Signed by Paramount

Louis van den Ecker signed today as French technical advisor for "Barbed Wire," the new Paramount starring vehicle for Pola Negri, adapted from Hall Caine's "The Woman of Knockaloe." Rowland V. Lee will direct.



**"CAME DWAN"** to consciousness in the Fox picture, "The Great K. and A. Train Robbery," to find Tom Mix hiding in her berth. Dorothy's worried.



# Little Pictures With a Big Punch

*Edited by Charles Edward Hastings*

## Stern Bros. \$1,500,000 Budget Will Permit Higher Comedy Standards

Pat Dowling Ties

Up Chicago Chains

For Christie Week

By the time that Pat Dowling, publicity and sales director for Christie pictures, was under way in his Christie Comedy "Doodle-Pug" for the far West, he had every important circuit in and about Chicago booked for Christie Comedy week.

Mr. Dowling is now traveling through the vast open spaces west of Omaha, on his trans-continental road tour which is taking him through many important cities between New York City and San Francisco preparatory to the big week of November 14. This week marks the anniversary of the first picture production on the coast 15 years ago under Al Christie's direction.

Following are the big Chicago circuits booked for Christie Comedy week: Balaban & Katz-Publix; Balaban & Katz, Midwest and Great States circuits; Lubliner & Trinz; Archer Brothers; Orpheum Circuit; Cooney-Costen-Karzas Circuit; Earl Johnson Theatres; Fitzpatrick & McElroy circuit; Interstate Theatres, Aaron Saperstein circuit, and Warners' Orpheum Theatre.

Mack Swain Must Stay Fat

A number of motion picture players have won more or less publicity through clauses in their contracts that they must not grow fat.

Mack Swain, who has a featured role in Al Christie's "The Nervous Wreck," has a clause which is just the opposite. He must not grow thin, because his weight is one of his screen assets. His contract reads: "And said featured player will not weigh less than 315 pounds, avoirdupois weight, whenever called for scenes in the picture."

Swain puts on weight when he worries, and this clause caused him so much mental anguish that he weighed 320 pounds during the making of the picture.



GEORGE LEWIS, Universal star, studies a classic in "The Collegians." Dorothy Gulliver is the subject of his study.

## Pathe Midwest Sales Manager Is Optimistic

**T**HAT GENE TUNNEY in Pathe pictures will play to tremendous business throughout the Midwest is the prediction of W. A. V. Mack, Midwest Division Sales Manager of Pathe Exchange, Inc., on his return from several wee's' tour of Exchanges in his district.

Not only is "The Fighting Marine" serial version playing to extensive business, but from the bookings already coming in, the feature version is going to bring the new World Champion into theatres where serials are

not used and he is expected to be an outstanding drawing card at the box office.

Mr. Mack states that exhibitors on every hand were outspoken in their praise of the resourcefulness of Pathe News, and the wonderful speed with which the Fonck Paris-New York disaster and the Florida hurricane pictures were dispatched to theatres.

Madeline Hurlock In Star Series

Madeline Hurlock, one of the best known comediennesses of the screen, who has attained considerable prominence in two-reel comedies made by Mack Sennett, is continuing under the Pathe banner, having been signed by Hal Roach to appear in one of his Star Series of comedies.

Matt Moore in Star Series

Matt Moore, whose characterizations of the woman-shy, studious variety of bashful male have been numbered among some of the screen's best performances, has been signed by the Hal Roach studios for one picture in the Star comedy series of Pathe short features.



LOUISE BOYD, comedienne with Joe Rock Standard Productions, is kicking about something.

**T**HE Stern Film Corporation, makers of Stern Brothers' Comedies for Universal release, has approved a \$1,500,000 production budget for the coming year, Julius Stern, president of the corporation, announced this week, upon his return from Europe.

This figure is more than double the production costs during the past year and means an almost unprecedented increase in the care and cost of production for forthcoming Stern Brothers' Comedies. The increase will go into better stories, better directors, scenarists, stars, players, technicians and studio equipment, including settings.

Encouraged by the remarkable jump in popularity of the Stern Brothers' product, following the change in production policy last winter from a 52-a-year schedule of standard comedies to the production of several high-class series of comedies, the Sterns are to go their own record one better for the future.

Julius Stern and his brother, Abe Stern, vice-president of the comedy producing organization, devoted their entire time in Europe to the purchase of costumes, props, novelties and other materials for their new comedies. Their purchases topped \$100,000 by far.

"The remarkable showing of our new product since the pre-release showings of the first 'Newlyweds and Their Baby' comedies and the new Buster Brown comedies this summer, convinced us that our new series have struck a popular chord," said Julius Stern.

Charley Chase Ready to Go!


Charley Chase is about to start another Hal Roach-Pathe comedy, as yet untitled, but boasting an unusually notable supporting cast. In this, which is a domestic comedy to be directed by James Parrot, Eugenia Gilbert, Eugene Pallette, Anita Garvin, Bull Montana, Amber Normand and Valentina Zimina will appear.



# Timely Reviews of Short Subject Productions

## 'Should Husbands Marry'


(Pathe—Two Reels)



Starring Alice Day and featuring Eddie Quinlan in the role of her sweetheart, this Mack Sennett Comedy shows Alice as waitress and cashier in a restaurant run by a little man with a flirtatious disposition. His wife who is much bigger than he is, is a lion tamer and exceedingly jealous. Of course hubby gets caught with Alice and Eddie appears. Hubby gets what he deserves and the youngsters manage to slip away. Louise Carver adds effective comedy as the wife. There are a number of amusing situations with gags worked in and it is up to the entertainment average of the previous issues.—C. S. Sewell.

## 'Gun Shy'


(Pathe—One Reel)



Henry Cat puts it over on Farmer Al, pictured here, in this Aesop's Fable by Cartoonist Paul Terry when Al goes hunting and is chased by bears. Henry robs one of them of its pelt, and disguising as the bear hold Al up with a gun. There are other amusing sequences with a condor with a bullet-proof vest and a trio of frisky rabbits. Clever and amusing, as these cartoons usually are, and good entertainment for any type of patronage.—C. S. Sewell.

## 'Pioneer Blood'

(Universal—Two Reels)



Built around the idea of a westerner who returns from an Eastern college clad like a "cake-eater" but who proves to be a regular two-tisted guy, this Mustang featuring Fred Gilman and Maybelle Perry proves an average offering for the Western fans. Fred finds no difficulty in licking a quartet of roughnecks who in revenge join with an adventuress to blackmail him. His girl seeking to aid him is held prisoner and Fred again licks the bunch and proves his innocence of the supposed murder.—C. S. Sewell.


## 'Cut Price Glory'

(Educational—One Reel)

AS with the previous issues in this series of Life Cartoons, this one is handled as a burlesque melodrama, with the familiar sure-fire thrill situations twisted around so as to get laughs. In this instance a successful war play now being transferred to the screen is travestied. Mike of course is the hero and Harold is the general. There are some clever touches and surprise twists, and it should amuse all patrons who enjoy seeing thrill melodrama kidded.—C. S. Sewell.

## 'On the Farm'

(Bray—Two Reels)



This is a McDougall Alley Comedy, featuring the McDougall Alley Kids, supervised by Joe Rock. It tells how Miss Iona

Fortune takes her Sunday School class to the farmstead of Farmer and Mrs. Brown, where she leaves them. Little Jackie Combs, pictured here, shares in the pranks of the kids, at the table and about the farm, until Mrs. Brown phones Miss Fortune to call for them and take them away! The action is fast, and laughs are many.—C. E. Hastings.

## 'Mount Sinai'

(Pathe—One Reel)

THIS is another of the "Pilgrimage to Palestine" series taking us to points of biblical interest in the Holy Land. The reel shows Mount Sinai and points out a number of the places referring to in connection with Moses receiving the commandments, some of which are now shrines for both the Christians and Mohammedans.—C. S. Sewell.

## 'Pathe Review 43'

(Pathe—One Reel)

OPENING with a section which shows a breeding and training farm maintained by the government for supplying horses for the army, this interesting number of the Review includes views of two girls in Southern Alaska in bathing suits frolicking on a small iceberg. A novelty shot with the "Process Camera" is also included. It contains some striking trick effects showing two Russian dancers in action. The backgrounds are especially unique and artistic.—C. S. Sewell.

## 'Don't Give Up the Ship'

(Paramount—One Reel)

"DON'T GIVE UP THE Ship" is a one-reel attraction that every theatre in the United States should show. As it is offered free through Paramount distribution, with one-sheets also free, and as it is real entertainment, probably over 90 per cent. of all theatres will show it. This is the film produced with the co-operation of the U. S. Navy and Merchant Marine for release Sunday, October 24. Many houses will especially feature it on Navy Day, October 27. The reel depicts the great work of our warships and our freighters in war time and in peace. Every bit is interesting and some of the scenes are marvels of beauty, particularly those of World War days. Don't miss this.—Sumner Smith.

## 'The Show Cow Puncher'

(Universal—Two Reels)



Cast as a stunt cow puncher traveling with a show, Edmund Cobb who is featured in this Mustang Western, tames an outlaw horse, saves a girl from rustlers, exposes her neighbor as a villain and after other exciting adventures gets all of her rustled stock back. There is plenty of fast action including a fight in a speeding auto which furnishes the climax, and this production should register with the western fans. Fay Wray, pictured here, is cast as the girl owner of the ranch.—C. S. Sewell.


## 'Pathe Review 42'

(Pathe—One Reel)

THREE interesting subjects are included in this issue of the Review. The first presents the strange sight of scores of butterflies congregating on the banks of the Adirondack lakes in spring, then there is another installment of Count De Prorok's expedition revealing facts unearthed regarding prehistoric men. The last section, in color, begins a new series by Arthur Pillsbury dealing with flowers, and shows the effect of the addition of aspirin and other drugs as well as bootleg hootch to the water in which the cut blossoms are placed.—C. S. Sewell.

## 'The Lyin' Tamer'


(Fox—Two Reels)



Once again we have one of the exciting fast-action Imperial comedies in which a lion plays a prominent role. The scene is laid in Africa and Ernie Shields, the star, pictured here, is cast as a guide who frames up with his colored helper to stage a fake lion taming scene. Ernie's rival substitutes a real lion and then the excitement commences. The animal chases the party all over the place, all through a house, even to the roof. Ernie and the negro do some thrill stuff hanging on a door over a chasm, and finally the house is washed away by a flood but Ernie of course saves the girl. He uses an umbrella as a parachute. A rapid slapstick comedy with no dearth of action.—C. S. Sewell.

## 'For the Love O'Pete'


(Bray—One Reel)



Jolly Little "Pete the Pup," Walter Lantz' amusing new cartoon creation is the "hero" of this comedy in which as is usual with Lantz' works, cartoon and photographic work has been combined. A tramp is seen stealing Walter's pants and Pete starts to get him another pair. He has a hard time but gets a pair that is torn and too small from a scarecrow. A bee hidden in the trousers adds to the fun by chasing Walter. An amusing cartoon comedy.—C. S. Sewell.

## 'Too Much Sleep'

(Universal—One Reel)



Both Arthur and his girl stay up so late that they are continually sleepy in the daytime, but Arthur is cured when his girl's little brother hides spoons in his pocket and Arthur breaks the door to get out at a late hour and is arrested as a burglar. Arthur was running to get away from Isobel's pa who was after him when the spoons rattled to the pavement. Arthur Lake is the star and this comedy is up to the standard of the series in which he has been appearing for Universal for a long time.—C. S. Sewell.



# Field Notes From Coast to Coast

## Michigan

*Moving Picture World Bureau,  
Detroit, Mich., October 11.*

**D**ETROIT'S West Side is to have a great new playhouse—one that will compare favorably with any community theater in America. It will be called the Hollywood Theater, will be built at Fort street west and Ferdinand street, will seat 4,000 persons and is estimated to cost \$1,500,000. The builders are Ben and Lou Cohen, present operators of the Colonial Theater and four other houses. Charles N. Agree is the architect.

Joseph Cosco has signed a long lease for the new theatre in course of construction at Warren and Junction avenues. This will give Mr. Cosco six theatres, which are presided over by Gustave Greening, general manager.

Detroit's new Film Building is rapidly nearing completion and several of the exchanges are spending large amounts in making their quarters luxurious and convenient. Central screening rooms are to be provided.

### Muskegon

W. S. Butterfield has confirmed the report that he is to build a new theatre in Muskegon; definite announcement as to plans will be made shortly. Asked about other towns he remarked: "We do not intend to scare any exhibitor that we are going to invade his town."

### Ludington

Fitzpatrick and McElroy are building a new theatre in Ludington that will seat about 1,500. It will be finished about January 1, giving this company two theatres in the Lake Michigan port city.

## M. P. T. O. Meet

*(Special to MOVING PICTURE WORLD)*

Omaha, Neb., Oct. 10.—The Motion Picture Theatre Owners of Nebraska and Western Iowa, at their annual convention in Omaha last week at the Hotel Loyal, discussed a plan proposed to have the association engage in the distribution of pictures, but opposed the plan finally.

In a discussion of the music license, President C. E. Williams advised all the members to pay this license fee promptly as the supreme court of the United States has sustained the contention of the American Society Composers, Authors and Publishers that they have the right to assess and collect this license fee. C. E. Williams, Omaha, was re-elected president. H. F. Kennedy, Broken Bow, Neb., was made vice-president. Miss Esther M. Anderson was re-elected secretary. The old executive committee was re-elected, and J. E. Kirk of Omaha was added to the directorate.

The exhibitors in attendance at the annual convention were: M. E. Schreiber, Cozy Theatre, Paige, Neb.; George H. McArdle, Lothrop Theatre, Omaha; Walter Creal, Beacon Theatre, Omaha; William Creal, Beacon, Omaha; L. M. Greene, Moon Theatre, Tecumseh, Neb.; Mr. and Mrs. B. B. Holdridge, Zenith Theatre, Shenandoah, Ia.; H. G. Dunn, Jewel Theatre, Valentine, Neb.; A. R. Thelander, Audit Theatre, Osmond, Neb.; A. Burrus and wife, Isis Theatre, Crete, Neb.; W. A. Bowker, Opera House, Onawa, Ia.; Carl Bailey, Linwood Theatre, Pawnee City, Neb.; M. A. Budd, Armory, Clarinda, Ia.; Fred W. Anderson, Orpheum Theatre, Coleridge, Neb.; A. F. Jenkins, Community Theatre, David

## SAN FRANCISCO WILL HANG ON TO STUBS

**S**AN FRANCISCO, Oct. 9.—San Francisco has had nearly everything—its Barbary Coast, its cosmopolitan atmosphere, and unique features by scores for folks to observe and talk about. But—whisper!—it never had permanent reserved seats in a motion picture house until now.

Today, San Francisco can shake itself together and hold its head proudly erect, for when Publix Theatres opens its St. Francis Theatre, it will inaugurate the policy of permanent reserved seats.

## Canada

*Moving Picture World Bureau,  
Ottawa, Can., October 9.*

**A** BIG bonus competition for managers of the many theatres of Famous Players Canadian Corp., Toronto, started October 4 and will continue until February 5. Clarence Robson, Eastern Division manager of the corporation announces. A total of \$5,000 in cash prizes is to be distributed, \$3,000 to the winning division and \$2,000 to the losing group. The managers of Eastern Canada will compete against the managers of Western Canadian theatres for the awards.

Following the visit of James Grainger, general sales manager of Fox Film Corporation, New York, at Toronto, announcement has been made by the Fox Corporation that Famous Players Canadian Corp., Toronto, has bought a considerable number of Fox productions for its entire circuit.

### St. John

The Unique Theatre, St. John, N. B., was loaned by F. G. Spencer to the St. John Medical Society for a lecture by Sir Henry Gauvain of Alton, Hampshire, England, an eminent English medical authority.

### Ottawa

Miss Charlotte Whitton of Ottawa, Ontario, secretary of the Canadian Council of Child Welfare, has prepared a "White List" of selected moving pictures of current release, these being designated as suitable for children or family patronage at theatres. It is intimated that this list is to be published shortly throughout Canada.

P. J. Nolan, proprietor of the Rex Theatre, Ottawa, Ontario, has announced his candidacy for the mayoralty of Ottawa for the 1927 term.

### Winnipeg

After operating the remodelled Rialto Theatre, Portage avenue, Winnipeg, Manitoba, for several weeks, as "The Theatre Without a Name," during which time he conducted a theatre naming contest, Henry Morton, owner, decided upon "Carlton" as the choice of the many titles submitted.

City, Neb.; F. J. O'Hara, Community Theatre, Elgin, Neb.; Elmer Galley, Crystal Theatre, Wayne, Neb.; H. A. Larson, Majestic, Oakland, Neb.; Mrs. A. Shafer, Opera House, Petersburg, Neb.; C. E. Byars, Valley Theatre, Valley, Neb.; J. Douglas, Strand Theatre, Pierce, Neb.; R. H. Robinson, Home Theatre, Blair, Neb.; Frank Houston, Minne Lusa Theatre, Omaha, Neb.;

## Golden State Chain Has Spare Shows in All Outlying Houses

*Moving Picture World Bureau,  
San Francisco, Cal., October 9.*

**T**HE Golden State Theatre & Real Co., with a large chain of moving picture houses in Northern and Central California, has adopted the policy of keeping extra shows at each of its theatres outside of San Francisco, so that a show will always be available in case of an emergency. Film exchanges co-operate with the theatre concern in making this possible, furnishing old films in good condition and charging but a single day's rental, regardless of the time the film is in the possession of the exhibitor.

Among the recent visitors on San Francisco's Film Row have been George Shar Liberty Theatre, Fresno, Cal.; Gus Johnson Newman, Cal.; Charles Fraier, Tracy, Cal. and Sam Gordon, Napa, Cal.

Louis Reichert, manager of the San Francisco branch of Associated Exhibitors, has been much disturbed over news from Wilkes-Barre, Pa., that his wife has undergone a serious operation there. Mr. Reichert was recently transferred to San Francisco, and Mrs. Reichert was to have followed shortly.

Howard J. Sheehan, manager of the San Francisco branch of William Fox, left recently for Los Angeles to meet Sales Manager J. R. Grainger and to attend the formal opening of the new Fox film exchange in that city, said to be one of the finest of its kind in the entire country.

Peerless Film Service, 177 Golden Gate avenue, San Francisco, of which George Chamberlain is manager, has added to its traveling sales staff in the person of B. J. Froude, who is covering the San Joaquin Valley.

The Union Square Theatre property at O'Farrell street, near Stockton, San Francisco, has been acquired by the Irwin Estate Company at a price said to be \$1,000,000, the seller being the O'Day Investment Company. The theatre, operated by Ackerman & Harris, is not affected by the transfer.

Robert Hazel, manager of the Theatre Tulaire, was a recent visitor at San Francisco from Tulare, Cal., and stated that work on the new theatre to bear this name was progressing in good shape and that the formal opening would probably take place in October.

### Berkeley

Berkeley, Cal., recently had its first midnight frolic in a moving picture house, which a benefit affair for the Florida relief fund was put on under the auspices of the Elks. The affair was held at the California Theatre and Manager Clarence Laws did himself proud in arranging and putting on the program, getting assistance acts from many East-bay theatres. The show netted almost \$1,000 for the fund.

H. F. Kennedy, Lyric Theatre, Broken Bow, Neb.; E. H. Robertson, Crystal Theatre, Scribner, Neb.; John Grabenstein, Liberty Theatre, Eustis, Neb.; Floyd Wolfe, Velt Theatre, Lynch, Neb.; Frank Trullinger, Lyric Theatre, Clarks, Neb.; Max Drefk, Empress Theatre, Cherokee, Ia.; R. E. Fallenburg, Majestic Theatre, Lexington, Neb.; Jack Rousek, Dome Theatre, Schuyler, Neb.; Fred Glass, Temple Theatre and Star Theatre, McCook, Neb.



# Kansas City Robbers "Go Straight"—Through

Moving Picture World Bureau,  
Kansas City, Mo., October 11.

A CREW of robbers in Kansas City Monday night apparently had as their motto: "Keep to the straight path." They did that, at least, taking safes as they went straight down Wyandotte street without a turn. The last "job" was the safe of the Metro-Goldwyn exchange at 1708 Wyandotte street, from which \$100 in cash and \$30 in stamps was taken after the combination had been hammered off.

Kansas City's field of suburban motion picture theatres was expanded this week with the formal opening of the Tivoli Theatre, 2420 Indiana avenue, operated by the Columbian Amusement Company and managed by Guy Shriner. The new house has a seating capacity of 1,000 and is equipped to present vaudeville and prologues.

This was a festive week at the Murray Theatre, suburban house of Kansas City managed by Jay Means. The theatre opened six years ago last Sunday and the event was observed with suitable celebration.

## STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

of Moving Picture World, published weekly at New York, N. Y., for October 1, 1926.  
State of New York  
County of New York—ss.

Before me, a notary in and for the State and County aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is the vice-president of the Chalmers Publishing Co., publishers of Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411. Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Chalmers Publishing Co., 516 5th Ave., New York City; editorial director, F. C. Ortega, 516 5th Ave., New York City; managing editor, Epes W. Sargent, 516 5th Ave., New York City; business manager, Ervin L. Hall, 516 5th Ave., New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Chalmers Publishing Co., 516 5th Ave., New York City; J. P. Chalmers 516 5th Ave., New York City; J. F. Chalmers, 516 5th Ave., New York City; E. J. Chalmers, 516 5th Ave., New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; and also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is: (This information is required from daily publications only.)

ALFRED J. CHALMERS,

Vice-president Chalmers Publishing Co.  
Sworn to and subscribed before me this 1st day of October, 1926.

(Seal) MARGY E. FREEMAN,  
Notary Public, New York County  
Clerk's No. 291; New York Registers' No. 7254.  
Commission expires March 30, 1927.

## Illinois

Moving Picture World Bureau,  
Chicago, Ill., October 10.

THE A. H. Blank Enterprises have settled with their musicians at Moline, Ills. and an orchestra has been placed in the LeClaire Theatre, over which the strike was called. The musicians wanted \$40 in all Blank houses in the Tri cities instead of \$36 they were receiving, but with the installing of the LeClaire orchestra, they went back to work at the old scale of \$36 per week.

Frank Gazzola has retired as managing director of the Studebaker Theatre on Michigan avenue and is succeeded by Clarence A. Hyde and George A. Kingsbury as directors of the theatre for the Insull interests, who have leased the house.

## Chillicothe

The Kelly Theatre at Chillicothe, Ill., will be torn down and a fine new movie theatre will be erected in its place in the near future.

## Cicero

The new theatre to be erected at Cicero, Ill., by the Cooney circuit and Clement McMahon will be known as the Heraldic Theatre.

## Clinton

The Orpheum Theatre at Clinton will have a new policy this fall of vaudeville and pictures.

## Harvard

The Majestic Theatre at Harvard has been taken over by Siegel and Erlich from Sam Newberger. The new owners will make improvements in the house.

## Danville

The Oak Lawn Theatre at Danville has been sold by Mrs. L. Bailey to J. H. Erne, who will make some improvements.

## Decatur

Paul White, twenty years manager for the Bijou, Decatur, is to have a week's program in his honor as a tribute; it is also announced that an International News camera will shoot bits of his activity.

## Denver

Moving Picture World Bureau,  
Denver, Col., October 9.

PLANS are completed for a new \$250,000.00 motion picture theatre at 2nd Ave. and Broadway, South Denver. The new amusement enterprise was promoted by Thomas M. Jones, president of the South Denver bank. Architect's drawings indicate it will be a beautiful structure.

## New Mexico

Joe Barnett, owner and manager of the Sunshine Theatre, Albuquerque, N. M., will soon reopen the Crystal theatre of that city. Mr. Barnett plans to experiment with the Crystal, running feature pictures with other attractions of a mixed variety.

Tommy Murphy, manager of the Shuler Auditorium, Raton, N. M., plans on reopening the Rialto Theatre of Raton. Prospects look so good just at this time that "Tommy" is going to try another show and if the public demands it he will keep the new house open definitely.

The Dent Musselman interests, who have taken over the Ideal Theatre of Albuquerque, N. M., have appointed J. R. Duckett, Jr., to manage the theatre there.

## New York

Moving Picture World Bureau,  
Albany, N. Y., October 11.

JUNIOR Movies will again prevail in Albany and Schenectady. This was decided during the past week, when fifty of the leading women of Albany met and took the initial steps, while in Troy, Walter Roberts, manager of the Troy theatre, is conferring with women leaders of that city. Junior Movies will be run on Saturday mornings, with a ten cent admission and with Girl Scouts acting as ushers. The women will select the pictures to be shown at the theatres. Junior Movies started in Albany several years ago, and have the support of the city officials.

There has seldom been a more auspicious opening of a motion picture theatre in Albany than last Monday night, when the Eagle swung open its doors to the public. That old-time exhibitor, George Roberts, will run the theatre, with Ormond, his son, as manager. Every one turned out to give Mr. Roberts the glad hand and the lobby was banked with floral pieces from exchanges and fellow exhibitors.

Another unit has been occupied in the Film Exchange Building in Albany. The Empire Movie Supply Company, headed by Elmer Crowninshield, has taken quarters and the entire building is now occupied.

## Utica

Rae Candee, who is right hand man to Nate Robbins in Utica, has been pretty sick of late due to an attack of rheumatism. Mr. Candee expects to be able to resume his duties actively soon. He is one of the best known showmen in central New York.

## Troy

Jake Rosenthal, of the Rose Theatre in Troy, has a gala week this fall to be followed by a "harvest week." Double features are to prevail during the weeks, together with additional attractions.

Tickets for the ball to be given at the Knickerbocker Inn, outside of Troy, on November 19, by the exchange managers and film salesmen of Albany, are now being distributed over the territory and there is every indication of a large attendance. Jack Kraus, chairman of the entertainment committee of the Albany Film Board of Trade, urged the film boys to do their utmost in selling tickets over their territory.

## Auburn

No wonder Walter Bengough, manager of one of the theatres in Auburn, was interested in the outcome of the World Series. His brother is a catcher for the Yanks and Bengough never missed a play during the week.

J. Edward Wise, manager of the Palace Theatre in Auburn, demands good projection. After having been closed for all summer for necessary repairs, the theatre has reopened as a first-run house and the projection is probably unequalled in all central New York.

## Saratoga Springs

Bill Benton, of Saratoga Springs, owner of a half dozen or more theatres, is a firm believer that the growth of a community is immediately reflected on the business done by a motion picture theatre. With that thought in mind, Mr. Benton is devoting a large part of his time these days to the work of the chamber of commerce in his home city. A new factory is about to open in Saratoga and Mr. Benton has been one of the prime movers in bringing it about.



## Ohio

Moving Picture World Bureau,  
Cincinnati, O., October 10.  
Dayton

THE Federation Realty Co., Dayton, have formulated plans for the erection of a new movie house at North Riverdale, a close-in suburb of Dayton, Ohio. Estimated cost \$100,000. The house will be one of the finest in this section of the state, with a seating capacity of 700.

### Toledo

Barbere Farris, Toledo, Ohio, has let the contract for a movie house to be erected at Sylvania and Belmar avenues, Toledo, with a seating capacity of 1,000. The theatre will cost \$150,000.

### Hamilton

John A. Schwalm, president of the Jewel Photoplay Co. and manager of the Rialto Theatre, Hamilton, Ohio, spent several days in Columbus, Ohio, on M. P. T. O., Ohio, matters.

## Pennsylvania

Moving Picture World Bureau,  
Pittsburgh, October 13.

AMONG the out-of-town exhibitor visitors to Film Row the past few days, were: Tom Wright, Brownsville; Messrs. Bacharach and Volmer, Franklin; Mr. and Mrs. Tom Kinney, Franklin; Carl Becker, Butler; Herman Stahl, Oil City; George Shafer and James Velas, Wheeling, and Jake Silverman, Altoona.

Rowland Lee Barton is the new assistant manager at the Cameo Theatre in downtown Pittsburgh.

E. E. Lowe is the new booker at the P. D. C. exchange here. He was formerly connected with the Albany branch of the same company. He succeeds Frank Gene, who resigns to New Orleans.

Harold Dunn has been promoted to the managerial position, succeeding J. O. Kent

in Warner Bros. local branch. Paul Krumecker, booker, has been promoted to assistant manager, and he in turn is succeeded by Albert Wheeler, formerly of the Cleveland branch.

### Charleston, W. Va.

J. H. Daly, for years manager of the Universal branch at Charleston, W. Va., has resigned and organized his own exchange in that city to be known as the Charleston Film and Supply Company. Daly will handle the Columbia Pictures in the Southern West Virginia territory.

John P. Donovan, manager of Rowland and Clark's Regent Theatre in East Liberty, for more than twelve years, passed away early Monday morning, October 4, at the age of forty years, after an illness of several months. His wife and son survive him.

## St. Louis, Mo.

Moving Picture World Bureau,  
St. Louis, Mo., October 13.

A STRIKING example of the dangers of the use of motion picture films in private homes was the fatal burning of William Segal, 16 years old, of St. Louis, on October 6. The boy's bed was ignited by a fire started when an electric heater caused a roll of motion picture film to burst into flames. The boy's parents and a boarder in their home were also painfully burned in trying to save the boy's life. He died in the City Hospital five hours after the fire.

A. L. Barlow of the Accessory Department of First National Pictures visited the local exchange.

C. E. Penrod, district boss for F. B. O., was here last Tuesday, Wednesday and Thursday.

### Ames, Iowa

Ames Iowa, is to have a new theatre. The Ames Theatre Company plans to erect a house at 337 Main street in 1927. It will cost about \$50,000.

L. H. Palmer, president of Standard Cinema Corporation, was a visitor of the week.

Skouras Brothers have booked "Red"

Grange for their Grand Central and We End Lyric to play day and date.

Mrs. I. W. Rodgers of Cairo, Ill.; Tom Rees of Duquoin, Ill.; R. E. Atkins of Elkhart and J. Ogolini of Dowell, Ill., were a few of the exhibitors seen along Picture Row during the week.

## Nebraska

MUSICIANS in Omaha moving picture houses and vaudeville houses have gone on strike, demanding a fifty-two-week contract without the option of a two week notice clause. Nearly eighty musicians are affected.

### Crete

A. Burris, Crete, Neb., gave the entire proceeds of his show to the Florida relief funds on Sunday, September 26. He was credited with being about the first exhibitor in this section of the country to do this. Others have followed suit since.

Al Danke of the Producers' Distributing Corporation was last week elected president of the Omaha Film Board of Trade at the annual election. S. W. Fitch of F. B. O. was elected first vice-president; H. F. Lefholtz of Universal, second vice-president; and J. S. Ambrose of United Artists, sergeant-at-arms.

The World Realty Co., Omaha, has just opened its new theatre, The Avenue, on Leavenworth street, in Omaha.

W. A. V. Mack, midwest division sales manager for Pathe Exchanges, Inc., has been making a tour recently of the branches of the midwest.

J. C. Flynn, general manager, and H. O. Duke, assistant secretary of the New York office of Producers' Distributing Corporation, stopped a short time in Omaha while making a hurry-up trip visiting all the company's exchanges in the country.

Ray O'Brien, former assistant manager of the Fox Film office in Omaha, has joined the new branch of the company at Des Moines, Ia.



LET'S GO ON THE WATER WAGON with the girls in the Metropolitan P. D. C. production, "Pa's in Paradise," featuring Rudolph Schildkraut.



# On the West Coast

**F. B. O. Scenario Writers Busy**  
**Bankers Visit Hollywood Studios**  
**Viscount Seeks Screen Career**

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.  
Tel.: Gladstone 0308

Larry Urbach Manager



**PHYLLIS HAVER**, in Metropolitan Pictures—and who wouldn't if he could win her?

## Ned Sparks Writing

Having completed his featured comedy role in Joe Rock's comedy-drama, "Oh, What a Night," Ned Sparks is hard at work writing a new stage review. Before coming to Hollywood, Sparks wrote and was featured in several New York stage successes.

## Hersholt Recovered

Comedy sequences in "The Wrong Mr. Wright," Jean Hersholt's current starring vehicle, are being photographed this week at the Universal studios. Walter Hiers, jovial fat comedian, and Dorothy Devore are playing the featured comedy roles and their romance in the story is expected to afford many laughs.

## Kann in Hollywood

George E. Kann, who is associated with Henry Ginsberg in distributing the Banner product, arrived on the West Coast on Thursday last, for a week's conference with his producers.

## Reed Back on Job

Tom Reed, publicity director for Universal City, returned to Hollywood on Thursday of last week, after having spent several months in Europe with Carl Laemmle. Reed has taken up his duties as publicity chief, which job was held down by his assistant, Sam Jacobson, during his absence.

## Scenario Writers Busy at F. B. O.

F. B. O. studio officials are preparing an imposing list of productions that will go into camera work as soon as the scripts are completed.

Ewart Adamson, who wrote the first two dog stories starring "Ranger," is hard at work on "Thunder Mountain," the third picture for the F. B. O. police dog.

Lloyd Ingraham is doing the continuity for the next Fred Thompson film, "Don Mike."

Dorothy Yost is worrying on the script of "Uneasy Payments," an original story by Walter A. Sinclair, to be Alberta Vaughn's next vehicle.

Doris Anderson is hurrying the continuity of "Salvation Jane," an original by Jean Dupont and Elizabeth Pierce, for Viola Dana's second starring feature.

Gerald Duffy is polishing up the script of George O'Hara's next feature, "Jack O' Diamonds," from an original by Fred Jackson.

J. Grubb Alexander is working on the final draft of "Hello Bill," a special feature dedicated to the B. P. O. E., which Ralph Ince will direct, from Harry O. Hoyt's original.

Paul Gangelin is busy with the continuity for the next two-reel series, "The Wisecrackers," from the well-known stories by H. C. Witwer.

William E. Wing is preparing a coming Fred Thompson production, "Silver Comes Through," in which Thompson's famous white horse "Silver King" will be co-featured.

F. A. E. Pine is finishing the continuity of "Lightning Lariats," from a story by George W. Yates, Jr., for Tom Tyler's next Western.

Doris Anderson has finished the script for "Her Father Said No," a special feature in which Mary Brian will play the leading role. The screen play is from H. C. Witwer's story, "Charlotte's Russe."

## Lion Cub Claws Director

The publicity bureau of Educational in Los Angeles reports as follows: "Stephen Roberts, director at Educational Studios, badly bitten and clawed today by Patsy, 200-pound lion cub at Selig Zoo where director had gone to look over jungle set for Al St. John's next Mermaid Comedy. Bravery and presence of mind of Douglas McKinnon, ex-football star and film editor at Education studios, who grappled with lion until trainer arrived, probably saved Roberts from fatal injury. Roberts was bitten entire length right leg and left leg, hands and thigh lacerated. Lioness was used in "Pink Elephants."



**FLOORED!** John Barrymore, as Francois Villon startles Marceline Day in the United Artists' production of "The Beloved Rogue."



**WITH WISTFUL EYES**, Nola Luxford, New Zealand actress, sees Hollywood. She is in the latest Sanford production, "King of the Herd."

## Buys Milne Story

"Home Struck," an original story by Peter Milne, was purchased last week by the F. B. O. organization as a starring vehicle for Viola Dana. Milne is also engaged at present in adapting a Reginald Denny story for Universal.

## "Wolf's Clothing"

Again Monte Blue and Patsy Ruth Miller, who romped so charmingly through the scenes of "So This Is Paris," have been given the opportunity to work together. According to an announcement from Raymond L. Schrock, associate executive with Warner Brothers, Patsy Ruth has been assigned to the leading feminine role in "Wolf's Clothing," to play opposite Monte.

## Considine Returns

John W. Considine, Jr., president of Feature Productions, Incorporated, and general manager of Joseph M. Schenck Motion Picture Enterprises, returned to Hollywood on Saturday from a hurried trip to San Francisco, where he went in the interests of United Artists Theatres Corporation.





**"HANDS UP,"** demands Tim McCoy, starring in Metro - Goldwyn - Mayer's first Western picture, "War Paint."

### "The Monkey Talks"

Raoul Walsh, Fox Films director, who made film history with the screen version of "What Price Glory," is ready to begin shooting his next feature, "The Monkey Talks," at the West Coast studio. Initial scenes will be made within the next few days, with Olive Borden and Jacques Lerner in leading roles. The cast includes J. Farrell Macdonald and Ted McNamara.

### Darling to Shift?

Rumor has it that Scott Darling, supervising director of all Universal comedies, may shortly become affiliated with a large comedy producing organization. Considered one of the most capable directors of mirth-provokers in the industry, Darling has established an unequalled record insofar as the high standard of Universal comedies is concerned.

### Alice Day Signed

Alice Day, one of the most popular of the comedy beauties, has landed the leading feminine role in "The Waiter From Ritz," which Paramount will put into production shortly. The dual opportunities of this role, playing opposite Raymond Griffith and directed by James Cruze, made it one of the most eagerly sought roles of the screen.

### Hawks Returns

Howard Hawks, directing "Gaby," Fox Films version of an original story by Harry Carr, has returned from Del Monte, where mammoth Casino exteriors were filmed with George O'Brien and Virginia Valli in the leading romantic roles. The cast includes J. Farrell Macdonald, William Powell and Thomas Jefferson.

## Brown on "Location" Hunt

Clarence Brown, the director, returned last week from a 1,000 mile location hunting trip.

The purpose of the tour was to find locations for his next two Metro-Goldwyn-Mayer productions, "Wind," which will have Lillian Gish as star, and "The Trail of '98," an adaptation of Robert W. Service's story of the Klondike.

For "Wind," Brown spotted locations in the San Joaquin Valley, at the town of Pleasanton, which is a duplicate of a Virginia village, and some ranch land east of Fresno will also be used. The director visited Yosemite Valley and found spots that he will use in "The Trail of '98."

The Service story commences in San Francisco. Brown included that city in his trip, spotting a number of places that will figure prominently, such as the waterfront, the mint and the Barbary Coast.

Brown has completed his latest Metro-Goldwyn-Mayer production, "Flesh and the Devil."

## Bankers Visit Studios

The American Bankers Association, whose annual convention was held in Los Angeles the past week, gave its delegates and their wives and families a treat while in Hollywood.

All the motion picture studios opened their doors on Thursday, when the bankers made the rounds and watched production activities at the various lots. Most of them had never seen the inside of a motion picture studio before.

## Viscount Seeks Screen Career

The Viscount Clerawly, heir to the Earldom of Annesley, arrived in Los Angeles on Monday, with the intention of embarking upon a motion picture career. Upon his first journey to Hollywood, two years ago, he became interested in motion pictures, and decided at that time to some day enter this interesting profession.

The Viscount is a member of the Wellington Club, London, and is well known in London social circles.

## Activities at "U" Studios

Four feature pictures are now in active preparation at Universal City and three others are planned for the near future.

Edward Sloman is working on the script of "The Deacon," the stage play by John B. Hymer; Melville Brown is getting ready to direct Reginald Denny in "The Cheerful Fraud"; Paul Leni is finishing plans for the production of "The Cat and the Canary," and Robert Hill is working on "Nine Points of the Law."

In addition to these units, King Baggot, William Seiter, Lois Weber and Edward Laemmle, all of whom are now cutting completed pictures, will start on new stories at once.



**UNCLE BEN DECLINES A GIFT** in the Columbia production of "Sweet Rosie O'Grady." E. Alyn Warren is the money-lender. Jackie Comba is the waif and William Conklin is the cop.



**DOLORES COSTELLO**, of the somber eyes, is starring in Warner Bros.' "The Third Degree."

### "Anything Once"

Mabel Normand is reveling in beautiful sets and costumes during the making of her current Hal Roach comedy for Pathe, which has been titled "Anything Once."

The sequence upon which Mabel is now engaged features a large costume ball, using hundreds of extras. Theodore Von Eltz is again Miss Normand's leading man, and Hal Yeates is directing under the supervision of F. Richard Jones.

### Mrs. Miranda to N. Y.

Mrs. Thomas Miranda left Hollywood for New York on Sunday, October 10, to spend a month in the big city taking in the new plays and doing some shopping. Mrs. Miranda's husband, Tom Miranda, editorial manager for Inspiration Pictures, remains in Hollywood during his wife's absence.

### Chester Franklin Weds

Chester Franklin was married to Mildred Nadel on October 9 in Hollywood. Miss Nadel arrived in Hollywood from New York at 11 o'clock in the morning and was married one hour later. Chester Franklin, the director, is under contract to Joseph M. Schenck.

### "Love O' Women"

John Griffith Wray is actively engaged in final preparations for filming Fox Films version of "Love O' Women," adapted from an original story by Adela Rogers St. Johns. Blanche Sweet is to play the featured role. Wray is making tests for other members of the cast.

### Praise for McGrail

Walter McGrail, playing the male lead in "The City" for Fox, was recently given the unqualified praise of his director, R. William Neill. "One of the finest screen performances I ever saw," said Neill.



# Selling the Picture to the Public

*This Department Was Established September 23, 1911 by its Present Editor—*

*Epes Winthrop Sargent*

## Addison Puts All Ministers on List for Season Tickets to His Theatres

**H.** M. ADDISON, of the Binghamton Theatres Company, Binghamton, N. Y., has just been checking up on his annual issuance of passes to the clergy in his territory.

As we told a year ago, Mr. Addison regularly sends a pass to every clergyman in his section, and while the returns for 1926 are not all in, he has already received 37 replies thanking him for the passes and promising to use them.

The first year he used the idea the response was rather small, but each season it has grown until he is now able to count on the support of practically all the clergy.

### Mr. Addison's Letter

Should you desire to try the scheme, we append the letter used by Mr. Addison this season. You may wish to alter to suit some local conditions, but we do not believe that it can be improved upon. You will note that he does not try to oversell. The letter reads:

In the hope that you will use it often and learn how wholesome is the entertainment provided in our theatre, we are enclosing herewith a Season Pass made out in your name.

The program at The Binghamton is changed twice a week—on Mondays and Thursdays.

Our aim is to provide at all times clean entertainment, free from vulgarity and suggestiveness, and we cater especially to women and children. We shall appreciate your assistance in realizing this aim.

We are gratified to know that many clergymen are among our regular patrons. If you are not numbered among them, we hope you will make frequent use of the courtesy enclosed and that it will give you many hours of enjoyable entertainment.

### E. F. Albee Approves

E. F. Albee, one of the most adroit showmen in any line of the amusement business, wrote Mr. Addison a very cordial endorsement, saying in part: "As long as Ministers and other people are without the true facts of our industry, the humanity in its make-up, the great charitable list which is

one of its paramount attributes, as long as they are ignorant of these virtues they are going to criticize us, and there is no better way to have them understand us than to get acquainted with them and have them get acquainted with us.

"Your method in dealing with them is very gratifying."

Eighty-seven season tickets may seem a lot, but they put no great drain upon the box office and the clerical approval of the Binghamton theatres is worth more to the houses than can be estimated in dollars and cents.

The more you do make your theatre an institution, the more surely you advance toward the ultimate profits.

The Binghamton Theatres are an institution and Mr. Addison is one of the solid citizens. Recently we listed some of his activities. Add to that list the chairmanship of the benefit for the Florida Relief.

## Ballet Was Bally in Illinois Steel Mill

Because The Midnight Sun deals with adventures of an American dancer in Russia, Lou Landau, of the Washington theatre, Granite City, Ill., used two girls in ballet dress to hand out his heralds on the street. That would have meant a pinch for obstructing traffic in many places, but the police gave their O. K.

A more direct appeal was made when he persuaded the heads of the steel mills to permit him to escort one of the girls through the plant to hand out the heralds. A ballet girl in a rolling mill was something the boys appreciated, and they figured out that the picture must be interesting as well as the ballyhoo.

Five boys distributed the special Midnight Suns and used their practised lungs to full advantage, and a shadow box in a store window showing Miss La Plante in her ballet costume, still further helped sales.

## Now Felix the Cat Is Drawing Contest

Because of the success of a magazine contest for the best sketches of Felix the Cat, Educational announces that it can supply exhibitors with cuts in various sizes to be used as the model.

In the original contest Felix dolls and toys were used for prizes, and these can be had in a variety of designs.

Most drawing contests are held to the features, but it would seem better worth while to popularize a character making frequent appearances, and the drawing of Felix is so simple that even the youngsters will feel that they can compete.

The figure is so simple, in fact, that it would be well to require the cat in some new pose to avoid tracing and pantograph work. Show the sample cut and explain that Felix must be shown in some other pose.

## Had Special Cream

Of course, E. R. Rogers had a midnight matinee for The Midnight Sun. With this title he felt that he must.

He also persuaded a wholesale ice cream company to put out a special flavor named after the feature. This gave him a number of good displays in the retail stores.

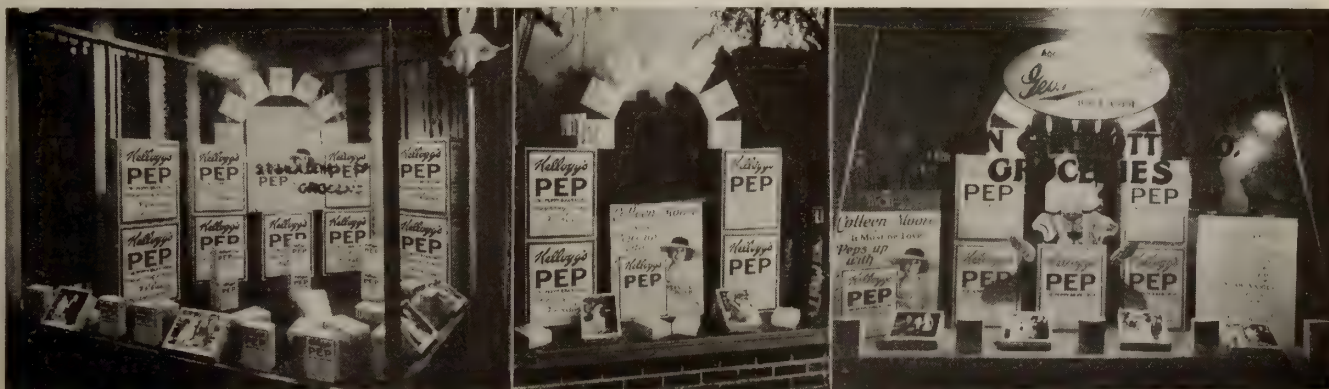
He used a house-to-house distribution for the Midnight Sun tabloid, putting out 5,000.

All of which made an unusually large business for the Tivoli theatre, Chattanooga.

## Scared Them

Selling the activities of the enforcement officers in Omaha, Charles F. Shire took a teaser space to tell the patrons of the Lincoln theatre that "Omaha was padlocked last week. Next week Lincoln will be padlocked" and "Lincoln is doomed. Only a miracle can save it." This ran into his regular advertising for the Paramount picture of that title.

He also used 1,100 cards, black and red on yellow, along the same lines, tacking on stores and putting into offices.



**PUTTING PEP INTO THE WINDOW DISPLAYS ON IT MUST BE LOVE IN CHATTANOOGA**  
There was one other window in the set obtained by E. R. Rogers, of the Tivoli. In return he permitted the distribution of samples to his patrons at the opening matinee. Candy hearts were distributed in envelopes reading "Here's a sweet heart for you," supplied by a confectioner and a simple puzzle was widely distributed.



# Kid Boxing Tournament Good Keaton Publicity

## Gained Much Mention for Costless Stunt

Arranging with the manager of the Times to conduct a boxing carnival got a lot of publicity for Loew's Palace theatre, Washington, D. C., at no cost to the house. The newspaper thought so well of the stunt that it bore all the expense, including a silver cup to represent the championship.

This cup was displayed in the window of the jeweler from which it was purchased with a miniature prize ring and a display of stills for Battling Butler.



The Jeweler's Display

The idea of the stunt was to hold a championship contest for the best boxer among the newsboys, and tryouts were held in thirty districts, the winner in each district competing in the finals. All of the stories hooked to Buster Keaton in Battling Buster, and the theatre drew a wealth of publicity at no cost.

But the Palace did make the boys the guests of the house, and their parade had more reason back of it than the usual newsboys' parade.



DELIVERY WAGON WAS COOP FOR LEXINGTON WILD MAN

The Kentucky Theatre did not have to build this perambulator. The wagon had wire sides. A few boughs helped to create the suggestion of wildness and the wild man's yelps helped along the illusion. A good ticket seller.

## Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn



Mary Pickford in "Sparrows" was balanced by two presentations and the Topical Review. Altogether this made up a show just five minutes short of two hours, of which time the Pickford attraction took 1 hour and 20 minutes. The Topical Review was given its usual 8 minutes and the musical presentations required the remaining 27 minutes.

Each deluxe show was opened with a presentation called "The Famous Music Master Revue." This was built up from the James A. Fitzpatrick Famous Music Master Series. Films of Wagner, Schubert, Foster and Liszt were chosen and from these were taken the climaxes to be used as the film portion of the presentation. First was thrown on the screen, as the orchestra played an introduction, the scenes of Wagner as he realized that his opera "Tannhauser" was a failure. The orchestra played the specially scored movements of "Tannhauser" while this was on. Then came the film of Schubert in which was his well known "Serenade," with a vocal rendition by a tenor, followed by his "Unfinished Symphony" or "Song of Love," which was also sung. Third was the film of Foster, in which were included "O Suzanna" and "Old Kentucky Home," both played by the orchestra. Liszt came next with the "Liebestraum" sung by a tenor and the

"Second Hungarian Rhapsody" played by the Famed Mark Strand Orchestra. This presentation took up 12 minutes.

The Mark Strand Topical Revue came next and in this subject was incorporated scenes of Gertrude Ederle swimming the Channel, with the announcement that she was to appear at this theatre next week in person.

Gems from "Pagliacci," the Leoncavallo opera, was the third incident of the show. First there was an explanatory title run up on the screen, naming the sequence of the selections and the artists taking part. After the orchestral introduction, played during the running of this film, Carlo Ferretti, baritone, appeared from between the draw-curtains and sang the prologue in correct operatic costume. At the conclusion of this the curtain parted showing a full stage set taken from the Metropolitan Opera House setting with the stage of the strolling players to one side. Four ballet girls in costumes of the period dance the "Columbine." Upon their exit Tom Williams, baritone, and Edna Burhans, soprano, also in correct operatic dress, came on from the left and sang the duet, "Naught I Forget." A ballet corps of 12 girls then appeared, 6 dressed as boys and 6 as girls, for a gypsy dance with tambourines. The presentation closed with Louis Dornay, tenor, making his entrance from behind the curtains upon the stage and singing "Vesta La Guibba." This presentation took up 15 minutes.

## Ushers Aided

For Take-a-Chance Week at the Palace theatre, Dallas, Barry Burke and his publicity aide, Raymond B. Jones, offered a prize to the usher landing the largest number of window displays. But they backed up the ushers with special billboards, large banners and a wealth of other stunts.

## Planted His Slide On the Opposition

A. E. Worden, of the Cortland (N. Y.) Theatre, worked his advance for The Cohens and Kellys so well that even the opposition house took a slide which it ran in its commercial service until it realized that it had been swanked.

He started with a small single reading merely: "Watch Tuesday's paper for Cohen's and Kelly's Announcement," and Tuesday's paper ran the "hat" stock ad. Wednesday announced that "Next week we will be selling something in Cortland that everybody wants. You have had Fire Sales, Clearance Sales, Removal Sales, Dollar Day Sales. Watch ours, it's different."

The same idea was tied to the window of a vacant store in the Cortland theatre building, and the opposition house took a slide for what it supposed to be some traveling outfit.

Thursday, before the Monday opening, the ads went on to tell that the Universal picture would be seen at the Cortland, and the store window was packed with stock accessories and special cards carrying on the idea of a sale of laughs.

On the Saturday before the opening two perambulators, one dressed as a Jew and labeled "Cohen" with the other as Kelly passed out heralds in the business section.

With a marquee built up from cutout sizes, the campaign was complete.



# Lectured the Still Display on Stella Dallas

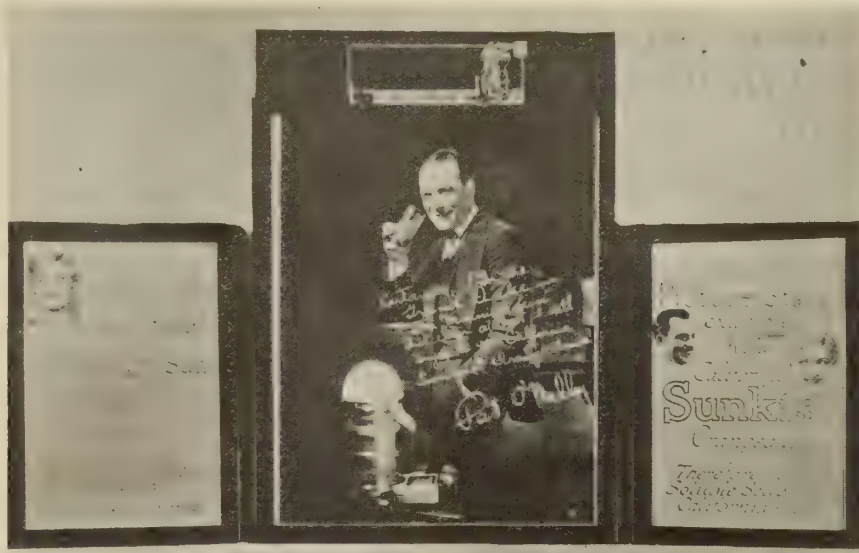
## Lectures on Stills From Stella Dallas

Here's a new one from J. P. Harrison, of the Hippodrome theatre, Waco, Texas.

Selecting the best stills from the play, he mounted these handsomely on compoboard and had each one numbered. An attractive girl, who had seen the picture in advance, told all who stopped to look about the picture. She noted the number of the still which most interested each person and at the end of the week the News inserted the five which had attracted the most attention, telling why the pictures were run. This was done without cost to the theatre and attracted an unusual amount of attention.

Two weeks in advance all roads leading into town were posted with the title in letters ten feet high and heralds were distributed for a radius of 35 miles.

With a Midsummer Style Revue, staged by the Business and Professional Women's Club to add interest, the receipts were unusually large.



ONE OF THE 500 FRAMES ON THE MIDNIGHT SUN IN NEW YORK  
These have been placed on drink counters all over town to create a demand for the picture and help sell *The Midnight Sun* after it has been booked. That's Pat O'Malley taking a drink with Miss La Plante in the corner.

## Pathe Circus Spreading

Last Summer a number of exhibitors made a lot of coin with an all-comedy bill and this Summer the idea seems to be spreading. The latest report comes from the Strand theatre, Laurel, Mont., where the results were so good that the idea will be repeated.

The feature was *A Dog's Life with His Marriage Wow*, *Better Movies*, *Step Lively* and *The Soapsuds Lady* with a *Sportlight* to give variety. Chaplin, Lloyd, Langdon and *Our Gang* should be headlines enough for any theatre.

## A Lobby Miniature

W. S. Perutz made a very effective display for *Sea Horses* in the lobby of the Rialto theatre, Chattanooga, Tenn. He had a large cutout of a steamer which was given motion by means of a motor, while waves were caused by the action of a fan on loosely tacked cloth. Set into the darkened lobby with red and green spots, it was a very effective display.

## Local Cleaners

### Donated Heralds

Frank J. Miller, of the Modjeska theatre, Augusta, Ga., got 5,000 classy throwaways on *Skinner's Dress Suit*, and had 3,000 of them distributed free by the local cleaning company which paid for the entire lot. All he had to do was put out the other 2,000 and run a slide carrying the same copy as the throwaways.

This ran: "We cleaned Skinner's Dress Suit. We would like to serve you." The name of the company followed and the lower half of the slip was given to "See Skinner's Dress Suit at the Modjeska, Thursday."

In addition he was permitted to banner the delivery trucks of the company, but he had to pay for the banners, and found it well worth while.

It ran up the receipts without adding much to the advertising costs and it reached a lot of non regulars.

## Letters Landed

One thousand letters mailed out a week in advance of *Stella Dallas* gave a powerful boost to the box office of the New theatre, Fort Smith, Ark.

John P. Read told the story simply but interestingly, making it appear as little like a form letter as possible. Sending to a select list he got knockout box office records.

Fifty window cards, a bookstore display and special stories in the papers helped along the result, but the letters were what counted.

## Shoes for Rex

E. P. Briggs, of the Rialto theatre, Pueblo, Col., got about 600 horseshoes in exchange for admissions to a matinee, each child bringing in a horseshoe getting in free. They made a sizeable pile in the lobby and were permitted to remain throughout the showing.



THERE ARE 150 PAIRS OF OLD SHOES IN THIS LOBBY

I. L. Yost, of the Crystal Theatre, Los Angeles, offered passes for 50 pairs to use on *Tramp, Tramp, Tramp*, but when three times that number came in, he took them all. Outside the passes the lobby cost but \$6.







# Queen of the Sea Is Mare Nostrum Best Bet

## ells Waltz Dream With Part of Plot

The Allen Theatre, Cleveland, sells The Waltz Dream with some of the plot and the promise that it is "Another and merrier" Merry Widow. That better-than stuff will keep in. It is no more "another" Merry Widow than it is "another" Ben Hur. It could be far better to sell it as the first Waltz Dream than to offer it as a number two Widow. There is plenty enough to be sold for the play itself. It does not need the comparison.



**ALLEN**  
Oscar Strauss' World Famous Love Tale!

**"The WALTZ DREAM"**  
Another and Merrier "Merry Widow"

What happens when a girl goes a-hunting for a husband?

And what does etiquette say she should do when he deserts on her wedding night — to keep a rendezvous with a cabaret girl?

You'll enjoy every foot of this spicy dramatic love-cocktail of gay Vienna!

Made by the Producers of "Variety" "Passion" "Dr. Caligari" and "The Last Laugh"

**RUBINOFF** on stage!

Featuring "Gypsy Dora" and "I Hear You Calling Me" — and you should hear him play them!

**ACE BRIGODE** and his "VIRGINIANS" Orchestra

Let 'em hear you how they should be played!

### FOR THE WALTZ DREAM

The Waltz Dream is too bright and original to be compared to some previous story which it only faintly resembles. It would be better to sell the story. Something has been done along these lines with the small type, but this is worth playing up to the exclusion of the Widow allusion. It would be better to give the situation a good display in twelve point, preferably Roman, than to give the black type to another play. As a matter of fact the groom does not desert the bridal bed to keep a rendezvous with a cabaret girl. He drifts into the beer garden and meets the girl for the first time, so the line should read—"When he spend his wedding night in a beer garden falling in love with a cabaret musician." The "love cocktail of gay Vienna" is a good line and worth a better play up, but the big idea is to tell them that this is a mighty fine offering in its own right and not because it resembles another play; particularly when it does not.

This sounds as though it had been written

without seeing the play. It's one of those plays which should be seen before being written about. Then you'll be more enthusiastic.

The cuts are too general to have any particular value. The girl in the cocktail glass is getting a bit old. She was new with The Girl from Rector's, which was current a quarter of a century ago. The Allen could have done better than this.

## Seems Favored Cut For Mare Nostrum

The drawing used by the Valentine Theatre, Toledo, for Mare Nostrum seems to be favored in most of the out-of-town displays. Here it has been cropped slightly, to make a 16, without losing any of its real value.

It often happens that from a wealth of material one cut seems to stand out above all the others and be generally accepted by exhibitors. In the case of Mare Nostrum this display, at once attractive and germane, seems to have been elected; not because the others are not good, but because this is so much better.

The Valentine has made very good use of it, and because of the lightness of the cut lines the use of bold face for most of the talk is permissible. The heavy black space at the left would be out of place with a blacker cut, but one of the charms of this attractor is the delicacy of line, and this makes possible the use of bold masses in the surrounding space. With a heavy cut this layout would be almost repellant, but here the heavy type gives the cut the value of white space.

Just above the title a lighter type seems to be called for. Lighter faces above and below the "Direct from the Criterion" would have given that line much more power. As

it stands it is but one of four heavy lines. With a light Roman above and below that panel, the panel itself would have stood out in strong display. As it stands it is sunk as completely as the ships in the story.

This was used to open the season and the top reverse gives the keynote. Probably it will please the Pathe Exchange to note the display given the Hal Roach comedies.

## Spirited Cut is the Best Seller

There is little argument to the "All Omaha is marveling at this picture" in the Sun's display on The Devil Horse. The line has been used before. Most of the selling is done with the Pathe cut of the horse's head.



**ALL OMAHA IS MARVELING AT THIS PICTURE**

**REX**

With "The Killer" and "Lady" of "BLACK CYCLOPS"

**The DEVIL HORSE**

An Amazing, Different, Astounding Photoplay Acting by a Wonder Horse That Leaves You Gasping With Surprise.

**SUN** Now Playing CLOSING THURSDAY

FDNA MARION "DARDEVIL DAISY"

### THE CUT IS WHAT SELLS

The Sun merely capitalizes the picture, feeling that the about town comment is doing the rest. It would not work before the opening; it is a good follow up line. Rex and the 57 varieties of police dog stars are all their own best sellers.



**MOTION PICTURE EXCELLENCE**

**Loew's VALENTINE**

**THE PICK OF ALL PICTURES**

Continuous 11 A. M. TO 11 P. M.

**We Promised It to You! Here It Is!**

Here is the thrill marvel of them all! A screen play of power and beauty! More than a year in the making with a cast of thousands!

Filmed on actual European locations! You'll never forget such moments as the sinking of the submarine; this beauty facing the firing squad; the revelation of the spy system and a thousand other thrills that Broadway paid \$2.00 to see!

**NOTE: OPENING OUR GREATEST SEASON TODAY! EACH PICTURE A BIG PICTURE! WE HAVE THEM ALL! OUR FEATURE PRESENTATIONS ENHANCED BY HAL ROACH COMEDIES! KEEP YOUR EYE ON US!**

**STARTS TODAY**

The Picture That Thrilled Broadway Many Months

**Direct From Criterion Theater, New York, at \$2!**

The Director and Author of "The Four Horsemen" Have Made Their Biggest Hit in Metro-Goldwyn's Special

**"MARE NOSTRUM"** (OUR SEA)

Directed by Rex Ingram

From Blasco Ibañez's Famous Novel

WITH Alton Terry Antonio Moreno

HERE AT OUR USUAL PRICES: APT. . . 15c, 25c EVE 25c, 40c

**Loew's News Views Made**

Telling With Tremendous Power a Story of Passion and Redemption Such as You've Never Seen!

**RUDOLPH VALENTINO** IN HIS LAST PICTURE **"THE SON OF A SHEIK"**

A CUT ON MARE NOSTRUM THAT SEEMS GENERALLY FAVORED



# Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

## "Kid Boots"

Musical Comedy Star Proves a Pleasant Player in Adaptation of One of His Stage Successes

Adolph Zukor and Jesse L. Lasky Present  
Florenz Ziegfeld's

"Kid Boots"

Starring Eddie Cantor

With Clara Bow, Billie Dove and Lawrence Gray

A Frank Tuttle Production

From play by William Anthony McGuire and Otto Harbach

A Paramount Picture

CAST:

Kid Boots.....Eddie Cantor  
Jane Martin.....Clara Bow  
Poll Pendleton.....Billie Dove  
Tom Sterling.....Lawrence Gray  
Carmen Mendoza.....Natalie Kingston  
George Fitch.....Malcolm Waite  
Polly's Father.....W. J. Worthington  
Polly's Lawyer.....Harry Von Meter  
Tom's Lawyer.....Fred Esmelton

Length—5,650 Feet

Kid, a caddy, seeks to aid his protector, Tom, from an adventuress, from whom he is seeking a divorce, but she outwits him. Tom persuades his sweetie, Jane, who has misunderstood the situation, to aid him and they finally clear Tom. A cyclone of comedy. Eddie Cantor's first film.

Reviewed by E. W. Sargent

gests, but most assuredly he does not copy

Apparently Paramount was none too certain about his personal success, for he has been provided with an extraordinarily good support; a cast sufficient to carry him through in the event of his personal failure. Since he does not fail, there is that much more butter on the bread and the result is a play that probably will enjoy a considerable local run, be a big draw in the cities generally and appeal almost as strongly to the smaller town patrons.

Mr. Cantor certainly adapts himself nicely to pictures. Two or three productions as good as this and he will be as firmly entrenched as any of the leading comedy stars. He has individuality, personality and a sense of comedy values, and he can use his face as well as his hands for pantomime. His eyes are unusually expressive and he occasionally flashes a fleeting but winning smile. When he comes to a second presentation—and it is to be hoped that he will—he will possess greater assurance, but he does not lack confidence in this initial offering and carries his scenes remarkably well.

One "bit" is a gem of silent acting. Clara Bow overhears him make an engagement for afternoon tea and she comes to see his discomfiture.

Cantor bares his left arm, dresses that hand with cigar band rings and a bracelet improvised from his watch chain and, working behind the shelter of a half opened door, persuades her that the charmer has kept her date, carrying on a delightful flirtation with himself. The veterans have done no



better work, and it is here that Cantor shows his real ability.

But the comedy honors probably will go to the chase near the end of the picture where he and Clara Bow are racing to the court room to help Eddie get a divorce for his patron.

Because they cannot get an airship, they brave a mountain trail on horseback, with Cantor roped to his horse. Even with this precaution he falls off and is towed behind the runaway, eventually falling over the face of a cliff. Attempting to rescue him, Clara Bow also falls over, holding to the other end of the rope and there they dangle apparently several hundred feet from the floor of the canyon. Presently they are joined by Malcolm Waite, his rival, they all fall to a ledge of rock, which presently breaks away, and the trio sail off under the parachute Eddie had donned when the airplane trip was in prospect.

This scene is splendidly built up and provides punch after punch as the situation rapidly grows worse.

That sequence would save a reasonably poor play, and "Kid Boots" is anything but a poor play up to that time. It starts off with a bang, drops down a little to tell the

(Continued on page 503)



A NOVEL feature of "The Country Beyond," a Fox production, is the fact that here is a story of the Northwest in which there is a member of the Northwest Mounted Police, who, instead of being anxious to "Get His Man," tries not to do so and finally arrests him with great reluctance and then works to establish his innocence and bring about his happiness with the girl.

The latest of the James Oliver Curwood novels to reach the screen, this is a story of Broadway footlights and the mountain and fake country. The Broadway sequences are

## "The Country Beyond"

Broadway and the Great Open Spaces Meet in Entertaining Adaptation of a Curwood Novel

Reviewed by C. S. Sewell

attractive and the Northwest scenes were filmed in Jasper National Park against backgrounds of exquisite beauty.

The story while including many of the elements of the usual Curwood production gets somewhat away from the routine, and although the lightning success of the backwoods girl on the screen does not convince even though it is shown that she is descended from Spanish dancers, the picture is a decidedly pleasing one that offers good entertainment for the fans. The sympathy is well placed and is effectively heightened by the cruelty of the villain, well played by Fred Kohler. Evelyn Selbie is excellent as his down-trodden wife. Olive Borden and Ralph Graves handles nicely the leading roles and J. Farrell MacDonald scores as the unusual

type of Mountie, with Lawford Davidson and Gertrude Astor effective in minor roles.

William Fox Presents

"The Country Beyond"

Based on novel by James Oliver Curwood  
Directed by Irving Cummins

CAST:

Valencia.....Olive Borden  
Roger.....Ralph Graves  
Joe Hawkins.....Fred Kohler  
Mrs. Hawkins.....Evelyn Selbie  
Harland.....Lawford Davidson  
His Sister.....Gertrude Astor  
Sgt. Cassidy.....J. Farrell MacDonald

Length—5,363 Feet

Roger, hiding in the Northwest, falls in love with Valencia and takes blame for murder, believing her guilty. She becomes a great Broadway star. Learning the truth, she goes back to Roger, who has been cleared through a confession. Colorful and dramatic story of Broadway and Northwest.





**P**RESENTING their second program of specialties in conjunction with a film production, Warner Brothers and the Vitaphone Company give more stress to the popular stars of vaudeville and musical comedy.

The initial program gave the greater space to the stars of the operatic and concert stages, with a slight leavening of popular numbers. The program at the Colony Theatre Thursday evening of last week stressed the vaudeville and musical angles with such stars as Al Jolson, George Jessel, Elsie Janis, Willie and Eugene Howard and an unim-programmed jazz quartet, with only Reinald Werrenrath to present the "classical" side.

This probably is more in line with the immediate development of Vitaphone programs, notwithstanding a general tendency to regard Vitaphone as a musical matter. This is a popular, but decided error. Music is but one phase of Vitaphone activities. The device is all-embracing. It brings to a single medium every phase of amusements from opera and concert to the circus. It is, in its own peculiar way, the most elastic amusement medium ever developed. It's possibilities are limited only by the restrictions of human ingenuity, and for the time it is probable that straight orchestral and instrumental music, unless presented by internationally known stars, is the least of these possibilities.

Any house with a sufficient appropriation may achieve an orchestra of symphonic instrumentation. This is merely a matter of having at command sufficient money to pay salaries.

But no house can, for example, command the money and the influence necessary to draw Al Jolson from his current musical comedy. No manager can command the services of Elsie Janis if she happens to be routed in another section of the country at the moment, but with the Vitaphone any house may eventually take the pick of all amusement fields and book the unattainable acts to suit its own convenience.

On this second program the best recording was that of a member of the jazz four, singing "I'd Climb the Highest Mountain." His voice, almost a contra-tenor, rang as true as though he had been sitting beside the screen.

Werrenrath came through with almost equal fidelity, his Victor training standing him in good stead, but he does not screen as well as he records and his face was singularly devoid of expression. The stage setting was artistic in the extreme.

Elsie Janis gave her specialty in two sections, a solo routine and a reproduction of her tour of the rest billets during the war. This latter section, in which members of the 107th New York assisted, was by far the liveliest number on the program, and one of the best appreciated, though Al Jolson gained

Reviewed by Epes W. Sargent

the greater applause with three numbers, including, of course, a "Mammy" song. The Howards and George Jessel took care of the comedy, both scoring strong successes.

As an entertainment, quite apart from the novelty of the device, the program was one to be enjoyed only at some large New York benefit where the popularity of the appeal brings out the important stars. It would be impossible to assemble such an array of talent in a single program without a heavy financial loss, and yet such programs will presently be at the command of the larger houses and not much latter within the reach of even the smaller theatres.

These vaudeville realizations promise to be as revolutionary to Pictures as the pictures themselves were to vaudeville twenty years ago.

The overture, by the Vitaphone Symphony Orchestra, under Herman Heller, was specially written to harmonize with "The Better 'Ole." It is a medley of war-time airs, symphonically scored and spiritedly played.

But the vaudeville acts are merely the prelude to the presentation of "The Better 'Ole" with Sydney Chaplin and a remarkably competent cast which has comparatively little to do, since Chaplin so completely dominates the action.

But this does not mean that the story has been pulled out of proportion to play up the star. "The Better 'Ole" is "Old Bill." He belongs constantly in the centre of the stage, and he holds his place without tiring the spectator.

Comparisons between Sydney Chaplin and his more widely known brother are inevitable, and comparisons are by no means to the discredit of the former. Charles Chaplin is handicapped by being so inseparably linked to a certain type of character that it is not probable that he would be accepted in any other role. Sydney has been more fortunate in the assignment of roles. He has been permitted to display his versatility in a variety of parts, but even with this advantage it may still be claimed for him that his is a riper, more fully developed art.

There is no sameness to his work. Each character is distinct and individual and it seems almost impossible than the same identity could lie behind the eccentricities of Charley's Aunt and the unkempt "Old Bill." Chaplin's characters are not a matter of mere make-up. He gives his grease-paint character a soul, and Old Bill will stand for a long time as one of his most lovable characterizations.

In this he is assisted by Capt. Bairnsfather's composite picture of the old army man. It is a "fat" part in every way, and yet it might have been left cold and lifeless in other hands.

And the play itself promises to become one of the outstanding hits of the current season. Hampered very little by the threat of a plot, which serves only to advance the individual action until the climax is reached, there is wide opening for the introduction of comedy gags, and laugh comes hard upon the heels of its predecessor. It starts off rather slowly, but soon picks up and then moves to the

climax with nicely timed and ever accelerated speed.

Halfway through the picture there comes one of the best low comedy sequences we can recall; a soldier-produced play. It is pure clowning, but so undeniably funny that the genuineness of its humor blinds to its basic cheapness.

Bill and Alf are cast as the legs of a horse; and this scene is a solid ten minutes of continuous laughter. Then comes the German attack and the capture of the two Englishmen, a sequence wherein the individual comedy is punctuated by massive scenes of the attack and retreat. There is a moment of dramatic suspense as Bill and Alf make a dash for freedom and their own lines, to be defeated by their own aircraft in the belief that they are the Germans they seem to be, then the return of the British in a fine succession of war pictures; a still higher suspense as Bill is denounced as a spy and the final moment of comedy when Bill's reward is promotion to a sergeancy, which carries with it the right to kick the hard-boiled corporal who has been the chief bane of Bill's colorful army existence.

There are a number of individual gags that deserve mention, but these are too many for a limited catalogue, though two stand out above the others; Bill's assumption of the legs of an unconscious adversary, and his butler service to the German chief-of-staff.

It is unfair to classify this as a slapstick comedy. There is slapstick in abundance, but there is real comedy, as well.

Jack Ackroyd, as Alf, provides an admirable foil to the chief character and this ratty little Cockney is the complement to the heavily built and heavy-thinking Old Bill.

Harold Goodwin, as Bert, third of the important trio, carries along the dramatic action and Dorris Hill is charming in her few scenes, but the love element is very slight. This is a story of the trenches and the army and romance is a poor second.

The Warners have again achieved genuine entertainment and their reward will probably be a season on Broadway.

Warner Brothers Present

Syd Chaplin in  
"The Better 'Ole"

Based on play by Bruce Bairnsfather and  
Arthur Eliot

Directed by Charles Reisner

CAST:

Old Bill.....	Syd Chaplin
Joan.....	Doris Hill
Bert.....	Harold Goodwin
Gaspard.....	Theodore Lorch
Corporal Quint.....	Ed Kennedy
Major.....	Charles Gerrard
English General.....	Tom McGuire
Alf.....	Jack Ackroyd
Blacksmith.....	Tom Kennedy
Gen Von Hinden.....	Kewple Morgan
Colonel.....	Arthur Clayton

Length—8,649 Feet

Old Bill and his regiment go into rest billet behind the lines. A spy, impersonating an officers, advises the Germans to attack the village, and the Germans arrive just as the boys are enjoying amateur theatricals. Bill and Alf, sewed into a trick horse, are left behind in the retreat and fall into the hands of the enemy, but evade arrest and save the town from annihilation. A rapid fire farce replete with good gags.



## "The Sorrows of Satan"

Adolphe Menjou As Satan Is Outstanding Figure  
In Brilliant Version of a Marie Corelli Story

Adolph Zukor and Jesse L. Lasky  
Present

D. W. Griffith's Production

"Sorrow of Satan"

By Marie Corelli

With

Adolphe Menjou

As Satan

Ricardo Cortez, Carol Dempster and

Lya de Putti

A Paramount Picture

CAST:

Prince Lucio de Rimanez.....Adolphe Menjou  
Geoffrey Tempest.....Ricardo Cortez  
Mavis Claire.....Carol Dempster  
Princess Olga.....Lya de Putti  
Amiel.....Ivan Lebedeff  
Mother Rex.....Marcia Harris  
Earl of Elton.....Lawrence D'Orsay

Length About 11,000 Feet

His novel rejected, Geoffrey meets Rimanez, who tells him of a great inheritance and persuades him to reject his sweetheart, Mavis and marry Princess Olga. Geoffrey's life of ease and luxury is unhappy and he determines to return to Mavis. Rimanez discloses that he is really Satan. Morning finds Geoffrey back in his garret resolutely to Mavis. Griffith dramatic masterpiece

Reviewed by Epes W. Sargent

even his brilliant playing cannot make the role sympathetic, and the play gains far more interest from its acting, its superb mounting and the flashes of directorial genius than it derives from the story.

Geoffrey Tempest is inherently an egotistical cad. Fretting his days away in a Cheap London lodging because the world will not think as he thinks it should, he rails at God and fate. When the tempter comes, in the person of Prince Rimanez; the personification of the fallen Lucifer, he deserts the girl he has wronged for the fleshly pleasures of the new world to which he is introduced, and when wealth and power turn to ashes in his mouth, he creeps back to the deserted Mavis, to be welcomed with open arms after scant expression of penitence.

You cannot become interested in Tempest, but Cortez does gain your interest with the most artistic performance he has yet advanced. Carol Dempster, too, gives an appealing, pitiful depiction of Mavis Claire, but she wins much of her success at the expense of Lya de Putti, making her debut in her first American made play. Where there is an overplus of close-ups of Miss Dempster, the German actress is held largely to medium shots and her most effective scene; almost her only big one, is a far too distant shot.

From the production angle, the play has magnificent spots, though often the action is held too long in one sequence to the detriment of other periods. There is no nicety of timing and the opening scenes could be materially shortened, though these contain one of the finest seduction scenes screened. On the road those scenes between Cortez and Miss Dempster will do much for the matinee business and largely increase the night attendance. For delicacy and power this situation could not well be surpassed, and here we have Griffith at his best; the Griffith who in the early days was the sole screen exponent of something more than the mere pictorial record of physical action.



The Griffith of Intolerance flashes in the scenes of the Pagan Rout, with which Satan seeks to engross the mind of his victim and lead him to a proposal of the Princess Olga. These and a somewhat similar earlier sequence have seldom been equaled for magnificence governed by artistic restraint. De Mille in his most spendthrift moments has been unable to go beyond these scenes. Few directors have approached it.

Less may be said for the prologue showing the driving out of Lucifer. The finite mind cannot grasp the infinite, and man-made heavens and hells are alike unconvincing.

These are but the highlights of the presentation in which there are many other fine moments, but often the action is held too long; sometimes far too long, such as a rather maudlin mooning over a coffee cup, and the scene where Mavis, in the window, seeks to gain the attention of the departing Tempest. Such scenes, too long drawn out, verge dangerously bathetic.

But with some faults "The Sorrows of Satan" is still a stupendous production and one that should gain the interest. It should be offered as a spectacle rather than a story and stress should be laid upon the names rather than the author. And if no one happens to be using "the perfect lover" at the moment, this should be handed Cortez for his splendid work in the early scenes. The author and scenarist have given him little with which to gain sympathy, but he makes it for himself in spite of the handicap of a thankless role. And don't overlook Menjou, for whom the role of Satan might have been written, so well does it fit.



QUITE off the beaten path in these days of jazz and sophistication which naturally are strongly reflected in screen productions is the First National adaptation of a "Forever After," a story of a beautiful and enduring youthful romance. This play was the outcome of the belief of the author, Owen Davis, a successful playwright, that the public would respond to a revival of straight romance drama, and it proved a hit even on blase Broadway.

Jazz, the Charleston, hootch, wild revels and similar appurtenances of modern hectic life of the younger set as it is usually

painted, is entirely absent and the story presented is a straight romance of what many will term an old-fashioned type of boy and girl. It is nicely done and should provide a refreshing change for those who are surfeited with the so-called up-to-date stories of flappers, sheiks, etc.

Legitimately introduced into the story and providing the climax are sequences the World War which serves to bring together again the wounded hero and his sweetheart who is a Red Cross nurse. "Forever After" is a sentimental offering that plays upon the emotions and the heartstrings. Lloyd Hughes and Mary Astor are ideally suited to the leading romantic roles and they have been given effective support.

## "Forever After"

Pleasing Story of Beautiful and Enduring  
Youthful Romance Based on a Stage Success

Reviewed by C. S. Sewell

First National presents

"Forever After"

with Mary Astor and Lloyd Hughes

Adapted from Owen Davis' Stage Success

Directed by F. Harmon Weight

CAST:

Theodore Wayne.....Lloyd Hughes  
Jennie Clayton.....Mary Astor  
Jack Randall.....Hallam Cooley  
Clayton.....David Torrence  
Wayne.....Alec Francis  
Mrs. Wayne.....Lila Leslie

Length—6,330 Feet

Since childhood, Ted, a poor boy, and Jennie, a rich girl, have been sweethearts. Convinced it is for the best, Ted goes to war and is wounded. Jennie, now with the Red Cross, nurses him and they plight their love. Romantic human story of undying love.





AS his newest feature comedy release through Producers Distributing Corporation, Al Christie is offering an adaptation of the stage success, "The Nervous Wreck." Harrison Ford has the title role, that a man who believes he is about to die but gets mixed up in exciting adventures and is cured, and the dependable comedy standbys, Mack Swain and Chester Conkling, also assist in the fun making.

In the course of the story, Ford elopes with the girl against his will, holds up a car with a monkey wrench to get gas, is forced to act as waiter at a ranch which belongs to the man he held up, gets away with this for a time by disguising, is chased by the sheriff

and the girl's father and finally escapes in an auto with a wagon wheel on one side, tumbles down a mountainside with the girl and finally decides he is cured and in love.

It will be seen that the story is a farce comedy. The man who imagines himself ill and continually takes pills is always a good subject for laughter, more is supplied by Swain as another nervous wreck and Conkling as a cook, there is also a generous sprinkling of slapstick along with the gags and the result is a picture that is well punctuated with situations that should amuse the majority of patrons and prove a good box-office attraction.

Even Harrison Ford's friends will be surprised at the excellent showing he makes in a straight comedy role and Phyllis Haver is agreeably cast as the girl in the case.

Al Christie Presents  
"The Nervous Wreck"  
With Harrison Ford and Phyllis Haver  
Based on play by Owen Davis; adapted from story by E. J. Rath  
A Producers Distributing Corp. Production  
Directed by Scott Sidney

#### CAST:

Henry Williams.....Harrison Ford  
Sally Morgan.....Phyllis Haver  
Mort.....Chester Conkling  
Jerome Underwood.....Mack Swain  
Jud Morgan.....Hobart Bosworth  
Bob Wells.....Paul Bicholson  
Harriet Underwood.....Vera Stedman  
Reggie DeVere.....Charles Gerrard  
Andy McNab.....Clarence Burton

Length—6,730 Feet

Imagining himself incurable Henry goes West and gets mixed up in situation where he is accused of being a highwayman and eloping with girl. A series of exciting complications completely cure him and he wins the girl. Comedy with riot of laughs.

## "The Temptress"

Ibanez' Novel with Greta Garbo Is Unusually Colorful, Glamorous, Enjoyable Entertainment

#### "The Temptress"

With Greta Garbo and Antonio Moreno  
Adapted from novel by Blasco Ibanez  
Directed by Fred Niblo  
A Cosmopolitan Production  
A Metro-Goldwyn-Mayer Picture

#### CAST:

Elena.....Greta Garbo  
Robledo.....Antonio Moreno  
Manos Duros.....Roy D'Arcy  
M. Fontenoy.....Marc McDermott  
Cauterac.....Lionel Barrymore  
Celinda.....Virginia Brown Faire  
Pirovani.....Robert Anderson  
Timoteo.....Francis McDonald

Length—8,221 Feet

In Paris Robledo falls in love with Elena but casts her aside when he learns she has affairs with other men. She follows him to the Argentine and finally he succumbs, but her love is real and she leaves him. Later he finds her in Paris a dope-crane wreck. Colorful picturesque drama.

#### Reviewed by C. S. Sewell

As a setting for this striking role, Director Fred Niblo has furnished a distinctly high-class and glamorous production. The story unfolds in Paris and the Argentine and the atmosphere of both locales is colorful and convincing. Never have we seen more amorous love scenes or surroundings that harmonize with the action better than in the early sequences in the Paris garden. The broad sweep of the Argentine plains, the native town, the unique wagons drawn by a score of horses, the singing natives, all add to the fascinating picture and make the dashing, daring bandit and his musical followers seem thoroughly in keeping.

Set in the tempo and spirit of the story is the thrilling fight between the bandit and the hero in which the weapons are long Argentine whips with which they lash savagely at each other. In more melodramatic vein is the blowing up of the dam, but even this serves to introduce effective and characteristic scenes with the hero spurring his men on to repair the damage and finally laboring alone and being washed away by the flood. This is made to lead naturally into the scene where he determines to rid the world of the temptress and succumbs to her lure at last and the ending showing her a physical wreck dazed with dope or absinthe is entirely consistent.

Greta Garbo easily dominates the picture, but Antonio Moreno is excellent and handsome as the hero, while Lionel Barrymore is at his best as a Frenchman who kills his best friend in a quarrel over the temptress. The other roles are in capable hands.

"The Temptress" is glamorous, colorful, picturesque with a dashing continually accelerating tempo. Story, acting and production values as expertly balanced and the interest and fascination is held by every foot of film, and the result is exceptional entertainment.



## "Kid Boots"

(Continued from page 500)

story and then speeds up to the smashing finish.

The adaptors have retained the story of the play, and they have actually told it. You can get interested in the story quite apart from the comedy. Tom Sterling has been stung into one of those 2 A. M. marriages, and when he comes into money his wife, who is only waiting the confirmation of an interlocutory decree, seeks to come back to him. But Tom, meanwhile, has fallen in love with another girl, and with the aid of Kid Boots he wins his freedom and the worthwhile girl.

This girl is charmingly played by Billie Dove, while Natalie Kingston plays the charmer with the "Missouri legs"—they must be shown. Clara Bow is the Kid's sweetheart and once more she proves that she is an actress as well as a very charming personality.

Lawrence Grey has a sympathetic role to which he gives the charm of individuality, while Malcolm Waite supplies some of the heavy comedy, notably in a scene where he derives the utmost pleasure in giving his rival an osteopathic-electric treatment.

The production is handsomely mounted as to interiors, but is mostly played in charming exteriors, including some remarkably good shots along a mountain trail.

The continuity is smooth, the interest well sustained and the direction careful beyond the ordinary with the result that "Kid Boots" stands in a class by itself as a comedy made into a production.

A MODERN embodiment of the fabled sirens and lorelei is the role that gives this picture its title, and it would seem that its author, the celebrated Blasco Ibanez, has sought in this character to epitomize the power of feminine beauty to lure men on to destruction.

Using this age-old theme, Ibanez shows us a woman who is vastly different from the familiar stellar roles of the screen, a woman who is neither good nor a deliberate vamp, who does not hesitate to utilize her beauty and who realizes the havoc that follows in her wake.

In the hands of Greta Garbo and under the skillful direction of Fred Niblo this woman emerges as a character that fascinates and commands interest despite its lack of sympathy. Miss Garbo is superb in this role. Overcoming the obvious mechanics of the characterization she makes the Temptress vivid, vital and real and her strange fascination for men easily understandable, and even eclipses her previous magnificent work.



# Straight from the Shoulder Reports

*Exhibition Information Direct from the Box-Office to You*

*Edited by A. Van Buren Powell*

## Associated Exhibitors

**THE BIG SHOW.** (5,385 feet). This picture here lost money and am glad I did, for two thirds of those who came — left. Don't run it if you can help it. J. R. Long, Opera House, Fort Payne, Alabama.

**THE BIG SHOW.** Good hokum story, nice for a change; good scenes from circus. Good tone, fair appeal. Sunday yes, special no. Draw farmer-merchant class, town 1,650. Mrs. J. B. Traveled, Elite Theatre, Placerville, California.

**BONANZA BUCKAROO.** (4,600 feet). Star, Buffalo Bill, Jr. Comedy drama that kept my audience laughing from start to finish. Harry Todd does some good stuff in this picture, you will make no mistake in booking it. It's good entertainment and good moral tone. Suitable for Sunday, no special. Draw mixed class, town 3,500. Admission 10-20. J. R. Long, Opera House, Fort Payne, Alabama.

**NORTH STAR.** (4,715 feet). Star, Strongheart (dog). This is a good dog story and Strongheart is very good in this picture. I had a fair crowd on this one but it was no fault of the picture; I had to buck a rain storm and bad roads and no advertising on this show. Book this and give them a good show for their money. Tone O.K. Appeal 80 percent. Sunday or special no. Draw all classes, town 300. Admission 10 to 35. K. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

**NORTH STAR.** (4,715 feet). Star, Strongheart (dog). A dandy picture and with pull on patronage; and they all liked it after seeing it, too. Good tone, appeal 98 percent. Sunday yes, special questioned. Draw middle working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

**SKYROCKET.** (7,250 feet). Star, Peggy Hopkins Joyce. A very poor attempt at a picture. This should be her last as the public is satisfied with her notoriety. Tone O.K. Appeal 50 percent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

## F. B. O.

**BANDIT'S BABY.** (5 reels). Star, Fred Thomson. This is a good program picture and should please any audience. There is plenty of action in the picture to make them hold their breath. Book this picture and advertise it to beat the band. Tone O.K. Appeal 85 percent. Sunday or special no. Draw all classes, town 300. Admission 10 and 25. R. N. Rounds, Scenic Theatre, (180 seats), Kadoka, South Dakota.

**COWBOY COP.** (5 reels). Star, Tom Tyler. A fair picture, but not the kind that the Saturday night bunch want to see Tom Tyler in. Such selection of stories by the producer is what killed Mix at our box office. Western stars, to hold their popularity, must remain in strictly western pictures. Tone O. K. Fair appeal. Sunday yes, special, no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**COWBOY MUSKETEER.** Star, Tom Tyler. Dandy western and what patrons like. Everybody pleased. Give us more like 'em, Tom. Good tone, appeal 95 percent. Special no. Draw middle working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre, (300 seats), Greenville South Carolina.

**DANGEROUS FLIRT.** Star, Evelyn Brent. Fairly interesting picture that held up for the usual business. Have to credit "The

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

## OUR GANG.

"Green Archer" serial for drawing part of this business. Appeal 68 percent. Sunday or Special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House, (486 seats), Emporium, Pennsylvania.

**THE DEADLINE.** Star, Bob Custer. Fast action western feature that made the gallery gods grip their seats and yell. Kids whooped it up until we had to put several out. This sort of action picture is what the Saturday crowd wants, and we hope that F.B.O. will continue to hold Bob Custer in pictures with this much pep. Good paper. Tone O. K. Strong appeal. Yes Sunday, no as special. Draw all sorts, town about a thousand. Admission 10-25. H. H. Hedberg, Amuse-P Theatre, Melville, Louisiana.

## First National

**BLUEBEARD'S SEVEN WIVES.** (7,274 feet). Star, Ben Lyon. In a class with The Wilderness Woman, which, until this was shown, was here considered to be the poorest picture from First National this season. Nothing to it. More walkouts than on any other First National this year. Must have been an off day at the studio, and was "Seven Wives" made to kill time? Tone O. K. Appeal none. Sunday yes, special never. Draw all sorts, town about a thousand. Sunday yes, special never. Draw all sorts, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**BROWN DERBY.** (6,500 feet). Star, Johnny Hines. My bunch considered this the best Hines comedy to be shown here. Kept them in an uproar from start to finish. The direction was a great improvement over his former pictures. Business was good. Tone, appeal, Sunday and as special, O. K. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**SOUL FIRE.** (8,262 feet). Star, Richard Barthelmess. A splendid picture provided you get extra good music to put it over with. Please my audience about 65 per cent. Awfully long drawn out. Just a fair program picture without the music. Suitable for Sunday, with good moral tone. Admission 10-20. J. R. Long, Opera House, Fort Payne, Alabama.

**SPORTING LOVER.** Star, Conway Tearle. Feature pleased the majority. Would not call it high class. Entirely too much kissing. Bad tone. Fair appeal. Sunday or special no. Draw mixed class, town 1,800. Admission 25. Fred S. Widener, Opera House (492 seats), Belvedere, New Jersey.

**TRAMP, TRAMP, TRAMP.** (5,838 feet). Star, Harry Langdon. I have seen different pannings on this picture but I think it

is a knockout. Langdon is a coming comedian and I think he will make some of the big fellows watch out. Tone O. K. Good appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

**WE MODERNS.** (6,500 feet). Star, Colleen Moore. Colleen is my favorite and I certainly do hate to hand her a knock, but my people were not a bit enthusiastic over this picture. I advertised it heavily and it did a nice business, but somehow it failed to please. Of course it was better than the ordinary picture, but people expect Colleen's pictures to be away above the ordinary. It has a good box office title. The advertising accessories are also good. Tone, Sunday and as special O. K. Good appeal. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**WHAT FOOLS MEN.** (7,249 feet). Star, Lewis Stone. An excellent drama. It played to satisfactory business and pleased all who saw it. Lewis Stone is popular here. Tone and for Sunday, O. K. Fair appeal. Special no. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**WHY WOMEN LOVE.** (6,350 feet). Star, Blanche Sweet. An exceptionally good adventure story. The title was the only bad feature of the picture. My people thought it was an extra good program picture. I played to bad business, but as the people who saw it seemed to enjoy it I suppose the title was to blame. Tone O. K. Fair appeal. No for Sunday. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**WHY WOMEN LOVE.** (6,350 feet). Star, Blanche Sweet. Heretofore Edwin Carewe's efforts have failed to register very strongly with our audiences, but in "Why Women Love" he has succeeded in making a picture that pleased our patrons a hundred per cent. One of the sweetest love stories ever told in pictures, with a cast as perfect as the production itself. Should please anywhere shown. Light attendance, not the fault of picture. Tone O. K. Strong appeal. Sunday and special yes. Draw all sorts, town about a thousand. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**WOMAN ON THE JURY.** (7,231 feet). This is a very good offering that pleased and did better than average business. Do not pay too much for it. Fair tone. Sunday or special no. Draw all classes, town 2,900. Admission 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

## Fox

**MORE PAY-LESS WORK.** (6,027 feet). Star cast. Used this on Labor Day, figuring it would draw on its name—and failed. It is not a bad one, only minus the drawing power here. Good tone. Appeal 50 per cent. Special no. Draw miners, farm and small town class. Admission 10-25. Arch Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

**SILVER TREASURE.** Star, George O'Brien. Supposed to be a big special, but it was no more than a good program offering here. Fine photography and good acting by O'Brien were the subject of many nice comments but the foreign atmosphere did not please at all. Good action in the last reel. Tone O. K. Fair appeal. Sunday or special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**SHAMROCK HANDICAP.** (5,685 feet). This is a very pleasing picture with a good



horse race and some good comedy and the plot is satisfactory. Peter B. Kyne story. Tone O. K. Special no, Sunday yes. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

**THREE BAD MEN.** (8,000 feet). Star cast. A real good show. Fine satisfaction for everyone. Good tone. Sunday and special yes. Draw conservative class, city 23,000. Admission 25 cents. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

## Metro-Goldwyn

**BARRIER.** (6,480 feet). Star special cast. Rex Beach's stories are always good. This one was well acted and directed. Pleased about as large a majority as any picture we have had for some time. It is one of those pictures that does not bring much comment from patrons, as it is about what they expected. Tone good. Sunday yes, special no. Draw merchant and farming class, small town. Admission 15-35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

**BLACKBIRD.** (6,688 feet). Star, Lon Chaney. Good crook drama. Some fine acting by all in cast. Fair tone and appeal. Sunday or special no. Draw town and farming class, town 600. Admission 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

**THE BOY FRIEND.** Here terrible. General class, city 10,000. Admission 10-25, 15-35. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

**HIS SECRETARY.** (6,428 feet). Star, Norma Shearer. Norma nearly always rings the bell—(cash register)—here and seldom fails to give entire satisfaction. Anyone would feel the same as Lew Cody about kissing a face like that, both at the beginning of the picture—and at the end! Show it and gain favor. Good tone, appeal 90 per cent. Sunday yes, special no. Draw merchant and farming class, small town. Admission 15-35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

**LOVEY MARY.** (6,167 feet). Star, Bessie Love. Nice little picture, but oh, boy! What a punk title. Just about the worst box office flop I've had of late and no wonder with this wishy-washy title. I tried hard to overcome this handicap in advance, but they wouldn't fall for it. It meant "detour" at the box office. Joe Hewitt, Strand Theatre, Robinson, Illinois.

**TORRENT (IBANEZ).** (6,769 feet). Special cast. Not as good as Metro-Goldwyn claimed, but was very satisfactory here. Rather out of the ordinary run of pictures. Flood scenes not as good as expected. Ordinary drawing power and about a fifty-fifty satisfaction. Tone O. K. Appeal 50-50. Sunday, yes, special no. Draw merchant and farm class, small town. Admission 15-35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

**WALTZ DREAM.** (7,572 feet). Star cast. Here very poor. Draw general class, city 10,000. Admission 10-25, 15-35. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

## Paramount

**A SON OF HIS FATHER.** (6,925 feet). Star cast. Here is a good show and Wright's name drew extra business against street carnival—and that's going some. Tone good, appeal very good. Sunday no, special almost. Draw town and rural class, town 1,028. Admission 10-25, 15-30. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

**BEHIND THE FRONT.** (5,525 feet). Stars, Hatton-Beery. This is a real comedy that should please all who see it. The team of Beery and Hatton are excellent; as a comedy pair they can't be beaten. Advertise this as the biggest comedy hit of the year and you will do an excellent business. Appeal 95 per cent. O. K. special. Draw from town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

"It is my utmost desire to be of use to my fellow exhibitors" is the motto of the unselfish showmen who send these unbiased tips to guide your bookings.

Use the dependable information—Our Gang says "You are welcome." Send tips and become one of our Gang—"You Will Be Welcome!"

**SOCIAL CELEBRITY.** (6,035 feet). Star, Adolphe Menjou. This is a typical Menjou style comedy drama. I thought it right entertaining and about 80 per cent. of my bunch thought likewise, but the other 20 per cent. surely did hand it the knocks. It had some excellent subtle comedy stuff. The supporting cast is better than average. The title, while it fits the picture, was not a box office asset here (it is surprising how many people do not know how to pronounce or do not know the meaning of "celebrity"). Menjou gives a finished performance. Tone O. K. Fair appeal. Sunday O. K. No as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**THAT'S MY BABY.** (6,305 feet). Star, Douglas MacLean. A not-so-funny comedy drama. It drags along for the first few reels but does manage to pick up a little interest toward the last. As an ordinary comedy-drama it would pass, but it falls below MacLean's standard and therefore proved to be disappointing, both at the box office and with those who saw it. The title is good, but the paper did not come up to standard. The one sheets were especially bad. Tone O. K. Fair appeal. Sunday O. K. No as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**TIN GODS.** Star, Thomas Meighan. The best picture Meighan made since "The Miracle Man." Though it is in nine reels the interest is so keen that it seems but five or six. The story takes the hero from good to bad with a comeback that's convincing. Renee Adoree plays an excellent part. L. V. Hepinger, Orpheum Theatre, Clarion, Pennsylvania.

**TIN GODS.** Star, Thomas Meighan. Best Meighan for a long time. Draw general class, city 10,000. Admission 10-25, 15-35. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

**TOO MANY KISSES.** (6,750 feet). Star, Richard Dix. Boys, here's a dandy comedy drama with a star that people like. Title a little against this picture, but we advertised it as a "he-man" show. Good tone. Appeal 98 per cent. Sunday or special no. Draw rural and town class, town 1,028. Admission 10-25. W. C. Geer, Princess Theatre, Vermont, Illinois.

**UNTAMED LADY.** (6,132 feet). Star, Gloria Swanson. It takes a good many pictures to bring a star back after she has started slipping—this was considered an exceptionally good picture. People said they considered it the best picture Gloria has made in years. And it did a little better than average business; but her next picture should do well, provided it is as good as this. The advertising accessories are better than average. The banner is exceptionally good. And the window cards made me shout with joy—they carry the name of the star and they gave it even greater prominence than the director. And they left off the name of the scenario writer and of the property man! All of which made the window cards worth the money I paid for them. Recently I have had to discontinue Paramount window cards on lots of their pictures because here they were worthless as money getters due to the fact that they omitted known stars and carried unknown directors and titles. Tone for Sunday, as special, O. K. Good appeal. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

**UNTAMED LADY.** (6,132 feet). Star,

Gloria Swanson. This is just an ordinary Swanson subject that could get by where she is well liked. Not as good as many of her former pictures, however. Appeal 80 per cent. Special, yes, considering above. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

**VANISHING AMERICAN.** (10,062 feet). Stars, Richard Dix, Lois Wilson. One of the best pictures I have been able to get in the way of a special. This picture will please in any house, and if you haven't run it, do so, for it will please 100 per cent. Business not so good but sure did please those who saw it. Good moral tone and suitable for Sunday and a big special. Admission 15-35. J. R. Long, Opera House, Fort Payne, Alabama.

**VARIETY.** (5,283 feet). Star, Emil Jannings. An unusually fine picture; pleased the patrons. Lya de Puttl, new star, and Jannings very good. Good tone and appeal. Yes for Sunday. Just above program schedule. Draw merchant-farming class, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**VARIETY.** (5,283 feet). Star, Emil Jannings. Very fine picture; acting wonderful and story new. It's something different. Don't be afraid of this one. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

**VOLCANO.** (5,452 feet). Star cast includes Bebe Daniels. Good picture but not wonderful. Far from being a superspecial. Rent asked for it was out of line with production, too high for this small town. Tone good, appeal fair. Yes for Sunday, just about a special. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

**VOLCANO.** Star, Bebe Daniels. This is a "movie"—South Sea Island stuff with the kind of plot you expect. An exceptionally well done volcano eruption comes at a very nice time and everything turns out all right. Tone O. K. Sunday yes special no. Draw all classes, town 3,200. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

**WANDERER.** (8,172 feet). Star cast. I would rate this as a special of the first class. It drew very well and pleased. A wonderful picture that any house should show. Good tone, appeal 95 per cent. Sunday or special yes. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

## Pathe

**BLACK CYCLONE.** (5,038 feet). Star, Rex (horse). A good show. Out of the ordinary and brought extra business to our box office. Tone good, appeal 98 per cent. O. K. for Sunday, special no. Draw town and country class, town 1,028. Admission 10-25, 15-30. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

**DYNAMITE SMITH.** (5 reels). Star, Charles Ray. Our patrons rated this as poor entertainment. Ray is not liked here. Tone O. K. Appeal here poor. Sunday or special no. Draw town and country class, town 1,028. Admission 10-25, 15-30. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

**KING OF WILD HORSES.** (5 reels). Star, Rex (the Devil Horse). A very good picture of this type. It is different and gives good satisfaction. Tone O. K. Appeal 95 per cent. Sunday yes, special no. Draw town and rural class, town 1,028. Admission 10-25, 15-30. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

## Producers Dist. Corp.

**VOLGA BOATMAN.** (10,600 feet). Star cast. This is a one hundred per cent picture. Lyceum Theatre, Post Amusement Office, Pain's Island, South Carolina.



## United Artists

**AMERICA.** Griffith production. For some reason this picture did not draw here. It's a fine picture and pleased all who came. Tone and appeal good. Sunday and special yes. Draw farm, town class, town 571. Admission 10-25, 15-30. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

**THE BAT.** (8,279 feet). Star cast. The best box office picture and the best audience picture I have played this season. With a circus for opposition I piled up a record for this year, doing over three times my ordinary business for the two days' showing. It is interesting. Everyone was enthusiastic over it. It is easy to advertise. The accessories are good. The rental was low. I made good money for the first time in months. I stepped on the advertising. Gosh—heaven must be here! Tone O. K. Fine appeal. Sunday and special O. K. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

## Universal

**ARIZONA SWEEPSTAKES.** Star, Hoot Gibson. Not much of a picture but is well named and Hoot is an added attraction. Went over good for us. Hoot is a good western star and with good stories will always make good. Tone O. K. Appeal 85 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-25. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**BEAUTIFUL CHEAT.** (6,583 feet). Star, Laura La Plante. Nothing much to write home about. Seems to drag in spots rather badly, and doesn't hold interest all the way. I would class this as a rather poor attraction. Tone O. K. Appeal fair. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

**BUSTIN' THROUGH.** Star, Jack Hoxie. A fairly good Hoxie. Jack, with good direction and big stories, would make a good bet, as he is well named and well advertised. He can never get very far in little program pictures. Tone O. K. Appeal 75 per cent. Sunday O. K., special no. Draw general class, town 3,600. Admission 10-20. William

**BACK FIRE.** (F. B. O.-Standard comedy). Good comedy; rather silly, but it pleased. Suitable for a kid show. Print new. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**BUSTER'S MIX UP.** (Universal-comedy). There are sure good, hearty laughs in Buster's "Mix Up." The dog is half the show. Buster comedies have all proven good. L. E. Parsons, Parsons Hall, Marcellus, New York.

**CALL A CAB.** (Cumberland-Bobby Ray). Two-reel comedy that is up to the usual standard of comedies of today. Print new. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**FELIX IN THE GOLD RUSH.** (Educational-cartoon). Another good cartoon that was greeted with applause by the young folks on its appearance on the screen. Tone and appeal good. Draw better class, town 4,500. Carl A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

**FOOL'S LUCK.** (Educational-Lupino Lane). Not as good as his other ones preceding this. It had some laughs in it but not so many as in his others. Tone

Every dependable tip published here helps many exhibitors to decide booking, playing and exploitation values.

Continual reference to the files of this dependable tip department will save many a day just as constant sending of tips will help countless exhibitors.

**DEPEND ON AND SEND TIPS.**

A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**CALIFORNIA STRAIGHT AHEAD.** (7,238 feet). Star, Reginald Denny. Very good picture. It drew a fair business and pleased all. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

**OUTLAW'S DAUGHTER.** Star, Josie Sedgwick. Fair western. Some action, but a lot of posing by the star made it rather draggy. Tone good. Appeal fair. Sunday yes, special no. Draw town and farming class, town 600. Admission 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

**WHAT HAPPENED TO JONES.** (6,700 feet). Star, Reginald Denny. Denny is a good card here and gives satisfaction. Drew a good audience and pleased well. Supporting cast was excellent. Tone good. Appeal 95 per cent. Sunday yes, special no. Draw merchant and farm class, small town. Admission 15-35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

**WHERE WAS I?** (6,600 feet). Star, Reginald Denny. A clever production from Denny. Our patrons like him. Good tone, very good appeal. Sunday yes, special no. Draw rural and town class, town 1,028. Admission 10-25. W. C. Geer, Princess Theatre, Vermont Illinois.

## Warner Bros.

**DADDIES.** (6,800 feet). A dandy comedy drama. Good enough for any house. Tone good. Appeal 100 per cent. Sunday yes, special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

## Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors  
Use Them and Send Them

and appeal good. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**HOUSE DINKY BUILT.** (F. B. O.-Bray-Dinky Doodle cartoon). Interesting one reelers. Robert W. Hines, Hines Theatre (250 seats), Loyalton, Illinois.

**MASTEROUS MYSTERY.** (Pathe-Our Gang). The best Gang comedy we have played. The kids did some fine acting, and stunts in the airplane shots. Pleased the kids. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

**NO FATHER TO GUIDE HIM.** (Pathe-Charles Chase). A knock-out comedy. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**PATHE REVIEWS.** These reviews were great when we called them "fillers," but lately they

have been getting terrible. Bugs—flowers. And they just drive people out of the house. Appeal here very poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**PHANTOM POLICE.** Rayart-Serial). Star, Herbert Rawlinson. A very good serial. In my opinion it is very poorly constructed but is bringing in the money and I must therefore call it a good serial. Good appeal in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**A RAINY KNIGHT.** (Pathe-comedy). Weak comedy. Heard no laughs, so can't give it much. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**SEA SCAMPS.** (Educational-Big Boy). Big Boy is a delightful little scamp in this. He is worth the price of the admission alone. A good Juvenile comedy. Tone and appeal good. C. A.

## Miscellaneous

**CAPTAIN JANUARY.** Star, Baby Peggy. Sea stories go well here and this was no exception. Everybody liked it and didn't hesitate to say so as they left the theatre, something that always makes the proprietor feel cheery. Buy it; boost it. Tone good, appeal 95 per cent. Sunday yes, special no. Draw farming-laborer classes, town 350. Admission 10-25. Ed Cox, Princess Theatre (400 seats), Bristol, Colorado.

**COURAGE OF WOLFHEART.** Star, Wolfheart. As good as the average dog picture and went over well with my patrons. It's one that can be bought right and is worth playing. Good tone, appeal 90 per cent. Sunday or special no. Draw farming-laborer classes, town 350. Admission 10-25. Ed F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

**EYES OF THE DESERT.** Called "a piece of limburger"—did not take in enough dough to pad a crutch and a Saturday night at that. Advertising also punk. Draw general class middle working type, city \$3,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

**HELEN'S BABIES.** Star, Baby Peggy. A rather light picture but got the business. Baby Peggy always does. Followed the book pretty closely and made a great hit with the kids. Several good comedy situations. Good tone, appeal 75 per cent. Sunday or special no. Draw farming-laborer classes, town 350. Admission 10-25. Ed F. Cox, Princess Theatre (400 seats), Bristol Colorado.

**IN SEARCH OF A HERO.** Star, Richard Holt. Fair program picture, suitable for action fans. Print good. Tone O. K. Fair appeal. Sunday or special, no. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**FALL OF THE ALAMO.** Star, Cullen Landis. Released by Elliott on Sept. 1. A new print and good story that any class will like. Take my tip and play this picture; it is wonderful. Good tone, appeal 95 per cent. Sunday and special yes. Draw mixed class, town 150. Admission 15-30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

**WRECKAGE.** Star, May Alison. Just a good program picture; will not stand over a one-day showing. Good print. Tone good, appeal fair. Sunday yes, special no. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

**SUPER-HOOVER-DYNE LIZZIES.** (Pathe-comedy). Fair comedy. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**SUPER-HOOVER-DYNE LIZZIES.** (Pathe-comedy). Here, fine. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

**TEA FOR TWO.** (Pathe-comedy). Very mild two-reel comedy; lacks action and slapstick stuff that patrons holler for. Print good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**UNDER TWO JAGS.** (Pathe-Stan Laurel). A reissue one-reeler that was a riot throughout the entire thousand feet. Must say it is old but is a real comedy. Print new. Very good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**WHOA EMMA.** (Educational-Jimmy Adams). Not a good comedy; it brought about three laughs during its whole showing. Tone O. K. Fair appeal. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.



# The Theatre of To~Day

*Presentations ~ Prologues ~ Music*

*Edited by Colby Harriman*

## "The Five Foot Fantasy"

A Moving Picture World Presentation Devised by Colby Harriman

### THE ROUTINE

As the curtains open a man is discovered seated in the chair beside the table. He has several open books before him and in his quandary of the most interesting one to select he falls asleep. From out of the haze of the room there appears a huge book shelf laden with various books. From the volumes step characters dressed to appear as the principal characters of the stories noted on the title ends of the covers. If the characters are of extreme contrast in their appearance the routine will prove more effective. For instance a "knight" may engage in a pretty little dance number with a "flapper," a "pirate" may sing a love song to a "pilgrim maiden," and an "oriental girl" may dance for a "modern business man" type.

If the presentation is linked to the picture, the two principal characters may appear last and instead of returning to the book after their routine, they may approach the sleeping figure of the man at the table. As they waken him he is amazed to be confronted by the two characters. They hand him the book of their story and point towards the screen as the first titles of the picture are flashed on the dimmed set.

### THE SETTING

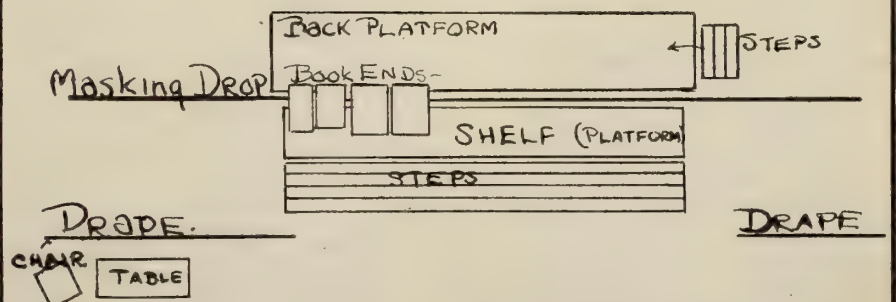
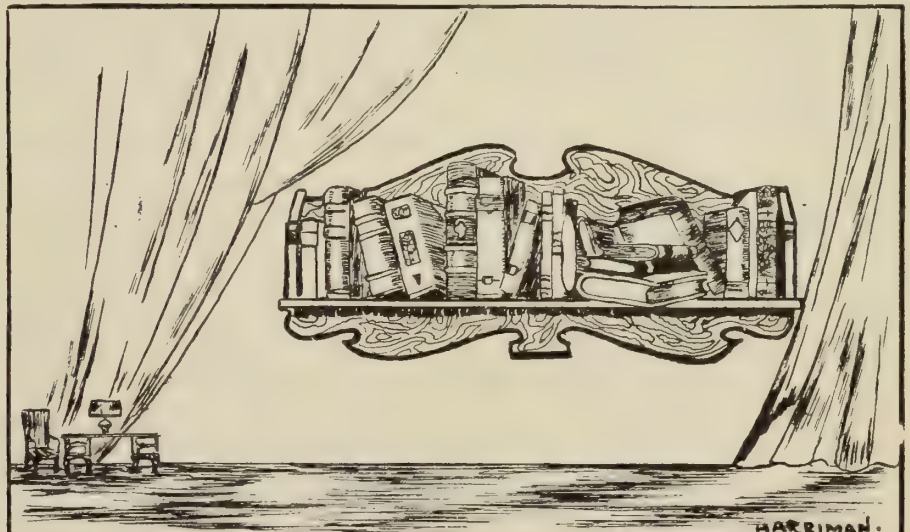
The platform used as the book shelf should be even in height with one placed back of the drop used as an entrance and exit ledge. The intermediate drop between the two platforms may be painted a neutral color with the upper section of the book shelf painted on it, although it would be better to have the back of the shelf made of compo board and cut out in the designed outline, attaching it to the back of the shelf platform.

The steps leading from the shelf to the stage should be covered in a material to blend with the painted color of the drop. If draperies are used, such as black plush then the steps should be covered with black. The steps are used by the various characters who come from the books.

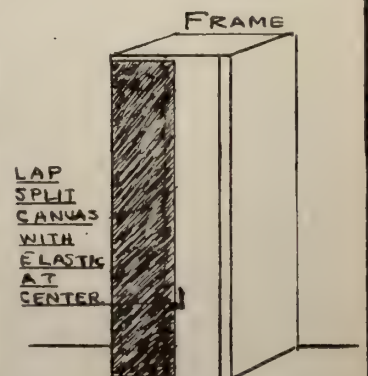
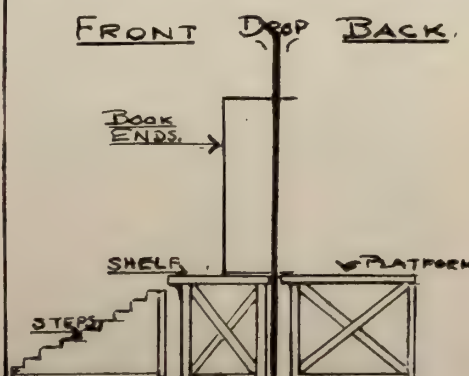
The books may be made out of light frames and it is only necessary to construct the ends, painting the illusion of width. The front or end of the book should be constructed with overlapping pieces of canvas with an elastic sewn on the front edge so that the cloth will be held taut when not in use and will be pliable when the characters enter through it.

Backing should be used with the book ends so that no light enters from back of the drop as the characters enter. Heavy drapes high-lighted with a contrasting spot should be hung down in one. The furniture used by the introductory character should consist of a library table and a chair. A lamp and other properties to dress.

The lighting treatment consists of an alternate treatment, with contrasting spots on the book shelf brought up after the character falls asleep and lowered as the first titles are projected.



### SCENIC GROUND PLOT



CROSS SEC. - Scene Set-Up

DETAIL BOOK END.



# Production Tips, Kinks and Wrinkles

## Compiled by Colby Harriman for Your Scrap Book. Cut Out and Paste.

### PLUNKETT'S "ORIENTALE"

A very striking creation of modern stagecraft serving as a scenic background for excellent solo and ensemble dancing. Produced by Joseph Plunkett at the Mark Strand, New York City.

A male singer dressed in luxurious robes of an oriental potentate appeared in front of the close-in curtains and sang "Yasmin," a composition by Jacques Grunberg of the Mark Strand staff. He appeared in a canary spot. At the end of his song, the curtain slowly opened revealing a very attractive setting with red and black predominating.

A long narrow panelled window of a distinct oriental pattern was placed up center. The window appeared to be about twelve feet high and about three feet wide. The artistic grill work making up its design was in black and in contrast to the red flood which toned its cut-out portions from the back. A black cyc was used for the balance of the setting. Two narrow streamers of brown and gold patterned material were draped in the upper right and left corners of the cyc where the cyc arms are attached. Heavy cushions were placed on the stage floor at the base of these drapes, and members of the ballet dressed in oriental costumes were seated on these billowy divans.

A low platform was placed up center in front of the window. A hole cut in the top of the unit was used as an aperture through which a red spot highlighted the figure of the principal dancer seated on the platform. Two small bowls of oriental design were placed on the right and left corners of the platform. Two very attractive lamps of characteristic design were hung at alternate heights up right and left center.

After the curtains opened the ballet presented a pretty ensemble followed by Glenn Ellyn in an effective sensational dance specialty. The ballet was introduced with the principal for the finale.

### PRELUDE TO "FOUR HORSEMEN"

An orchestral prelude with special lighting effects precedes the showing of "The Four Horsemen of the Apocalypse" at the Capitol Theatre, New York City.

A stage presentation or a prologue would have been superfluous with the repeat showing of this super-feature. At the present time it is being shown as a tribute to the art of the late Rudolph Valentino, and it has been found that the orchestra is adequate in creating the atmosphere which develops gradually and reaches its climax with the first titles of the picture.

At the opening of the prelude the orchestra is flooded a deep blue with magenta and purple toning the proscenium drapes and green concert border and foots toning the close-in curtains which are dashed with amber in the center. As the movement progresses, the stage proscenium drapes are tipped with red on the edge of the draw folds as the purple and magenta with green are dimmed in a subdued blend in contrast to the center curtains.

When the climax is reached a smoke effect is projected from the front with stage flame effects set to operate back of the large paneled windows right and left of the orchestra platform. The effect projected is very good, being clouds of thick, billowy smoke tinted red. The scene covers the entire opening of the small folds of the close-in curtains. The curtains are slowly drawn as the first sub-title is projected, the smoke scene still visible on the screen. The balance of the lighting is dimmed with the exception of the red tinge on the edges of the stage proscenium draw curtains. All fade when the first photographic scene is projected.

This is an effective introduction and particular attention is called to the special composition arranged by Dr. William Axt and conducted by David Mendoza.

### ULTIMATELY—

So start now.

Begin to keep a SCRAP BOOK. The material you will find published here each week will be of almost priceless value.

If you are producing, then surely save it. If you are not interested now the probabilities are you eventually will require some presentation or production material on your program.

So, start a scrap book now.—C. H.

### "MY LADY OF THE SLIPPER"

Another Joseph Plunkett stage creation of simple proportions but a clever novelty.

Miss Gladys Wheaton appeared in front of the close-in curtains and sang a little song which harks back to the good old musical comedy days of "Put Your Best Foot Forward," and at the end of the song the curtains open revealing a huge silver slipper at right of center with a modernistic screen back of it.

The slipper is constructed large enough to hold one or more persons as desired. It is covered with silver metallic cloth, is split in the middle and hinged at the back, so that when it is opened it reveals the inside lined with a gray silk.

The screen is constructed out of five panels with a pointed top on each panel. Each panel is divided into two parts and hinged, one side painted black and the other side painted bronze. The duo-panels are fastened together and form the screen with the general outline of the top in a pyramidal style. A gold silk drop is used to back. Some festoons of flowers are used to drape over the screen at left.

At the opening of the routine, a man appears from behind the screen, approaches the slipper, opens it, and from the slipper steps a diminutive dancer clad in white rhinestone dancing suit. The dancers, Fay Adler and Ted Bradford, present a very splendid adagio which is always punctuated with applause during the routine.

Amber flood with canary spot constituted the lighting treatment.

### DE ROSA INTRODUCES FABRICS

A very attractive set of drapes in a back drop and leg combination was made out of Llama Cloth with a green and silver metallic thread interwoven.

As a scenic background for his Silk Fashion Show and the Specht Orchestra of Musical "Diplomats," Jerry DeRosa, production director of the Colony Theatre, New York, ordered a set of new fabrics which served as an ideal background base for colorful side lighting.

The cloth is comparatively new in theatrical circles. It is a bit heavier than the standard metalline or metallic drop, but it hangs in pretty folds and is not subject to stage draughts to the degree that is experienced with the lighter draperies. The body of the drop is green with the silver threads interwoven in a manner to give a metallic sheen.

The drop was highlighted from the sides with olivettes in lavender and green. These were placed right and left in one, two and three. There were two down stage spot standards right and left carrying a battery of small spots with amber, green, blue and magenta mediums. The effect on the drop was that of shaft lighting with the base a deep green blending to a magenta and amber at the center with a lavender and deep blue at the top.

The orchestra on the stage was highlighted with overhead spots in steel blue which contrasted them in cameo fashion with the colorful drop back of them.

### "THE CALL OF THE SIXTIES"

With the rush of vaudeville acts to the presentation stage Joseph Plunkett in his latest edition of the Mark Strand Follies demonstrates one way in which to make a full stage feature out of an act that works in one.

As the curtains open a painted drop is seen hung in one, representing a large doorway, half circular transom, and a large window on either side of the doorway, all in a post-Colonial style. Blue foots and a green flood from the front tone the drop. Two characters, Dane Claudius and Lillian Scarlet, dressed in 1860 costumes, stroll in from left first, cross to right center and after seating themselves on a small bench, pick up two banjos and start in to play a routine of old time favorite songs as the words are projected on the center of the drop.

The first number is "Long, Long Ago," followed by another favorite, "My Darling Clementine."

The third number is in dance time of the period, and after the black backing to the drop has been drawn aside, the lights back of the drop are brought up revealing a fabric interior. This is visible through the scrimmed portions of the windows, doorway and transom which all formed a very attractive cut-out drop for the dance ensemble back of it. The banjoists are silhouetted against the background. A gold silk drop is hung back in three and toned an amber. The eight members of the ballet are dressed in 1860 costumes of varying colors. After the dance number, the scene reverts to the original and the following numbers are played by the two banjoists and sung by the audience, "Little Brown Jug," Spanish Cavalier." The ballet is introduced for another number, this time against a black background, the dancers being highlighted with white spots right and left back of the drop. For the finale the "Battle Cry of Freedom" is played with a motion picture of marching soldiers projected over the words of the song.

### COMBINATIONS IN LIGHT DESIGN

Each color combination used in various lighting treatments and designs is achieved in a manner classified as belonging to three groups as graded by Continental European lighting experts.

These groups are the Cubist, Futurist and Impressionistic. They are combinations which are recent contributions to what we term Colour-Music. The application of the chosen combination of the selected musical composition is effected by keying the color to the movement which results in a perfect synchronization and intelligent reception of the music by its auditors on an interpretive basis.

The Cubist treatments are based on shaft or concentrated spot lighting using the primary colors in the ascendancy with vivid combinations. The designs are direct and severely defined.

The Futurist treatments represent a more advanced work of blending shaft lighting with reflected flood lighting. The combinations belonging to this group deal with the primary colors in the ascendancy and descendancy but given a complimentary lighting arrangement which results in fantastic designs.

The Impressionistic treatments may be termed the "super-colour combinations" as they represent the designs used in all descriptive numbers and are often added as a finale to one of the other groups. Here we find a constant employment of shadows, light silhouettes which suggest to the optician the action described by the musical composition. The majority of the best color combinations for music are found in this group.



# Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

## ARTCLASS PICTURES CORP.

	Kind of Picture	Review	Feet
		1925	
'Marin' Loose (Wally Wales).....	Stunt western	June 13..	5,000

## ASSOCIATED EXHIBITORS

		1925	
Top Smiling (Monty Banks).....	Comedy	Aug. 1..	5,400
Millie of Barbary Coast (O. Moore-Busch).....	Drama	Aug. 1..	5,308
Over Weaken (Harold Lloyd).....	Reissued comedy	Aug. 1..	2,330
		1926	
Skyscraper (Peggy H. Joyce).....	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson).....	Human Int. melo.	Feb. 13..	6,622
Rich Hitter (Glenn Hunter).....	College baseball dr.	Feb. 20..	6,250
Island (Hampton-Kirkwood).....	Romantic melodrama	Feb. 27..	4,624
Arts and Fists (John Bowers).....	Logging camp melo.	Mar. 6..	4,438
North Star (Strongheart).....	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow).....	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan).....	Romantic melo.	Mar. 27..	5,412
Madway Boob (G. Hunter).....	Comedy drama	Apr. 3..	5,683
Cracker (Horton-Busch).....	Farce Comedy	Apr. 17..	5,786
Can Play (Clara Bow).....	Drama	Apr. 24..	5,465
Highbinders (W. T. Tilden).....	Melodrama	May 8..	5,486
Big Show (Lowell).....	Circus drama	May 15..	5,385
Hoping Cowboy (B. Cody).....	Western	May 22..	4,639
North Woman (Mary Alden).....	Drama	May 29..	5,830
White (Buffalo Bill Jr.).....	Mystery-western	June 5..	4,460
Generous Dub (Buddy Roosevelt).....	Western	July 31..	4,472
Hated Triggers (Wally Wales).....	Action western	Aug. 7..	4,470
Trivial Girl (Marion Mack).....	Melodrama	Aug. 14..	4,962
Manza Buckaroo (Buffalo Bill, Jr.).....	Western comedy-melo.	Aug. 21..	4,460
Hidden Way (Mary Carr).....	Crook melodrama	Aug. 28..	5,919
File of the Northwest (Sandow).....	Dog-melodrama	Sept. 11..	3,965
Ring Mail (Al Wilson).....	Crook melodrama	Sep. 25..	4,500

## BANNER PRODUCTIONS

		1925	
Package (May Allison).....	Drama	Sep. 5..	5,952

## BRAY PRODUCTIONS

		1925	
ousing Problem.....	Novelty magazine	Oct. 16..	1,000
ible Manners.....	Nature special	Oct. 16..	1,000
Monkey Be Good.....	Sunkist comedy	Oct. 16..	2,000
ite's Haunted House.....	"Hot Dog" cartoon	Oct. 16..	1,000
inches and Perfumes.....	Fistical culture com.	Oct. 16..	2,000

## CHADWICK PICTURES CORP.

		1925	
int and Powder (E. Hammerstein).....	Stage life drama	Oct. 17..	7,000
me Pun'kins (Chas. Ray).....	Rural comedy-drama	Dec. 26..	6,500
		1926	
erfect Clown (Larry Semon).....	Feature comedy	Jan. 2..	5,700
ince of Broadway (G. Walsh).....	Prize ring drama	Jan. 9..	5,800
unt of Luxembourg (G. Walsh).....	Romantic drama	Feb. 27..	6,400
ancontinental Limited (all star).....	Railroad melodrama	Mar. 6..	6,400
evil's Island (Frederick).....	Mother-love drama	Aug. 28..	6,900
he Bells (L. Barrymore).....	Drama		

## COLUMBIA PICTURES CORP.

One Wolf Returns (Lytell-Dove).....	Crook melodrama	July 31..	5,750
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## A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

	Kind of Picture	Review	Feet
Belle of Broadway (Compson-Rawlinson).....	Romantic Drama	Oct. 2..	5,675
Sweet Rosie O'Grady (S. Mason).....	Comedy drama	Oct. 2..	6,108
Fight to the Finish (W. Fairbanks).....	Fight melodrama	Aug. 21..	4,603
Screen Snapshots.....	Three issues	Aug. 28..	1,000
False Alarm (Lewis-Carr-Revier).....			5,235
When the Wife's Away (Arthur).....			
Obeys the Law (Lytell).....			

## Waldorf

Enemy of Men (Revier).....	Drama		5,507
Price of Success (Lake-Glass).....	Drama		5,567
Sealed Lips (Revier).....	Drama		5,505
When Husbands Flirt (Revier).....	Comedy drama		5,593
Fate of a Flirt (Revier).....	Comedy drama		

## Perfection

Fighting Youth (W. Fairbanks).....	Melodrama		4,781
Speed Mad (W. Fairbanks).....	Racing melodrama		4,441
New Champion (W. Fairbanks).....	Boxing melodrama		4,498
Great Sensation (W. Fairbanks).....	Melodrama		4,471
Handsome Brute (W. Fairbanks).....	Police drama		4,779

## CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....			2,000
International Twelve.....			
Novelty Twelve.....			1,000
Famous Paintings.....	De Luxe dramas		2,000
Real Charleston.....	Lesson novelty	April 24..	2,000
The Angelus.....	Drama de luxe	May 15..	2,000
Wooden Shoes.....	"International"	May 8..	

## EDUCATIONAL FILM CORP.

		1926	
Parisian Modes in Color.....	Special	Jan. 30..	1,000
Brotherly Love (Bowes).....	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams).....	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore).....	Cameo comedy	Feb. 6..	1,000
Felix the Cat Spots the Spook.....	Sullivan cartoon	Jan. 30..	1,000
Careful, Please.....	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman).....	Christie comedy	Feb. 20..	2,000
Sea Scamps.....	Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon).....	Comedy	Feb. 27..	2,000
Keep Trying (Bowes).....	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John).....	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley).....	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs).....	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur).....	Comedy	Mar. 27..	2,000
Don't Stop (Bowes).....	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams).....	Christie comedy	Mar. 27..	1,000
Felix Fans the Flames.....	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off.....	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes).....	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane).....	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy).....	Christie comedy	Apr. 10..	2,000
Congress of Celebrities.....	Hodge-Podge	Apr. 10..	4,000
Felix Weathers the Weather.....	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton).....	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes).....	Cameo comedy	Apr. 24..	1,000
Let's We Forget.....	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head.....	Sullivan cartoon	May 1..	1,000
Broken China (Vernon).....	Christie comedy	May 8..	2,000
Felix Misses the Cue.....	Sullivan cartoon	May 8..	1,000
The Vision.....	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur).....	Tuxedo comedy	May 22..	2,000
Shore Up (Dooley).....	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes).....	Cameo comedy	May 22..	1,000
Gimme Strength (Adams).....	Christie comedy	May 29..	2,000
Neptune's Domain.....	Hodge-Podge	June 5..	1,000
Going Crazy (Conley).....	Mermaid comedy	June 5..	2,000
Felix Braves the Briny.....	Sullivan cartoon	June 12..	1,000
His Private Life.....	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley).....	Mermaid comedy	June 12..	2,000
Hodge-Podge.....	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis).....	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns).....	Christie comedy	June 19..	2,000
Bear Cats.....	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon).....	Christie comedy	June 26..	2,000
Fresh Faces (Hiers).....	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton).....	Comedy	June 26..	2,000
Creeps.....	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties.....	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes).....	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers).....	Hiers' comedy	July 3..	2,000
Felix Scoots Through Scotland.....	Sullivan cartoon	July 3..	1,000
Meet M' Dog (Bowes-Virg. Vance).....	Cameo comedy	July 3..	1,000
Hodge-Podge.....	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams).....	Comedy	July 10..	2,000
Who's My Wife.....	Jack White prod.	July 10..	2,000
Felix Rings the Ringer.....	Sullivan cartoon	July 17..	1,000
School Daze.....	Sullivan cartoon	July 24..	1,000



# Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Hanging Fires (Bowes)	Comedy	July 24	1,000
Honest Injun (Arthur)	Comedy	July 24	2,000
Who Hit Me? (St. John)	Comedy	July 24	2,000
Mister Wife (Burns)	Christie comedy	July 31	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31	2,000
Solid Gold	Jack White comedy	Aug. 7	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7	2,000
Move Along	Lloyd Hamilton Com.	Aug. 7	2,000
Curiosities	Sideshow folk	Aug. 14	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14	1,000
Felix Misses His Swiss	Sullivan cartoon	Aug. 28	1,000
Dummy Love (Vernon)	Christie comedy	Aug. 28	2,000
Kiss Papa (Conley)	Mermaid comedy	Aug. 28	2,000
Here Comes Charlie	Lloyd Hamilton comedy	Aug. 28	2,000
Uppercuts (Duffy)	Christie comedy	Sept. 4	2,000
My Kid (Big Boy)	Juvenile comedy	Sept. 4	2,000
The Blue Boy	Romance prod.	Sept. 4	2,000
Open House (Johnny Arthur)	Tuxedo comedy	Sept. 11	2,000
Jolly Tars (Lloyd Hamilton)	Hamilton comedy	Sept. 11	2,000
Sons of the Surf	Bruce scenic	Sept. 11	1,000
The Radio Bug (Phil Dunham)	Comedy	Sept. 25	1,000
Missing Links	"Life" Cartoon	Sept. 25	1,000
Jelly Fish (Frank Pangborn)	Comedy	Sept. 25	2,000
Flaming Ice	"Life" Cartoon	Sept. 25	1,000
A Dippy Tar (Billy Dooley)	Comedy	Oct. 2	2,000
Two Lip Time	Felix the cat	Oct. 2	1,000
Pink Elephants (Al St. John)	Mermaid comedy	Oct. 2	2,000
Wife Shy (Vernon)	Comedy	Oct. 9	1,000
Kiss Me Kate (Phil Dunham)	Comedy	Oct. 9	2,000
The Humdringer (Johnny Arthur)	Comedy	Oct. 9	2,000
Hodge Podge	Travel scenes	Oct. 16	1,000
Yellow Pirate	Life cartoon com.	Oct. 16	1,000
Scrambled Yeggs	Felix cat cartoon	Oct. 16	1,000
Whatnots	Futter's Curiosities	Oct. 16	1,000
Hold Still (Jack Duffy)	Christie comedy	Oct. 16	2,000

## EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		
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## FILM BOOKING OFFICES OF AMERICA

Short Subjects		1925
Peaceful Riot (Summerville)	Comedy	Dec. 26, 2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26, 2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26, 2,000
Leopard's Spots	Bray unnatural history	Dec. 26, 1,000
Features		1926
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2, 4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6, 6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13, 5,129
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20, 6,500
Traffic Cop (Flynn)	Policeman romance	Feb. 27, 5,193
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17, 5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24, 5,146
Fighting Boob (Bob Custer)	Western	May 1, 4,549
Wild To Go (Tom Tyler)	Western	May 8, 4,572
The Imposter (Brent)	Crook melodrama	May 15, 5,457
Isle of Retribution (L. Rich-Frazier)	Melodrama	May 29, 6,200
Broadway Gallant (R. Talmadge)	Melodrama	June 5, 5,516
Hands Across the Border (Thomson)	Action western	June 12, 5,367
Valley of Bravery (Custer)	War-western	June 19, 5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26, 5,486
Jade Cup (Brent)	Crook melodrama	July 3, 3,656
Dead Line (Bob Custer)	Western	July 10, 5,000
Masquerade Bandit (Tom Tyler)	Western	July 17, 4,010
Bigger Than Barnum's (star cast)	Melodrama	July 24, 5,391
Two-Gun Man (Fred Thomson)	Western	July 31, 5,139
Her Honor, the Governor (Frederick)	Melodrama	Aug. 7, 6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7, 4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7, 4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14, 5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21, 5,340
One Minute To Play	Red Grange special	Aug. 28, 7,430
Laddie (John Bowers)	Romantic drama	Sept. 4, 6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2, 6,105

Short Subjects		
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13, 1,000
In the Air	Fat men comedy	Feb. 20, 2,000
Mummy Love (Neely Edwards)	Comedy	Feb. 27, 2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10, 2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10, 2,000
Plane Jane (Vaughn)	Fighting Hearts series	Apr. 10, 2,000
Sock Me To Sleep (Vaughn)	Fighting Hearts series	Apr. 10, 2,000
Ostrich's Plumes	Bray cartoon	May 15, 1,000
Wild West	Bray cartoon	May 22, 1,000
Pelican's Bill	Bray cartoon	May 29, 1,000
Smouldering Tires	Fighting Hearts	June 5, 2,000
Dinky Doodle's Bedtime Story	Bray cartoon	June 12, 1,000
Dinky Doodle in Egypt	Bray cartoon	June 19, 1,000
Lightning Slider	Fighting Hearts	June 26, 2,000
Three of a Kind	Standard comedy	June 26, 2,000
Cat's Whiskers	Bray cartoon	June 26, 2,000
Big Charade	Fighting Hearts	June 26, 2,000
Dinky Doodle & Little Orphan	Bray cartoon	July 10, 1,000
Black and Blue Eyes	Comedy	July 17, 2,000
Up and Woogie	Fighting Hearts	July 24, 2,000
When Sally's Irish Rose	Fighting Hearts	July 31, 1,000
Magician	Bray Dinky-Doodle	July 31, 1,000
Mule's Disposition	Bray Unnatural Hist.	July 31, 1,000
Wedding Daze (Alexander)	Comedy	Aug. 7, 2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7, 2,000
All's Well That Ends Well	Fighting Hearts	Aug. 14, 2,000
Back Fire (Fat trio)	Comedy	Aug. 21, 2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28, 2,000
The Army	Bray cartoon	Sept. 11, 1,000

## FIRST NATIONAL

	Kind of Picture	Review	Feet
The Talker (Nilsson-Stone)	Human Interest drama	May 23	7,801
Necessary Evil (Lyon-Dana)	Drama	May 23	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6	6,263
Desert Flower (C. Moore)	Comedy drama	June 13	6,847
White Monkey (La Marr)	Society drama	June 13	6,121
Making of O'Malley (Sills)	Police romance	July 4	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29	9,554
Her Sister From Paris (C. Talmadge)	Sparkling comedy	Sep. 5	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24	5,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7	6,680
Beautiful City (Barthelmess)	Melodrama	Nov. 14	6,990
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21	6,586
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5	6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26	7,900

		1926
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2, 7,774
Infatuation (C. Griffith)	Drama	Jan. 16, 5,794
Just Suppose (Barthelmess)	Romance	Jan. 30, 6,276
Coo Much Money (Stone-Nilsson)	Comedy	Jan. 30, 7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6, 6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13, 7,136
Far Cry (Blanche Sweet)	Society drama	Mar. 6, 6,068
Frene (Colleen Moore)	Romantic comedy	Mar. 13, 4,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20, 6,200
Dancer of Paris (Pearle-Mackaill)	Romantic Drama	Mar. 27, 6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17, 8,279
Old Loves and New (Stone-Bedford)	Drama	May 1, 7,423
Mile. Modiste (C. Griffith)	Victor Herbert opera	May 8, 6,230
Greater Glory (Pearle-Nilsson)	Epic drama	May 15, 9,710
Wilderness Woman (Pringle)	Comedy	May 22, 7,533
Ransom's Folly (Barthelmess)	Romantic drama	May 29, 7,322
Brown Derby (Johnny Hines)	Farce-comedy	June 5, 6,500
Tramp, Tramp, Tramp (Langdon)	Human Interest dr.	June 12, 5,838
Wise Guy (Kirkwood-Astor-Compson)	Comedy	June 26, 7,775
Ella Cinders (Colleen Moore)	Drama	June 26, 5,444
Puppets (Sills)	Western	July 10, 6,402
Men of Steel (Sills)	Melodrama	July 24, 9,141
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21, 6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28, 5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4, 6,147
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11, 7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25, 6,737
Paradise (Milton Sills)	South Seas melo.	Sept. 25, 7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16, 6,848

## FOX FILM CORP.

Features		1925
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26, 5,978
Thank You (George O'Brien)	Comedy drama	Oct. 3, 6,940
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10, 7,500
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17, 6,054
Durand of the Bad Lands (Jones)	Action western	Oct. 24, 5,844
Everlasting Whisper (Mix)	Human-interest drama	Oct. 31, 5,611
Lazybones (Buck Jones)	Famous play	Nov. 7, 8,971
East Lynne (Rubens-Lowe)	Curwood Canadian	Nov. 28, 6,511
When the Door Opened (star cast)	Golden star hit	Dec. 5, 8,600
Wages for Wives (Jacqueline Logan)	Action western	Dec. 12, 4,891
Best Bad Man (Tom Mix)	Action western	Dec. 19, 5,701
Desert's Price (Buck Jones)	Action western	Dec. 19, 5,701

Short Subjects		
Big Game Hunter	Van Bibber	Sept. 5, 2,000
On the Go (Sid Smith)	Comedy	Sept. 12, 2,000
With Pencil, Brush and Chisel	Varieties	Sept. 19, 1,000
Cuba Steps Out	Varieties	Sept. 26, 1,000
Love and Lions	Imperial comedy	Sept. 26, 2,000
On the Go (Sid Smith)	Imperial comedy	Oct. 3, 2,000
Cloudy Romance	Comedy	Oct. 10, 2,000
The Sky Tribe	Magazine	Oct. 10, 1,000
Toiling for Rest	Varieties	Oct. 10, 796
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17, 2,000
Transients in Arcadia	O. Henry story	Oct. 31, 2,000
All Aboard	Helen & Warren	Oct. 31, 2,000
Peacemakers	Helen & Warren	Nov. 7, 2,000
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28, 1,000
River Nile	Varieties	Nov. 28, 1,000
His Own Lawyer	Helen & Warren	Dec. 5, 2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 5, 2,000
Rupia la Carte	O. Henry Series	Dec. 26, 2,000
Parisian Knight	Van Bibber series	Dec. 26, 2,000
Iron Trail Around the World	Variety	Dec. 26, 1,000

Features		1926
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16, 6,200
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23, 5,457
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6, 6,038
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13, 4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13, 5,345
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20, 5,600
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13, 6,258



# Short Subjects Separated From Features

	Kind of Picture	Review	Feet
ixie Merchant (Bellamy)	Drama	Mar. 20.	5,126
ly Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
ellow Fingers (Olive Borden)	Oriental melodrama	April. 10.	5,994
andy (Madge Bellamy)	Drama	April 17.	7,350
beria (Rubens-Lowe)	Melodrama	April 24.	6,950
ighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
ustling for Cupid (O'Brien)	Romantic western	May 8.	4,835
hamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29.	5,912
A Man Four-Square (Buck Jones)	Western	June 5.	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12.	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26.	5,594
gentle Cyclone (Buck Jones)	Action-comedy	July 3.	4,825
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10.	6,027
Big Leaves (O'Brien-Borden)	Comedy drama	July 17.	6,498
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31.	5,971
Midnight Kiss	Comedy drama	Aug. 7.	5,025
No Man's Gold (Tom Mix)	Western	Aug. 14.	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28.	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4.	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11.	4,971
Blue Eagle (George O'Brien)	Drama	Sept. 25.	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2.	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9.	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16.	4,800

Short Subjects			
Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Old Virginia	Variety	Jan. 23.	1,000
A Flaming Affair	Imperial comedy	Jan. 30.	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6.	2,000
Officer of the Day	Imperial Comedy	Feb. 13.	2,000
Egypt Today	Variety	Feb. 20.	707
Township Politics	Imperial comedy	Feb. 27.	2,000
Moving Day	Helen and Warren	Mar. 6.	2,000
Drops from Heaven	Varieties	Mar. 6.	1,000
Woman of Letters	Helen and Warren	Mar. 13.	2,000
From the Caddy's Seat	O. Henry comedy	April 10.	2,000
Two Lips in Holland (Marian)	Comedy	April 17.	2,000
A Polar Baron	Imperial comedy	April 24.	2,000
Too Many Relations	Helen and Warren	May 15.	1,965
Canary Island	Varieties	May 22.	927
Wild America	Varieties	May 29.	960
A Social Triangle	O. Henry series	June 5.	2,000
Eight Cylinder Bull	Comedy	June 12.	2,000
Belgium Today	Varieties	June 19.	735
Yahi Rahl Heidelberg	Van Bibber comedy	June 26.	2,000
Mountains of the Law	Varieties	June 26.	895
Poland—A Nation Reborn	Varieties	June 26.	928
Swimming Instructor	Van Bibber	July 3.	2,000
erry the Giant	Kid and animals	July 3.	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3.	2,000
Complete Life	O. Henry comedy	July 10.	2,000
A-I. Society	Comedy	July 10.	2,000
Family Picnic	Comedy	July 10.	2,000
Lickpenny Lover	O. Henry series	July 24.	2,000
Dancing Around the World	Varieties	July 31.	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7.	2,000
Putting on Dog	Varieties	Aug. 7.	749
Lumber Jacks	Varieties	Aug. 14.	750
Steeplechaser (Conley)	Farce comedy	Sept. 11.	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sept. 25.	2,000
King Bozo	Van Bibber comedy	Oct. 2.	2,000
Rocky Mountain Gold	Varieties	Oct. 9.	800
Cliff Dwellers of America	Varieties	Oct. 9.	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16.	2,000

## GOTHAM PRODUCTIONS

Little Girl in a Big City	Noted play	6,046
His Master's Voice (Thunder, dog)	Melodrama	5,975
Part Time Wife (Alice Calhoun)	Domestic drama	5,950
Shadow on the Wall (Hale-Percy)	Drama	6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama	5,750
Phantom of the Forest (Thunder-dog)	Drama	5,500
Speed Limit (McKee-Shannon)	Romantic com.	5,860
Racing Blood	Racing Drama	6,000
Searts and Spangles	Circus Romance	5,900
Sign of the Claw (Thunder, dog)	Dog picture	6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11.
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9. 5,900

## METRO-GOLDWYN-MAYER

		Review	Feet
Man and Maid (Low Cody)	Elinoir Glyn prod.	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25.	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies)	Human interest	May 16.	6,848
Sporting Venus (Sweet)	Romantic drama	May 23.	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18.	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25.	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1.	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8.	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15.	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12.	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12.	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star)	Drama	Feb. 21.	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17.	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31.	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray)	Type com.-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mac Murray)	Paris underworld	Dec. 12.	6,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19.	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26.	4,757

	Kind of Picture	Review	Feet
His Secretary (Shearer)	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16.	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16.	6,073
Duke (Sally O'Neill)	Human interest comedy	Jan. 23.	6,755
Madness (Nagel-Windsor)	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb. 27.	6,480
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13.	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27.	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1.	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22.	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3.	6,167
Waltz to Mandalay (Chaney)	Melodrama	July 10.	6,551
Waltz Dream	Romantic comedy	Aug. 7.	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21.	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4.	6,970
Wanting Sex (Norma Shearer)	Light comedy romance	Oct. 2.	6,025

## PARAMOUNT

	Kind of Picture	Review	Feet
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Drama	July 11.	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18.	5,935
Night Life of New York (All-star)	Comedy-drama	July 25.	6,908
Marry Me (Vidor)	Small town idyl	July 25.	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1.	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8.	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8.	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15.	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22.	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5.	8,173
Man Who Found Himself (Meighan)	Society drama	Sep. 5.	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12.	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12.	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19.	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26.	9,929
A Son of His Father (Bessie Love)	Western drama	Sep. 26.	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17.	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 17.	10,063
Flower of the Night (Negri)	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31.	5,700
Best People (Star cast)	Society comedy	Nov. 7.	7,000
King on Main Street (Menjou)	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21.	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5.	7,000
Cobra (Valentino)	Drama	Dec. 19.	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26.	6,353

	Kind of Picture	Review	Feet
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt)	Western	Jan. 9.	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16.	6,765
That Rolye Girl (Dempsie)	C. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27.	6,314
Moana	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6.	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27.	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17.	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17.	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1.	6,025
The Runaway (Clara Bow)	Melodrama	May 8.	6,218
Fascinating Youth (Juniors)	Drama	May 22.	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29.	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5.	5,109
Rainmaker (Collier, Jr.)	Drama	June 12.	6,055
Say It Again (Dix)	Travesty-farce	June 19.	7,445
Volcano (Daniels)	Thrill melodrama	June 26.	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26.	5,503
Falm Beach Girl (Bebe Daniels)	Farce-comedy	July 3.	6,918
Variety (Emil Jannings)	Drama, short version	July 10.	5,283
Born to the West (Jack Holt)	Western	July 10.	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17.	6,889
Mantrap (Torrence-Bow)	Drama	July 24.	6,077
You Never Know Women (Vidor)	Drama	Aug. 7.	6,064
Paddocked (Lois Moran)	Melodrama	Aug. 28.	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4.	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11.	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sept. 25.	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2.	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2.	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9.	5,904

## PATHE

	Kind of Picture	Review	Feet
His Wooden Wedding (Chase)	Comedy	Dec. 12.	2,000
English Channel Swim	Terry cartoon	Dec. 19.	1,000
Tolable Romeo	Hal Roach Comedy	Dec. 19.	1,000
Hoty Hoty	Sennett comedy	Dec. 26.	2,000
Wild Cats of Paris	Comedy	Dec. 26.	2,000
Gosh Darn Mortgage	Sennett comedy	Jan. 2.	2,000
Good Cheer	Our Gang	Jan. 9.	2,000



# Users Help Make This Chart More Useful

	Kind of Picture	Review	Feet
Wide Open Spaces.....	Sennett Comedy	Jan. 9.	2,000
Between Meals.....	Roach comedy	Jan. 9.	1,000
All Astride.....	Sportlight	Jan. 9.	1,000
Gold Push.....	Terry cartoon	Jan. 9.	1,000
Three Blind Mice.....	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen.....	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To.....	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day).....	Comedy	Jan. 16.	2,000
Lighter Than Air.....	Terry cartoon	Jan. 16.	1,000
New Melody Series.....	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase).....	Comedy	Jan. 23.	2,000
Saturday Afternoon (Langdon).....	Comedy	Jan. 30.	1,000
Whispering Whiskers (Bevan).....	Comedy	Jan. 30.	1,000
Little Brown Jug.....	Terry cartoon	Jan. 30.	1,000
Long Pants (Tryon).....	Comedy	Jan. 30.	2,000
A June Bride.....	Terry cartoon	Jan. 30.	1,000
The Uprising Generation.....	Sportlight	Jan. 30.	1,000
Soft Pedal (Parrott).....	Comedy	Jan. 30.	1,000
Funnymooners (Graves).....	Comedy	Feb. 6.	2,000
Strenuous Life.....	Sportlight	Feb. 6.	1,000
Windjammers.....	Terry cartoon	Feb. 6.	1,000
Your Husband's Past.....	Comedy	Feb. 6.	2,000
Casey of the Coast Guard.....	Action serial	Feb. 13.	10ep.
Buried Treasure.....	Our Gang Comedy	Feb. 20.	2,000
Wicked City.....	Terry cartoon	Feb. 20.	1,000
Driftin' Thru (H. Carey).....	Human interest westn.	Feb. 27.	4,320
Trimmed in Gold (Bevan).....	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott).....	Comedy	Feb. 27.	1,000
Gooseland (Alice Day).....	Sennett comedy	Mar. 6.	2,000
Mail Coach.....	Terry cartoon	Mar. 6.	2,000
Wandering Paps (C. Cook).....	Hal Roach Comedy	Mar. 13.	2,000
Hug Bug (Tryon).....	Hal Roach comedy	Mar. 13.	2,000
Spanish Love.....	Terry cartoon	Mar. 13.	1,000
Mama Behave (Chase).....	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan).....	Mack Sennett comedy	Mar. 13.	2,000
Leaps and Bounds.....	Sportlight	Mar. 20.	1,000
Only Son (Parrott).....	Hal Roach com.	Mar. 20.	1,000
Bar-C Mystery (all star).....	Feature version	Mar. 27.	4,750
Spanking Breezes (Alice Day).....	Sennett comedy	Mar. 27.	2,000
Monkey Business.....	Our Gang comedy	Mar. 27.	2,000
Up in the Air.....	Terry cartoon	Mar. 27.	1,000
Fire Fighter.....	Terry cartoon	Mar. 27.	1,000
Dizzy Daddies (Findlayson).....	Hal Roach comedy	Mar. 27.	2,000
Dixie Doodle.....	Sportlight	Mar. 27.	1,000
Seventh Bandit (Carey).....	Western	Apr. 3.	5,353
Wife Tamer (Lionel Barrymore).....	Hal Roach comedy	Apr. 3.	2,000
Fly Time.....	Terry cartoon	Apr. 3.	1,000
Wandering Willies (Bevan-Clyde).....	Sennett comedy	Apr. 3.	2,000
Dog Shy (Chase & all-star).....	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds.....	Sportlight	Apr. 10.	1,000
Merry Blacksmith.....	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard).....	Hal Roach comedy	Apr. 10.	1,000
Hooked at the Altar (Graves).....	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Philips).....	Western Serial	April 17.	
Hearts and Showers.....	Terry cartoon	Apr. 24.	1,000
The Inside Dope.....	Sportlight	Apr. 24.	1,000
Madame Mystrer (Theda Bara).....	Hal Roach, "star"	Apr. 24.	2,000
A Big-Hearted Fish.....	Terry cartoon	Apr. 24.	1,000
Ukelele Sheiks (Tryon).....	Hal Roach comedy	May 7.	3,000
Baby Clothes.....	Our Gang	May 1.	2,000
Farm Hands.....	Terry cartoon	May 1.	1,000
Rough and Ready Romeo.....	Terry cartoon	May 1.	1,000
Scared Stiff (Cook).....	Hal Roach comedy	May 1.	2,000
Fight Night (star cast).....	Sennett comedy	May 8.	2,000
Mum's the Word (Chase).....	Hal Roach comedy	May 8.	2,000
Ghost of Folly (Alice Day).....	Sennett comedy	May 8.	2,000
Nervous Moments.....	Sportlight	May 15.	1,000
Hayfoot Strawfoot (Bevan).....	Sennett comedy	May 15.	2,000
Don Key (star cast).....	Hal Roach comedy	May 22.	2,000
An Alpine Flapper.....	Terry cartoon	May 22.	1,000
Say It With Babies (Tryon).....	Hal Roach comedy	May 22.	2,000
Liquid Dynamite.....	Terry cartoon	May 22.	1,000
Uncle Tom's Uncle.....	Our Gang comedy	May 29.	2,000
Bumper Crop.....	Terry cartoon	May 29.	1,000
Planting Season.....	Sportlight	May 29.	1,000
A Yankee Doodle Duke (Graves).....	Mack Sennett com.	June 5.	2,000
Muscle Bound Music (Bevan).....	Mack Sennett com.	June 5.	2,000
Puppy Lovetime (Alice Day).....	Mack Sennett com.	June 12.	2,000
Golf Bug (Parrott).....	Comedy	June 12.	1,000
He Forgot to Remember (Cook).....	Hal Roach comedy	June 12.	2,000
Songs of Central Europe.....	Song series	June 12.	1,000
R. P. M.....	Sportlight	June 12.	1,000
Long Fliv the King (Chase).....	Hal Roach comedy	June 19.	2,000
Swat the Crook (H. Lloyd-Daniels).....	Reissue single reel	June 19.	1,000
Snowed In (Allene Ray-W. Miller).....	Serial (mystery)	June 26.	2,000
Never too Old (Gillingwater).....	Hal Roach comedy	June 26.	1,000
Big Retreat.....	Terry cartoon	June 26.	1,000
Jacks-of-One-Trade.....	Sportlight	June 26.	1,000
Cow's Kimono (Tryon).....	Hal Roach comedy	June 26.	2,000
Thundering Fleas.....	Our Gang	July 3.	2,000
Glory or Dollars.....	Sportlight	July 3.	1,000
Songs of Spain (Peggy Shaw).....	Melody series	July 3.	1,000
Land Boom.....	Terry cartoon	July 3.	1,000
A Sea Dog's Tale (Bevan).....	Mack Sennett comedy	July 10.	2,000
A Plumber's Life.....	Terry cartoon	July 10.	1,000
Keeping in Trim.....	Sportlight	July 10.	1,000
Mighty Like a Moose (Chase).....	Comedy	July 17.	2,000
Pirates Bold.....	Terry cartoon	July 17.	1,000
Jungle Sports.....	Terry cartoon	July 17.	1,000
Chop Suey and Noodles.....	Terry cartoon	July 24.	1,000
Her Ben.....	Terry cartoon	July 24.	1,000
Smith's Baby.....	Sennett comedy	July 24.	2,000
Songs of Italy.....	Song series	July 24.	1,000
Along Came Auntie (Tryon).....	Hal Roach comedy	July 31.	2,000
Merry Widower (E. Clayton).....	Hal Roach comedy	July 31.	2,000
Venus of Venice.....	Terry cartoon	Aug. 7.	1,000
Alice Be Good (Day).....	Comedy	Aug. 7.	2,000
When a Man's a Prince (Turpin).....	Comedy	Aug. 14.	2,000
Last Ha-Ha.....	Terry cartoon	Aug. 14.	2,000
Hubby's Quiet Little Game.....	Sennett comedy	Aug. 14.	2,000
Ball and Bat.....	Sportlight	Aug. 14.	1,000
Crazy Like a Fox (Chase).....	Comedy	Aug. 21.	2,000
Shivering Spooks.....	Our Gang Comedy	Aug. 21.	2,000
Dough Boys.....	Terry cartoon	Aug. 21.	1,000

	Kind of Picture	Review	Feet
A Knight Out.....	Terry cartoon	Aug. 28.	1,000
Her Actor Friend (Alice Day).....	Sennett comedy	Aug. 28.	2,000
Scrambled Eggs.....	Terry cartoon	Sept. 4.	1,000
Fighting Marine (Gene Tunney).....	Serial	Sept. 4.	1,000
A Buggy Ride.....	Terry cartoon	Sept. 11.	1,000
Fourth Alarm.....	Our Gang comedy	Sept. 11.	2,000
Abraham the Patriarch.....	Pilgrimage series	Sept. 11.	1,000
Watered Stock.....	Terry cartoon	Sept. 25.	1,000
Bull's Eye.....	Sportlight	Sept. 25.	1,000
Charleston Queen.....	Terry cartoon	Sept. 25.	1,000
Bromo and Juliet (Chase).....	Comedy	Sept. 25.	2,000
Smith's Landlord (McKee-Hiatt).....	Jimmy Smith series	Sept. 25.	2,000
Perils of Peterboro (Quillan).....	Sennett comedy	Oct. 2.	2,000
Love's Last Laugh (McKee-Hiatt).....	Sennett comedy	Oct. 2.	2,000
Why Argue?.....	Terry cartoon	Oct. 2.	1,000
Road House.....	Hal Roach comedy	Oct. 9.	1,000
Wise Guys Prefer Brunettes.....	Hal Roach comedy	Oct. 9.	2,000
Prodigal Bridegroom (Turpin).....	Sennett comedy	Oct. 9.	2,000
Smith's Visitor.....	Jimmy Smith series	Oct. 16.	2,000
Tell 'Em Nothing (Chase).....	Hal Roach comedy	Oct. 16.	2,000
Restless Race.....	Sportlight	Oct. 16.	1,000

## Features

The High Hand (Leo Maloney).....	Western	Sept. 11.	5,000
Atta Boy (Monty Banks).....	Gag comedy	Oct. 9.	5,000

## PREFERRED PICTURES

Mansion of Aching Hearts (all star).....	Melodrama	Mar. 14.	6,116
Go Straight (Star cast).....	Drama	May 9.	6,116
Faint Perfume (Seena Owen).....	Romance drama	June 27.	4,775
My Lady's Lips (Clara Bow).....	Crook drama	July 25.	4,775
Parisian Love (Clara Bow).....	Apache drama	Aug. 13.	6,334
Girl Who Wouldn't Work (De La Motte).....	Modern drama	Aug. 22.	5,775
Plastic Age (Bow-Keith).....	College story	Oct. 10.	6,400
The Other Woman's Story (Calhoun).....	Mystery drama	Oct. 31.	6,400
Low Tyler's Wives (Frank Mayo).....	Drama	July 10.	6,775
Romance of a Million Dollars.....	Melodrama	Aug. 7.	5,775
Dancing Days (Star Cast).....	Domestic	Sept. 25.	5,775

## PRODUCERS DISTRIBUTING CORP.

		Review	Feet
Beyond the Border (Carey).....	Western	1925	4,000
Friedly Enemies (Weber & Fields).....	Comedy drama	May 16.	6,275
Crimson Runner (Priscilla Dean).....	Stromberg melo.	June 13.	4,775
Silent Sanderson (Carey).....	Cattle-gold fields	June 20.	4,000
Stop Flirting (all star).....	Light comedy	June 27.	5,116
Beauty and the Bad Man (Mabel Belina).....	Drama	July 4.	5,775
Awful Truth (Agnes Ayres).....	Light comedy	July 11.	5,775
Texas Trail (Carey).....	Typical western	July 18.	4,775
Private Affairs (Hulette).....	Character drama	Aug. 1.	6,116
Hell's Highroad (Leatrice Joy).....	Love drama	Sept. 12.	6,116
Seven Days (Lillian Rich).....	Comedy feature	Sept. 12.	6,116
Coming of Amos (Rod LaRocque).....	Comedy-drama	Sept. 19.	5,775
Off the Highway (W. V. Wong).....	Drama	Oct. 3.	7,000
Simon the Jester (O'Brien-Rich).....	Comedy-drama	Nov. 28.	6,116
Road to Yesterday (J. Schildkraut).....	Tense drama	Dec. 12.	9,000
Wedding Song (Leatrice Joy).....	Comedy-heart int.-dr.	Jan. 2.	7,775
Steel, Preferred (star cast).....	Steel industry dr.	Jan. 9.	6,775
Braveheart (LaRocque).....	Indian drama	Jan. 23.	7,775
Rocking Moon (Tashman-Bowers).....	Alaskan drama	Jan. 30.	6,000
Danger Girl (Priscilla Dean).....	Comedy-drama	Feb. 6.	5,400
Million Dollar Handicap (all star).....	Horse race melo.	Feb. 13.	6,000
Three Faces East (Jetta Goudal).....	Suspense-spy-melo.	Feb. 20.	7,400
Fifth Avenue (De La Motte).....	Human int. drama	Feb. 20.	5,775
Wild Oats Lane (Viola Dana).....	Melodrama	Apr. 10.	6,000
Made for Love (Leatrice Joy).....	Drama	May 1.	7,275
Red Dice (Rod LaRocque).....	Underworld melodrama	May 1.	7,275
Forbidden Waters (Priscilla Dean).....	Comedy drama	May 8.	8,116
Whispering Smith (H. B. Warner).....	Melodrama western	May 15.	6,995
Volga Boatman (W. Boyd-E. Fair).....	Melodrama	Apr. 24.	10,000
Paris at Midnight (Jetta Goudal).....	Melodrama	May 15.	6,995
Prince of Pilsen (Geo. Sidney).....	Comedy drama	May 8.	6,000
Bachelor Brides (La Rocque).....	Mystery drama	May 22.	6,611
Eve's Leaves (Leatrice Joy).....	Romantic Comedy	May 29.	5,775
Silence (H. B. Warner).....	Self-sacrifice dr.	June 5.	7,511
Unknown Soldier (Chas. Mack, etc.).....	War drama	June 12.	7,775
Dice Woman (Priscilla Dean).....	Farce-melodrama	June 19.	5,614
Flame of the Yukon (Seena Owen).....	Melodrama of Yukon	June 26.	5,614
Up in Mabel's Room (Marie Prevost).....	Farce-comedy	June 26.	6,345
Shipwrecked (S. Owen-J. Schildkraut).....	Melodrama	July 3.	5,800
Meet the Prince (Jos. Schildkraut).....	Comedy-Drama	July 3.	5,900
Sea Wolf (Ralph Ince).....	Jack London story	July 10.	6,761
Sunny Side Up (Vera Reynolds).....	Comedy drama	July 17.	5,994
Speeding Venus (Priscilla Dean).....	Melodrama	July 24.	5,500
Clinging Vine (Leatrice Joy).....	Comedy	July 31.	6,400
Young April (Bessie Love).....	Romantic com-dr.	Sept. 11.	6,855
For Alimony Only (Leatrice Joy).....	Divorce com-drama	Oct. 9.	6,400
Gigolo (Rod La Rocque).....	Drama	Oct. 16.	7,295

## RAYART

		Review	Feet
Snob Buster (Reed Howes).....	Action melodr.	Aug. 22.	4,975
Cyclone Cavalier (Reed Howes).....	Action-romance	Sept. 26.	4,975
Midnight Limited (star cast).....	Railroad melodrama	Dec. 7.	5,255
Call of the Klondike (Glass-Dwan).....	Melodrama	Aug. 21.	5,800
Moran of the Mounted (Howes).....	Northwest M. P. melo.	Sept. 4.	5,800

## RED SEAL

		Review	Feet
Has Anybody Seen Kelly?.....	Song Cartune	Mar. 20.	1,000
Marvels of Motion.....	Magazine	Apr. 3.	650
Song Cartune.....	Fleischer novelty	Apr. 3.	650
Reelview (Scenes in Turkey).....	Magazine	Apr. 10.	550
Hair Cartoon.....	Marcus cartoon	Apr. 10.	550
Hair Cartoon.....	Marcus cartoon	May 1.	550
It's the Cat's (Ko-Ko).....	Fleischer cartoon	May 1.	550
Song Car-tune.....	"Tramp, Boys are March'g"	May 8.	550
Sweet Adeline.....	Song Car-tune	June 5.	550



# We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12.	850
When Do We Eat?	Novelty	July 10.	1,000
Old Black Joe	Song Car-tune	July 17.	500
Hair Cartoon	Marcus cartoon	July 17.	1,000
Too! Too! (Ko-Ko)	Fleischer cartoon	July 17.	1,000
Hair Cartoons	Marcus cartoon	July 31.	1,000
Reelview (Issue E)	Pictorial	July 31.	1,000
Searchlight (Issue H)	Pictorial	Aug. 7.	1,000
Song Car-tune	Song series	Aug. 7.	1,000
Marvels of Motion	Issue L	Sept. 4.	800
Morning Judge	Carrie of the Chorus	Sept. 4.	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.	1,000
Film Reporter	Series	Sept. 11.	1,000
Churchyards of Old America	Humor	Sept. 25.	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9.	1,000
Berth Mark	Carrie of Chorus	Oct. 9.	2,000
Hair Cartoons	Number 17	Oct. 16.	458
Searchlight	Issue J.	Oct. 16.	1,000

## SAVA FILMS, INC.

Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

## STERLING PICTURES CORP.

		1926	
Love Gamble (Lillian Rich)	Melodrama	July 24.	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11.	484
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	580
Men of the Night (Rawlinson)	Melodrama	July 24.	5,723

## TIFFANY PRODUCTIONS, INC.

		Release Date	
What Model From Paris	Society comedy drama	Aug. 15	
Lost At Sea	Romantic comedy drama	Sept. 1	
Fools of Fashion	Sophisticated comedy drama	Sept. 15	
College Days	College comedy drama	Oct. 1	
The First Night	Farce comedy	Oct. 15	
Josselyn's Wife	Society drama	Nov. 1	
Redheads Preferred	Whimsical comedy drama	Nov. 15	
Sin Cargo	Drama of the High Seas	Dec. 1	
One Hour of Love	Emotional drama	Dec. 15	
The Enchanted Island	Romantic drama	Jan. 1	
Flaming Timber	Woodland drama	Jan. 15	
Squads Right	War farce comedy	Feb. 1	
The Steeplechase	Racing society drama	Feb. 15	
The Tiger	Modern drama	Mar. 1	
The Song of Steel	Society-business drama	Mar. 15	
Husband Hunters	Domestic comedy drama	Apr. 1	
Snowbound	Comedy drama of the North	Apr. 15	
Wild Geese (Special)	Human drama	May 1	
The Squared Ring	Society comedy drama	May 15	
The Broken Gate	Emotional drama	Jun. 1	
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9.	6,484

## UNITED ARTISTS

		1925	
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31.	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157
		1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7.	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9.	6,600

## UNIVERSAL

Features		1926	
Flaming Frontier (Gibson)	Epic drama	Apr. 17.	8,828
The Escape (Morrison)	Western-action	Apr. 24.	4,500
My Old Dutch (McAvey-O'Malley)	Drama	May 1.	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie)	Western	May 8.	4,362
Outing the Law (Chaney-Dean)	Crook melodrama	May 15.	8,000
Rolling Home (Denny)	Farce comedy	May 22.	6,611
Phantom Bullet (Hoot Gibson)	Western	May 28.	5,820
Rustler's Ranch (Acord)	Western	June 5.	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12.	6,822
Chasing Trouble (Morrison)	Action western	June 19.	4,304
Bucking the Truth (Morrison)	Action western	June 26.	4,305
Marriage Clause (Lois Weber)	Drama	July 3.	7,580
Under Western Skies (Norman Kerry)	Western	July 10.	6,352
The Terror (Art Acord)	Western	July 10.	4,862
Man in the Saddle (Gibson)	Western	July 17.	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24.	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14.	6,662
Wild Horse Stampede (Hoxie)	Western	July 31.	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28.	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4.	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11.	7,445
Texan Streak (Hoot Gibson)	Thrill western	Sept. 25.	6,254
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2.	5,747
Yellow Back (Fred Humes)	Western	Oct. 9.	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16.	6,649

### Short Subjects

College Yell (Edwards)	Bluebird comedy	Apr. 10.	1,000
So This is Paris (Edwards)	Bluebird comedy	Apr. 10.	1,000
Radio Detective (Jack Daugherty)	Serial	Apr. 17.	
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17.	1,000

	Kind of Picture	Review.	Feet
Help Wanted (Puffy)	Comedy	Apr. 24.	1,008
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24.	2,000
In Quarantine (Snookums)	Newlyweds	June 5.	2,000
Snookums' Buggy Ride	Newlyweds	June 5.	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12.	2,000
Movie Madness (Edna Marian)	Comedy	June 12.	2,000
A Haunted Heiress (Marian)	Comedy	June 12.	2,000
Let George Do It	A series	June 19.	
Why, George!	Let George Do It	June 19.	2,000
George's in Love	Let George Do It	June 19.	2,000
George the Winner	Let George Do It	June 19.	2,000
Buster's Narrow Escape	Buster Brown series	June 26.	2,000
Wise or Unwise (Puffy)	Comedy	June 26.	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26.	1,000
Let Loose	Mustang comedy	June 26.	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26.	1,000
Tin Bronc (Cobb)	Western	June 26.	2,000
Four-Square Steve (Cobb)	Western	June 26.	2,000
Buster Watch Tige	Buster Brown	June 26.	2,000
Frame Up (Hume)	Western	June 26.	2,000
Love Deputy (E. Cobb)	Short western	July 3.	2,000
Trapped (Fred Humes)	Short western	July 3.	2,000
There She Goes (Wanda Wiley)	Comedy	July 10.	2,000
Buster's Girl Friend	Buster Brown series	July 10.	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10.	1,000
Buster's Heartbeats	Buster Brown	July 17.	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17.	2,000
Love's Labor Lost (Edwards)	Comedy	July 17.	1,000
Do or Bust (Edwards)	Comedy	July 17.	1,000
Motor Trouble (Chas. King)	Comedy	July 17.	2,000
Mixed Doubles (Puffy)	Comedy	July 17.	1,000
Fire Barrier	Short western	July 24.	2,000
Village Cut-Up (Lake)	Comedy	July 24.	1,000
Under Desert Skies	Short western	July 24.	2,000
Thirteenth Man (Puffy)	Comedy	July 24.	1,000
Op'ry House Tonight (Lake)	Comedy	July 31.	1,000
Who's Next? (Edwards)	Comedy	July 31.	1,000
Thrilling Romance (Wiley)	Comedy	July 31.	2,000
Little Warrior (Sedgewick)	Short western	July 31.	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7.	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7.	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14.	2,000
When East Meets West	Mustang comedy	Aug. 14.	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14.	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14.	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21.	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21.	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21.	2,000
Don't Shoot (Mower)	Short western	Aug. 21.	2,000
Tiddy Winks (Lake)	Comedy	Aug. 28.	1,000
Jane's Predicament (Wiley)	Comedy	Aug. 28.	2,000
Rustler by Proxy (Hume)	Short western	Aug. 28.	2,000
And George Did (Saylor)	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgewick)	Short western	Sept. 4.	2,000
Buster Helps Dad	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4.	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11.	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11.	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11.	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sept. 25.	1,000
Which is Which? (Chas. King)	Excuse Maker	Sept. 25.	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2.	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2.	1,000
The Collegians	Series of 10.	Oct. 9.	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16.	
A Man's Size Pet	Western comedy	Oct. 16.	2,000
Never Again	The Gumps	Oct. 16.	2,000
For Cryin' Out Loud	Bluebird comedy	Oct. 16.	1,000
Lots of Grief	Gump comedy	Oct. 16.	2,000
Pinnacle Rider (Mower)	Mustang western	Oct. 16.	2,000

## VITAGRAPH

Love Hour (H. Gordon Fazenda)	Melodrama	Sept. 12.	7,036
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## WARNER BROS.

		1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15.	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sept. 12.	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sept. 19.	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sept. 26.	7,291
Below the Line (Rin Tin Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Comedy	Nov. 7.	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin Tin Tin)	Curood dog drama	Nov. 28.	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10.	6,800
Night Cry (Rin Tin Tin)	Dog melodrama	April 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 15.	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.	5,262
Silken Shackles (Irene Rich)	Drama	June 5.	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26.	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21.	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16.	6,945
My Official Wife (Rich-Tearle)	Drama		7,846
Private Izzy Murphy (Jessel)	Comedy		7,889



# Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~  
Laboratory ~ Exchange Executive ~ From Your Angle*

*Edited by A. Van Buren Powell*

## What Sort of a Club Are You Swinging?

**M**AYBE you have to club them away from the box office on a "Son of the Sheik" but the chances are pretty strong that you don't get the sort of picture that stretches the line half way around the next block often enough to wear the knobs off that club.

It is a mighty safe gamble that you feel like clubbing them into your house a lot oftener than you have an opportunity to club them away from it.

The problem comes up right away: What sort of a club can be used to drive them in and make them like it? Certainly it has to be a stuffed club.

### **Finest Club Is Overstuffed**

There is one club you can hit them with and never raise a welt of resentment. And that is the comfort and clubby atmosphere of your theatre!

There is something that will stand by you even when a society drama fails to prove a gusher in an oil community.

It is an asset that is undeniably present at every performance. The wide, comfortable, easy-sitting orchestra chair spaced in rows far enough apart to let people pass in and out without mashing the sitters into the seat backs—these don't fall down in any community.

The softly tinted, properly adjusted illumination and the good projection are with you from the day of their inception. Cosmopolite or Bohunk senses their advantages.

### **Sell Something That Stays Sold**

Your picture is here today and gone tomorrow. Of course you have to sell that. You must.

But when you have sold it the matter of it's staying sold isn't under your control. Tout the title all you like, scintillate the stars for all you're worth. You can't make the audience like it, and if they like that one it doesn't prove they will tear off the roof over the next one.

What you have to do is pick on something that, once sold, will stay sold.

And the one thing you have control over, can adjust in quality and keep improving is the comfort and the clubbiness of your theatre.

So boost that. Make the theatre neighborly, make it cordial, make it comfortable.

Then under, through, between and around your picture selling, put over your theatre quality—once sold, it is sold for keeps.

## Good Projection and Music Need Fine Seats to Make Selling Trio

**By L. O. Davis**

*Virginia Theatre, Hazard, Ky.*

**T**HE third link in my trio of entertainment essentials for the picture theatre is Seating. A very important item, too.

In remodeling recently a theatre in which I had been keeping some uncomfortable seats, I was approached, when the announcement came out, by hundreds of my patrons inquiring whether or not I was going to install new seats and the public announcement appeared in the paper that I was installing the finest and most comfortable seats manufactured, I was literally swamped with assurances from people that they would now become regular patrons of the theatre with comfortable chairs to sit in.

### **You Can Prove Comfort Pull**

If you doubt this and have uncomfortable seats in your theatre, make the announcement you are going to put in new chairs and see what it will mean to your house.

With the many good chairs now being manufactured, at such reasonable prices, there is positively no excuse for the old, worn-out hard veneer chair of a decade ago, as most any theatre can afford upholstered chairs today and you will find them not

only a valuable asset but one of the best paying investments you ever make.

### **Seats Have a Lot To Do With Enjoyment**

A comfortable chair means a lot to the enjoyment of a good picture and good music and is absolutely necessary in the modern theatre. If you see your patrons bringing pillows to the theatre, or continually twisting from side to side—it is time to reseat your house.

## I Rank Ventilating Next to Projection

**Chas. Lee Hyde**

*Grand Theatre, Pierre, S. D.*

**I** FEEL that the second most important portion of my theatre equipment, ranking only behind the projector, is the ventilating system.

I have recently installed two fans so that they pull the air out of my basement and drive it into the auditorium. I like this much better than the old exhaust fan near the roof though of course both are steps in the right direction.

One must have the air fresh enough that

people do not notice "how fresh it is outdoors" and the system of driving cool air out of the basement into the theatre works fine. I did not pay for a trick fan and installation but merely purchased two good exhaust fans and had same installed by the local electrician. I saved about \$400.00 from the price suggested by a ventilating firm salesman and believe that through my dual fan system I have a better proposition than he offered.

### **Off to Convention**

Joe Hornstein, vice-president and general manager of the Eastern Division of National Theatre Supply Co., left New York to spend ten days in Chicago where all sales managers of the newly formed equipment company will attend a convention.

### **Visit New York**

Mr. John Hertner, of the Hertner Electric Company, William Kunzman, of the Cleveland office of National Carbon Company, and J. E. McAuley, manufacturer of the Peerless Lamp, were among the visitors in New York this week.

### **Five for Roxy**

The Roxy Theatre won't be satisfied with three projectors. It is said by National Theatre Supply Co., who will make the installation, that the Roxy will be equipped with five Simplex Projectors.

### **IMPROVING LYRIC**

The Lyric Theatre, Booneville, Mo., a Universal-leased house, is undergoing improvements which will cost \$50,000. The entire floor elevation is being changed and steel girders put in. New seats, a new organ and new carpets also will be included.



## These Folks Are Buying The Best To Be Had In Equipment

\***KLAMATH FALLS, ORE.**—H. W. Poole has plans by Reid Brothers, 105 Montgomery street, San Francisco, Calif., for Class A theatre, to be located at Eighth and Main streets, to exceed \$150,000.

**PHILLIPS, TEXAS.**—Dave Rubin will erect brick, stucco and frame theatre and hotel building, to cost \$10,000.

**MILWAUKEE, WIS.**—Gem Theatre, 381 Grove street, has plans by E. A. Meyer, 2703 Lisbon street, for two-story brick and tile theatre and office building, 50 by 150 feet, to be located at Grove and Mineral streets, to cost \$60,000.

### Contracts Awarded

**AMES, IA.**—Fred Eller, Ames National Bank Building, has contract for one and two-story brick and stone-trim Capitol Theatre, 50 by 100 feet, to be erected for Ames Theatre Company, to cost \$75,000.

**PADUCAH, KY.**—Jack Cole, Guthrie Building, has contract for new Columbia Theatre, 58 by 100 feet, to be erected on Broadway, between Fifth and Sixth streets, with seating capacity of 2,000, for Columbia Amusement Company. Front and lobby will be of terra-cotta. There will be two balconies and one gallery. The balconies will be for white patrons and the gallery for colored patrons.

**LAS CRUCES, NEW MEXICO.**—New theatre, with seating capacity of 900, is under construction for Seale & Dyan interests.

**LAUREL, MISS.**—Strand Amusement Company has awarded contract to Norman Construction Company for erection of brick theatre in rear of Pinehurst Hotel Annex, with seating capacity of 1,000, to cost \$52,000. Furnishings and equipment, \$100,000.

**KANSAS CITY, MO.**—Columbia Amusement Company, 3239 Lockridge street, is erecting brick and terra-cotta Spanish type moving picture and store building at 2418 Indiana avenue. Theatre will have seating capacity of 1,100.

**WAURIKA, OKLA.**—New theatre is being erected by Edward Crew.

**MILWAUKEE, WIS.**—Pacholski & Dollgalski, 443 Mitchell street, have contract for two-story brick and concrete theatre, 60 by 90 feet, to be erected at Eighth street and Oklahoma avenue, to cost \$150,000.

### Picture Theatres Planned

**DANBURY, CONN.**—Former Masonic Temple Building, recently purchased by Louis and Charles Levin, is to be used as a site for proposed moving picture and vaudeville theatre, with seating capacity of about 2,500. New house is to be completed and opened about March, 1927.

**CHICAGO, ILL.**—Montclair Building Corporation has plans by E. R. Rupert, 822 West 79th street, for three-story brick and terra-cotta trim theatre, store and apartment building, to be located at southeast corner

Neva street and Grand avenue, to cost \$750,000.

**FOREST PARK, ILL.**—Charles Andrews, care Andrews Realty Company, 2555 Lawrence avenue, Chicago, has plans by Jens Jensen, 1105 Lawrence avenue, Chicago, for three-story brick fireproof and terra-cotta trim theatre, store and office building, to be located on Madison street, to cost \$500,000.

**INDIANAPOLIS, IND.**—Circle Theatre Corporation, 33 West Washington street, has plans by Rubush & Hunter, 420 American Central Life Building, for brick and reinforced concrete Indiana (moving picture) Theatre, to be located at Washington street and Capitol avenue, to cost \$1,000,000.

**DETROIT, MICH.**—J. Lawson Miller, 315 Goebel Building, is preparing plans for one and two-story brick theatre, store and office building, 80 by 100 feet, to cost \$75,000. Seating capacity of theatre, 850.

**DETROIT, MICH.**—J. Wetman, 1020 Detroit Savings Bank Building, has plans by C. Howard Crane, 542 Griswold street, for two-story brick and concrete theatre, store and office building, to be located at Maplewood and Grand River avenues, to cost \$200,000.

**KALAMAZOO, MICH.**—J. Handlesman, 304 South Wabash avenue, Chicago, has plans by K. M. Bitzthum Company, 307 North Michigan avenue, Chicago, for 16-story brick and terra-cotta trim theatre, bank and office building, 60 by 230 feet, to be located at Water and Main streets, to cost \$2,300,000.

### CLASSIFIED ADVERTISEMENTS Help and Situations Wanted Only

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### SITUATIONS WANTED

**SCENARIO STUDENT.**—Desires extra work with playwright or scenarist. Remuneration not necessary. P. O. Box 695, Philadelphia, Pa.  
**PROJECTIONIST.**—Desires to locate. Steady. Practical experience 9 years. Best references. Age 30. Married, reliable, union. Projectionist, 21 Lester Ave., Westerly, R. I.  
**ORGANIST.**—Expert picture player and feature soloist of recognized ability desires engagement. Positively first-class man. Conservatory graduate. Highly accomplished musician. Union. Exceptionally fine library. Modern instrument and good salary essential. Wire or write "Organist", 117 South 11th St., Cambridge, Ohio.

### HELP WANTED

**ORGANIST WANTED.**—For winter season in Florida resort city. Must be experienced on Wurlitzer and do solos and novelty work, also be an expert on playing pictures. Do not answer unless you are good; state experience, reference and salary. Box 395, Moving Picture World, New York City.

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One Hertner Transverter Horizontal, 100 amps  
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One 100-Amp. G.E. Generator  
Two 70-Amp. G.E. Generators  
Two Wattons, 50 Amp.  
One 90-Amp. Westinghouse

Box 394

Moving Picture World

516 Fifth Avenue

New York

**KEARNEY, NEB.**—Masonic Temple Association has plans by J. T. Allen, 224 Bradeis Theatre Building, Omaha, for four-story brick, terra-cotta and stone-trim theatre and Masonic temple, 75 by 130 feet, to be located at 24th and Central streets, to cost \$150,000. Lessee, World Realty Company, 156 Douglas street, Omaha.

### Improving Theatres

**FAYETTEVILLE, ARK.**—W. F. Sonneman will expend about 100,000 for improvements to Victory Theatre and Sonneman Building.

**GARY, IND.**—G. Chappas, 1238 Broadway, has contract for alterations and addition to two-story brick theatre and office building at 1436-50 Broadway for Nick Bikow, 1238 Broadway.

**ASBURY PARK, N. J.**—St. James Theatre, care Reade Theatre Enterprises, 112 West 34th street, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for alterations to two-story brick theatre at Lake avenue and St. James place, to cost \$30,000.

**CUSHING, OKLA.**—American Theatre will be remodeled and seating capacity about doubled, costing about \$20,000.

**AMBRIDGE, PA.**—Prince Theatre, a moving picture and vaudeville house, is being rebuilt. House will have seating capacity of 1,000.

**DALLAS, TEXAS.**—Interior Capitol Theatre will be redecorated, new fixtures installed, new carpeting laid, etc.

**CHELAN, WASH.**—Improvements are being made to Ruby Theatre, including increasing seating capacity with 150 additional chairs.

**HIGHWOOD, ILL.**—Enlargement and remodeling of Barlett Theatre is planned by Vincent Quarta, manager, of Lake Forest, Ill., if business of house continues to increase as it has since he assumed proprietorship.

**EVANSVILLE, IND.**—Seating capacity of Majestic Theatre will be increased from 1200 to 2000.

**MT. CLEMENS, MICH.**—About \$15,000 will be expended for improvements to Bijou Theatre.

**HATTIESBURG, MISS.**—Interior of Strand Theatre will be redecorated.

**YORK, NEB.**—Blaine Cook, owner and manager of Sun Theatre, is making extensive alterations to house. New organ, costing \$8,000, will be installed.

**PITTSBURGH, PA.**—Olympic Theatre is being redecorated.

**WOODSTOCK, VA.**—Improvements are being made to Pearl White Theatre.

**MILWAUKEE, WIS.**—Alterations will be made to lobby of Layton Park Theatre.

### Buys Studio Site

**SAN ANTONIO, TEXAS.**—Out West Pictures Corporation has purchased old exposition park on South Presa street as site for studio. Construction of buildings estimated at \$50,000. Address George La Dura, manager.

FINE FILM STUDIO, BRICK BUILT ON LATEST AMERICAN LINES, 3 STAGES 150' x 70' each—concreted exterior stage 200' x 100'. Finest situation in England—any location within 60 miles. Equipped with lighting, flats, theatre, offices, complete darkrooms. Price, \$100,000. Apply Box 4, Osborne-Peacock Co., Ltd., 11, Piccadilly, Manchester.

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Makers of original Pannill Patents, the best, cheapest and latest improved picture screens on the market, in use in most large cities of the world, gives a clear velvet tone. No eye strain. Simple directions for installing without patent frame, self tightening; 4 kinds, Gold, Silver, Lily White, and Pannill special, for any class of motion picture. Samples on request.

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# Better Projection

This Department Was founded in 1910 by its Present Editor—

J. H. Richardson

## Better Projection Pays

### S. M. P. E. Meeting Most Satisfactory

**O**CTOBER 4 to 7, inclusive, the Society of Motion Picture Engineers held its fall meeting, which was in some respects the best and most thoroughly satisfactory of any meeting held up to this time. This was partly due to the pleasant surroundings at Briarcliff Lodge, a magnificent hotel isolated amid the wonderfully beautiful hills which line the east bank of the Hudson about thirty miles north of New York City. More than 100 members and guests were in attendance, the actual registration of active members reaching the remarkable figure of sixty-seven.

The program contained many interesting and highly valuable papers. So interesting was the program, in fact, that relatively little time was given over to amusement and entertainment, except such as was directly along the line of work of the society.

By that last I mean that most of the entertainment consisted in listening to a really splendid address by Will Hays, who was the guest of the society at a dinner on the first evening of the meeting, the demonstration of colored film by William V. D. Kelley, the demonstration of "talking pictures" (the Phonofilm) by Lee De Forest and two intensely interesting and beautiful subjects, respectfully "Wild Bird and Animal Habits" and "Colored Motion Photomicrographs Showing the Formation of Crystals and Organic Compounds Under the Polarization Microscope," the first named by Norman McClintock, photo-naturalist, who was ten years securing the "shots" which make up the subject; the latter by Messrs. L. A. Jones and C. F. Tuttle, of the Eastman Kodak Research Laboratories.

There was very little playing by members, though ample opportunity was afforded. Every one seemed thoroughly satisfied to spend the few idle daylight hours on the really magnificent golf links, and the business hours listening to and discussing the papers presented.

I know I was myself so deeply interested in a paper, "The Properties and Applications of Panchromatic Motion Picture Film," by L. A. Jones and J. I. Crabtree, of Eastman Research Laboratories that though I was forced to forego personally reading the paper I had prepared because of the extreme length of the paper named, I did so willingly, although I knew but very little of the subject treated. I mention this as evidencing the value of the program, because all papers were of almost equal interest.

The society, upon recommendation by its Board of Governors, made C. Francis Jenkins, its founder, an honorary member for life. Mr. Jenkins, who had been unable to attend the meeting, upon being apprised of the action immediately wired his appreciation of the honor. He is the only man upon whom the society has, up to now, conferred this honor.

### Bluebook School

Question No. 534—To what point is the resistance of a wire practically constant, regardless of the amperage flowing?

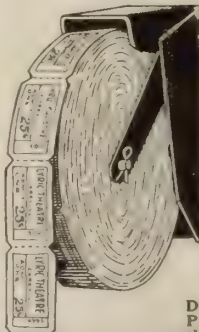
Question No. 535—What is meant by "Mil foot standard of resistance?"

It is believed the visit of Mr. Hays will serve to bring about a better understanding of the work the society is doing, and thus result in a closer affiliation between these two important bodies.

F. W. Perkins, director of the Motion Picture Division of the Department of Agriculture of the U. S. Government, was present and read a paper on the preservation of historic films. Guy Henry, director of the Eyesight Conservation Council of America, declared that motion pictures properly projected under right conditions contained no element of unusual or serious eyestrain.

The election of officers resulted as follows: President, W. B. Cook, of the Kodascope Laboratories, New York City (re-elected); vice-president, H. P. Gage, Corning, N. Y. Glass Works, succeeding M. W. Palmer, of Famous; W. C. Hubbard, of the Cooper Hewitt Company, treasurer (re-elected) L. C. Porter, Harrison Works of the General Electric Co., secretary. His address will be Fifth and Sussex Streets, Harrison, N. J.; he succeeds J. C. Summers of the same plant. Board of Governors (two elected for two year terms); J. C. Kroesen, of the Harrison, N. J., Works of the General Electric Co., and F. H. Richardson, Moving Picture World, New York City.

The society is in excellent financial condition. It is believed it will from this time forward receive that complete recognition and support by the industry and its component units to which the importance of the work is has done and is doing fully entitles it.



### SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed.

Coupon Tickets for Prize

Drawing: 5,000 for \$7.00.  
Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved

Seat Coupon Tickets, serial or dated.  
ROLL AND MACHINE TICKETS  
In Five Thousand Lots and Upward

Ten Thousand	.....\$6.00
Fifteen Thousand	.....7.00
Twenty-five Thousand	.....9.00
Fifty Thousand	.....12.50
One Hundred Thousand	.....18.00

National Ticket Co. Shamokin, Pa.

### A Make-Up Proposition

**L.** L. BALL, who signs himself Projectionist, Empress Theatre, Arma, Kansas, has the following to say, and says it:

I have been a constant, though silent reader of the department ever since I started "operating," as we then called it, eight years ago. I must say you certainly have shown some folks in these grand old United States what a real profession motion picture projection CAN be made into, if one puts the necessary time and energy into it.

Please accept my thanks for the many things I have learned from our "Better Projection" section of the Moving Picture World. Keep up the goodly work, so that we may have something to look forward to each week and thus keep interested in the betterment of our profession.

And now a suggestion: Cannot the Bluebook School questions and answers be so printed that they will not interfere when I, and I am sure many, many others, wish to cut them out to keep for reference? It often happens that the questions appear on one side of a leaf, and the answers on the other, which is, as you will see, "not so good."

Brother Ball I appreciate your words of encouragement and approval. It is no cinch to make a department which through sixteen and a half years shall be and continue both instructive and interesting. Many have tried it only to discover that fact. It is comparatively easy to make a department which will be consistently instructive, but such a department would have small value, because it would be dry as dust, hence nobody except a few fans would read it.

As to the questions and answers, why, Friend Ball, that is purely make-up matter, with which I have nothing whatever to do. It looks very easy, but really is not. Many things are involved in making up the paper, and the make-up men just have to do the best they can. The suggestion is passed along to them as of importance. I am sure they will do what they can to have the questions and answers on different leaves of the paper. When it cannot be done, though, I'm afraid you will just have to copy the questions. Sorry, old timer, but that's that.

### Multiple Type Transverter

**I**T has been brought to my attention that one of our more or less esteemed contemporaries has made a statement, or has given its readers to understand, that the Hertner Transverter is only made as a series type machine.

The Hertner Transverter is made either as a series or a multiple type machine. As a matter of fact, the company is just now turning out more multiple type transverters than it is series type. Both type, I might add, are excellent and efficient machines.



## Non-Intermittent Projection Here

THE management of the Capitol Theatre, Broadway at 51st street, New York City, has purchased and installed two of the "Mechau" non-intermittent projectors. In this projector the film runs continuously. There is no intermittent movement, insofar as concerns the film.

The projector is a massive affair, and a relatively costly one, too. It has a long train of lenses—sixteen or eighteen in number, I forget which. There is, of course, no rotating shutter at all, the light passing from source to screen in an uninterrupted stream.

Arthur Smith, Chief in charge of projection at the Capitol, a man whose judgment in such matters must be respected, inclines to the belief that these projectors may be handled successfully by a projectionist of average ability. His opinion is supported by those of the two other men on duty at the time of my visit.

Mr. Smith believes that the screen image has added depth, as against the results obtained with intermittent projectors, but of this I saw no evidence, though it is true I saw but one production projected and that not very high grade as to its photography.

### Depth Increased?

The increase in depth was, however, a fact, in the opinion of quite a few men who witnessed the performance of the projectors at Major Bowes' request. Personally I would not myself decide as to the genuineness of the increased depth of focus until I had first seen the same footage of film—identical footage I mean—projected by both intermittent and non-intermittent projectors. In other words, without meaning the least disrespect to Chief Smith or the other gentlemen, including Major Bowes, who believe depth to be increased, I would have to have the thing proven to me very conclusively before accepting it as fact.

As to saving in current bills—well, they were using 125 amperes when I was there, and the light, while abundant, did not appear to me to be any brighter (though again I merely relate my own impression) than when intermittent projectors were used. The distribution is, however, very even, which in itself would tend to increase depth in the image.

### Expert Must Install

One thing seems sure, viz.: the projector may only be installed by an expert, and if the lens system ever gets out of adjustment it can only be realigned by an expert. It must be remarked, however, that all the lenses except one or two are rigidly fixed, hence there could hardly be any after fault in alignment, except through wear of the moving lens or lenses.

An ordinary condenser is used, with a quartz lens next the light source if it is high intensity or ordinary arc. An ordinary arc, a high intensity or a reflector arc light source is available for use with the Mechau, and the Mazda folks expect to have Mazda equipment ready for use with it very soon.

It is not my purpose to say more about the Mechau at this time. Very soon there will be a very limited number of them available in the United States and Canadian markets, and when the time comes that we feel able to speak with certainty as to just what the Mechau can and will do you will hear more from this department.

## Different Projection Distance—What?

WALTER WARE, Atlantic City, N. J., who is presumably a projectionist, asks: "Projecting two pictures, one with a 70 foot projection distance and the other 140 using the same amperage, same size lens and same kind of projectors, which would be the brighter picture?"

Probably, brother, you don't realize the number of holes in that ladder. Suppose you have a projectionist who knows his business at one projector and a machine operator at the other. Heaven only knows how far apart the relative results would be.

Same size lens means, presumably, same

free diameter, but what about the condenser? Suppose one has plano convex and the other Cinephor? Or suppose both have plano convex and one optical train is lined up in accordance with the Griffith lens chart and the other by the "I guess that's about right" system of the "practical man." Do you see what sort of a question you've asked?

Presuming that the both pictures are say eighteen feet wide and that the 70 foot projection distance has a plano convex condenser, with a 2 inch diameter projection lens, all lined in accordance with the Griffith lens chart, and that the other projector has a Cinephor condenser, with the optical system correctly adjusted, and that both light sources supply an equal light flux to the collector lens, then I see no reason why one picture should not be the equal of the other.



No matter what your Projection Room conditions may be, nor what current consuming apparatus you may require—we can furnish the Generators.

### Series Type

D 20-20

D 30-30

D 40-40

D 50-50

D 75-75

D 100-100

D 125-125

D 150-150

### Multiple Type

MA 20-40

MA 30-60

MA 40-80

MA 60-120

MA 80-160

MA 100-200

MA 125-250

MA 150-300

MA 200-400

Write for our new Literature on the Transverter. Sent on request.

If you show  
pictures  
you need the  
Transverter

The Hertner Electric Company,  
Cleveland, Ohio.

Gentlemen:—

Send us your bulletin on the Transverter.

Name .....

Address .....

Theatre .....

*The*  
**Hertner**

**ELECTRIC COMPANY**

1910 W. 114th St.

Cleveland, Ohio



# Apparent on the screen

THE IMPROVEMENT in the rendering of color values in black and white tones, when the picture is printed from Eastman Panchromatic Negative on Eastman Positive, is readily apparent on the screen.

PATRONS will notice the difference—and that's what really counts at the box office.

EASTMAN PANCHROMATIC NEGATIVE is now the same price as ordinary negative. It keeps as well as ordinary negative and, except for the lighting in the darkroom, is developed in the same manner as ordinary negative. Yet it's an extraordinary product.

**EASTMAN KODAK COMPANY**

ROCHESTER, NEW YORK



A. P. S.  
S. M. P. E.  
I. A. T. S. E.

A  
N  
D

## THREE PROJECTOR LOGIC

Local 314

By Charles H. Travis

Projectionist, Barcli Theatre

Schenectady, N. Y.

*has three projectors like a three*  
*Mr. Simplex like a collection*  
*two more installations*  
THE INITIALS above represent three great organizations—the American Projection Society, the Society of Motion Picture Engineers and the International Association of Theatrical Stage Employees (Local 314, a division of the projectionist affiliation). Each and all, in different phases of activity, they stand for better men handling better equipment. A member of them all is Charles H. Travis—and it is safe to say that in this article which he sends to YOUR EQUIPMENT, Mr. Travis represents the opinion of the progressive trio of Motion Picture Organizations—all three doing much to improve the motion picture.

I have always been an advocate for THREE PROJECTOR installations and think that every theatre, both large and small, should have three complete projectors in the projection room and all three should be in first class working condition at all times if possible. I say if possible because at some time no matter how careful you are one projector is liable to go bad and it should not be allowed to be out of commission any longer than is necessary to put it back in good condition again. I have had the occasion to have to repair one projector while keeping the show going alone on the other and we all know that this is not an easy task. (Up this way we do not have two projectionists on duty at the same time.) With a THREE PROJECTOR installation it would have been but a short wait to take the film from the disabled projector and continue the show on one third, repairing the laid up projector at leisure and thereby doing a better job.

Then again if you alternate on three projectors you will lengthen the life of them all and I believe that three projectors used alternately will be of service more than three times longer than a two projector installation. If you had a valuable horse or, in the present time an expensive auto you would not use same every day in the year without rest but I have seen projectors used until they were almost ready to fall apart before the much needed repairs were made. One reason being that the Exhibitor has not made

any provision for repairs and must go to the distributor or factory for a loan mechanism. This means the tying up of some cash and in most cases a Projectionist is lucky if he can get new parts and put them on after the show or mornings.

I have not the pleasure of a three projector installation yet, I hope to get a projector that is not being used in one of the other houses on the circuit in the near future, but I have the next best thing, an extra mechanism complete and also a spare intermittent movement.

At present

### I have two Simplex projectors type S lamps

with McCauley Arc Controls, separate stereo, G. E. 70-70 A C to D C Compensarc, one 50 amp. A C Compensarc (not enough), Cinephor objective lenses, P A 20 Cinephor converging lens, Luxalba 7½ focus collector lens and ⅝ positive, 11/32 negative Orotip carbons using 70 amps. Enclosed motor driven rewinder of my own make as well as the hand driven for inspection and a splicing block.

My projection room is 16' x 12' with two windows opening on the street. Lamphouses piped to the open air. The A C and D C sets are in a room of the same size as projection room located just below.

## SIMPLEX DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street, New York





# Grantland Rice's

# Sportlights

The Whole World Is Sport-Mad  
Turn This Fact To Your Advantage

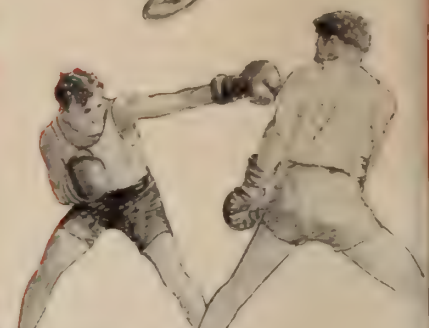
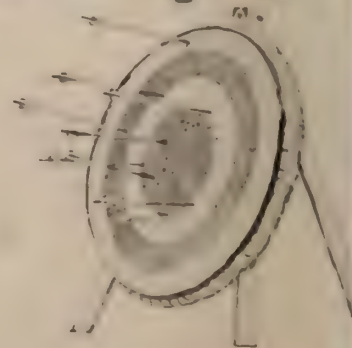
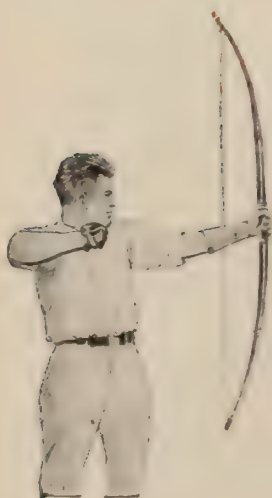
Gertrude Ederle swims the Channel, breaks into the headlines of the world's press, and gets the biggest welcome New York ever gave anybody. Suzanne Lenglen turns professional and is a first page story. The Dempsey-Tunney fight is getting miles of publicity. The newspapers find sports one of the biggest circulation builders.

The interest is there. Capitalize on it with the Sportlights, edited by the country's biggest sports authority. Every number great.

Produced by John L. Hawkinson

## Pathépicture

TRADE MARK





West Coast Theatres Inaugurate Own Aero Service

# MOVING PICTURE WORLD

DL. 82, No. 9

OCTOBER 30th, 1926

PRICE 25 CENTS



**HOORAY!  
ON THE WAY!**

*Metro-Goldwyn Mayer's*  
**MILLION DOLLAR  
COMEDY!**

See Inside  
This Cover →





soon the public  
will witness the  
greatest comedy  
ever made!

# TIN HATS

soon the industry  
will be saying:  
(as usual)

Edward Sedgwick's Production with Conrad Nagel, Claire Windsor, George Cooper, Bert Roach, Tom O'Brien. Adapted by Lew Lipton and Donald Lee. From the story by Edward Sedgwick. Continuity by Albert Lewin. Directed by Edward Sedgwick.

**METRO-GOLDWYN-MAYER**  
**HAS DONE IT**  
**AGAIN!**

"TIN HATS" IS ONE OF  
M-G-M'S PARADE OF HITS






# Here's another Ace from Paramount's pack of hits!

## "THE ACE OF CADS"

did \$37,000 at Metropolitan, Los Angeles—second high in history of theatre!

\$13,750 first 2 days at Rivoli, N. Y.—absolute capacity!



**ADOLPHE  
MENJOU**  
IN  
**"THE ACE  
OF CADS"**  
WITH ALICE JOYCE  
AND NORMAN TREVOR  
Directed by Luther Reed— from the  
story --- by MICHAEL ARLEN  
Adaptation and screen play  
by --- Forrest Halsey  
WILLIAM LEBARON—Associate Producer



Dare-Devil adventure  
 impassioned romance, the  
 greatest melodrama ever written.  
 that's

# "ACROSS

*Starring*

## MONTE BLUE

*with* MYRNA LOY, JANE WINTON, TOM  
 WILSON, ED KENNEDY, WALTER  
 MC GRAIL and others

*Directed by* ROY DEL RUTH

THEY'RE OFF! Warner Winners now deliver bigger profits for 1926-27! Read that wire again — from the biggest theatre circuit on the West Coast—and it's only one of a handful that this picture brought the first week of its release! "PRIVATE IZZY MURPHY" starring George Jessel and "MY OFFICIAL WIFE" starring Irene Rich and Conway Tearle, the next two, are right in line with the bigger profits that you get only with WARNER WINNERS! Get dates now!

*The*  
**First** *of the great* **26 WARNER**  
*a smashing hit! 25 more smashing*



# the PACIFIC

SERVICE	SYMBOL
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

These three symbols check (number of words) this is a telegram. Other symbol appearing after the check.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT  
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

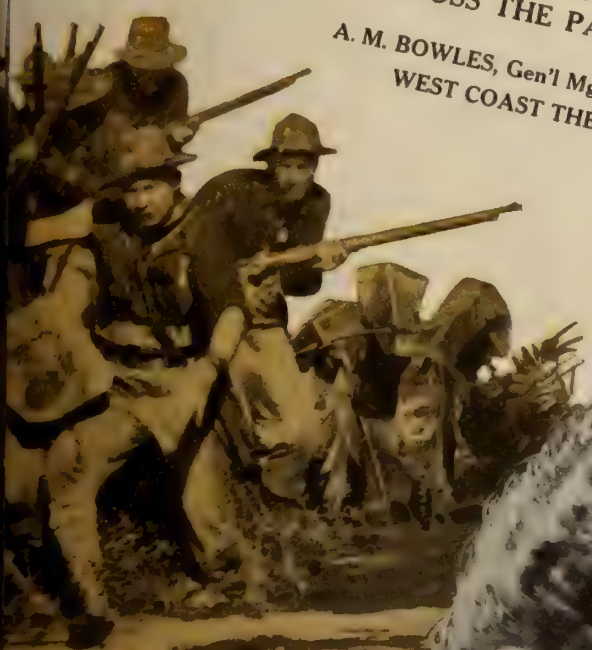
If none of these three symbols appears after the check (number of words) this is a telegram. Other symbol appearing after the check.

**A WARNER BROS. PRODUCTION**

S. E. MORRIS  
WARNER BROS. PICTURES, Inc.  
WC Los Angeles Calif 1212p Oct 8 1926

We are just completing opening week our Uptown Theatre new first run policy with your first special production, "ACROSS THE PACIFIC" with Monte Blue and a great cast. I am more than happy to advise you this picture has given wonderful satisfaction both at the box office and with our patrons. A balance of product for which we have also contracted would up the standard set by "ACROSS THE PACIFIC."

A. M. BOWLES, Gen'l Mgr.,  
WEST COAST THEATRES, Inc.



**WINNERS**  
*its on the way!*



# Is There Nothing New in Motion Picture Production?

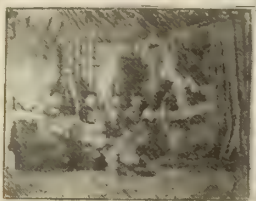
**YES, and we have it.**

Only Birmingham Newspaper With Full 24-Hour Seven-Days-A-Week ASSOCIATED PRESS Service

## THE BIRMINGHAM AGE-HERALD

BIRMINGHAM, ALABAMA, SATURDAY MORNING, DECEMBER 19, 1926. EIGHT PAGES. PRICE 5 CENTS.

Age-Herald Party Opens  
At The Lyric At Ten



WORKERS

Birmingham Children In-  
vited To See Free Santa  
Claus Movies

24th Issue includes the Star-  
Photograph of DEC. 24

## THE CHICAGO DAILY NEWS.

CHICAGO, ILL., SATURDAY, DECEMBER 19, 1926. HOME EDITION.

### Extra! Santa Claus Visited At His Polar Home

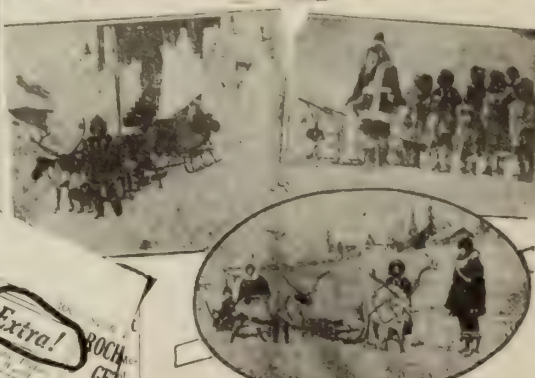
The Daily News-Examiner, Wash. St.  
"Go Abode!"

### Santa Claus' Home in Far Frozen North Found by Daring Explorer

Daily News Correspondent Drives Reindeer Team Out  
To Find of Fierce Laps, the Arctic Wind.

Extra! Santa Claus Is Discovered by Exploring Expedition, Sent Into  
Frozen North by Daring Explorer.

### Extra! Extra!! Santa Claus Is Discovered by Exploring Expedition, Sent Into Frozen North by Daring Explorer.



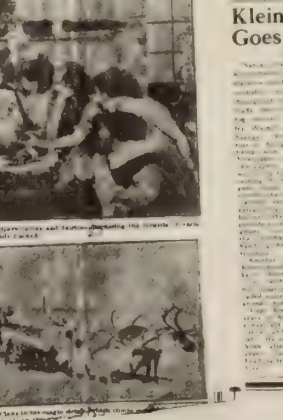
ABOVE: THE JOLLY OLD MAN IN HIS SLEIGH BEFORE HIS ICE CRUSTED PALACE. C  
BELOW: THE EXPEDITION ASSISTANTS WITH REINDEER. BELOW: THE CORRESPONDENT ON HIS  
TO SEE SANTA

### Times-Union Story Explains Santa Claus Land Is Lying East, Not West



In Movies, Too

### Extra! Santa Claus Is Discovered by Exploring Expedition, Sent Into Frozen North by Daring Explorer.



### Kleinschmidt's Feature Goes Over With Bang

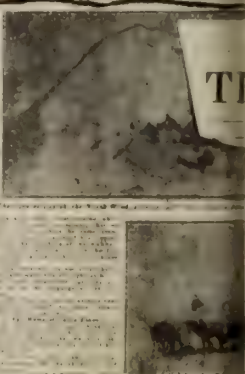
Santa Claus' Life, Supplement's  
Big Feature

### Times-Union Story Draws Big Applause On Eastman Screen

Second Husband

### Extra! Santa Claus' Home Discovered

JOLLY YULE  
SAINT BUSY  
WITH GIFTS



### Extra! Extra! Santa Claus Discovered in Eskimo Land

Wireless Brings Story of Explorers Who  
Take First Authentic Pictures of Santa  
Claus at Work in His White Castle  
on Top of the World



A Picture that has no competition and that EVERY EXHIBITOR WANTS FOR CHRISTMAS.

Did you ever in your experience in the motion picture business hear of a picture being given front page publicity in the leading Newspapers of the country?

EXTRA, EXTRA, THE HOME OF SANTA CLAUS DISCOVERED AND FILMED NEAR THE NORTH POLE!!!

Did you ever hear of a two-reeler getting \$800.00 for a single booking?

Did you ever hear of a two-reel picture playing four consecutive weeks in one house?

BOOKING NOW!

FIRST RUN HOUSES ONLY

F. E. KLEINSCHMIDT, 220 W. 42nd St., N. Y. C.



# That Amazing Universal Complete Service Plan

(No. 504—Straight from the Shoulder Talk by Carl Laemmle,  
President of the Universal Pictures Corporation)

I UNDERSTAND THE SALES DEPARTMENTS OF VARIOUS PICTURE companies are at their wits ends trying to devise some sort of a sales scheme to offset the terrific success of Universal's Complete Service Plan.

IT CAN'T BE DONE.

SCHEMES—ALL THE SALES SCHEMES IN THE WORLD—CAN'T PUT UP  
a successful opposition to the actual goods.

UNIVERSAL'S COMPLETE SERVICE PLAN IS NOT A PROMISE—IT IS A  
delivery.

A DELIVERY CANNOT BE MADE WITHOUT THE GOODS—AND THE Universal is the only one that has the goods to deliver.

NEARLY 7,000 UNIVERSAL COMPLETE SERVICE CONTRACTS HAVE been sold! Just think of that! It is a tremendous business in itself and it is saving the  
business lives of more theatre owners than any other single element in the history  
of the trade.

GIVE A MAN SOMETHING WHICH ACTUALLY ENABLES HIM TO STAY in business at a profit, and no cooked-up scheme is going to lure him away from it. Give 7,000 such life-savers, and you've got a backbone for a great big business.

UNIVERSAL COMPLETE SERVICE IS THE EASIEST THING TO SELL that any film salesman ever sold in his life. Even in the very beginning, when it was new and untried, it was so obviously fair and square that no argument was necessary to sell it. Once it was explained to the exhibitor, it was sold!

AGAINST A THING SO SOLID, SO GOOD, SO FAIR AND SO ABSOLUTELY revolutionary no scheme can possibly be devised with any degree of success at all.

NEVER IN ALL MY BUSINESS CAREER HAVE I RECEIVED SO MANY letters of praise—of actual thanksgiving—for the benefits derived by exhibitors who signed up for this wonderful plan. Never were the expressions of gratitude so enthusiastic and heartfelt.

WHEN YOU CONSIDER THAT MANY A THEATRE WHICH WAS ABOUT to close was enabled to stay open at a profit; and that innumerable houses which were operating at a profit were enabled to make a greater profit, it is no wonder that the exhibitors have been generous with their praise and thanks.

IF YOU DO NOT KNOW THE WHOLE STORY OF THE UNIVERSAL Complete Service Plan—the plan which is worrying every other sales force in the business—then you are a very foolish exhibitor!

IF YOU DO KNOW ALL ABOUT IT, YOU'VE GOT IT!



# -and now Film Daily

THE *Film* DAILY

## "Strogoff"

**T**HIS Jules Verne story is one of the most Americanized of imported pictures to reach these shores. It hits the accepted standards of production and entertainment in this country with an accuracy which too often is sadly lacking in films made on the Continent.

The present tendency in domestic production gravitates sharply toward outdoor and action pictures. The public apparently has so decreed. And producing brains, always wise in heeding this command, are busy shaping their plans accordingly. "Strogoff" is of the type that theater goers now want. Therefore, it will make money.

### *Expensively Made*

Films de France, sponsored by Sapene, publisher of the powerful Paris "Le Matin," made the picture. There were no strings on the pocket-book. Tourjansky, the director, could not have been restricted, for if he had, some of his striking sequences would never have seen daylight. Strogoff, Cza's courier, is ordered to break through Tartar country in order to warn the Grand Duke of rebellion. The story tells how he succeeded.

It moves rapidly. The ingredients are, box-office: love interest, heroics, lavish and colorful spectacle, effective battle scenes, and a corking good fight with the villain. Several episodes are in color, not glaring effects, but soft, pleasing shades that strike a gorgeous and yet not gaudy tone.

### *A Gesture from France?*

There has been some talk that France was about to step out as a producer; that a bid for a place in the international market would be made. If "Strogoff" was made since this determination took hold, the promise has become more than merely that. The picture clearly indicates that the producing elements held to be necessary for success in the vast American market can be understood most adequately by the French industry.

K A N N



With  
IVAN  
MOSKIN



**EDITOR Repeats-**

**GUILTY!**

**JULES  
VERNE'S**



**MICHAEL  
STROGOFF**

**A Universal Film De France Triumph**

Presented by  
**CARL LAEMMLE**  
— the wonderful!





**A DRAM**  
**To Life's**

## **JANET GAYNOR**

**J** in this picture not only fulfills the brilliant promise of her several recent photoplay roles but proves herself to be **ONE OF THE TRULY GREAT DRAMATIC ARTISTS OF THE SCREEN.** A new bet for the box-office—WATCH HER!

**VICTOR SCHERTZINGER** *Production*

# **THE RE PETER**

Fox Film Corporation



# **OMATIC ANSWER— Greatest Question!**

Here's a picture that was aimed at the  
Box-office—it will shoot straight to  
the heart of the world!

No greater drama has been presented  
on the screen than this—

**WILLIAM FOX**  
MOTION PICTURE VERSION OF

## **DAVID BELASCO'S**

STAGE TRIUMPH  
WITH ~

### **JANET GAYNOR**

ALEC B. FRANCIS

FLORENCE GILBERT

RICHARD WALLING

LIONEL BELMORE

JOHN St. POLIS

JOHN ROCHE



# **TURN OF GRIMM**

Fox Film Corporation.



Joseph P. Kennedy  
presents

# GREATER FBO

## SHORT SUBJECTS

Just as F. B. O.'s Gold Bond Specials are amazing the trade, so its short subjects are eclipsing all competition — THE ABSOLUTE CREAM OF THE COMEDY FIELD!

- 12—H. C. Witwer, "Bill Grimm's Progress"
- 12—H. C. Witwer, "Wisecrackers"
- 12—Charley Bowers, "Whirlwind Comedies"
- 12—Standard Fat Boys
- 26—Krazy Kat Cartoons
- 26—Alice--Cartoon and Real Life!

**Book Them All And Rid Yourself  
Of Short Product Worries!**

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

Distributed by  
**GREATER  
FBO**  
FILM BOOKING OFFICES  
OF AMERICA, INC.



# SUPREME AND UNCHALLENGED GREATEST OF THEM ALL!

JOSEPH P. KENNEDY

presents



## FRED THOMSON

and the horse with  
a personality  
**SILVER KING**

in

**"LONE HAND SAUNDERS"**

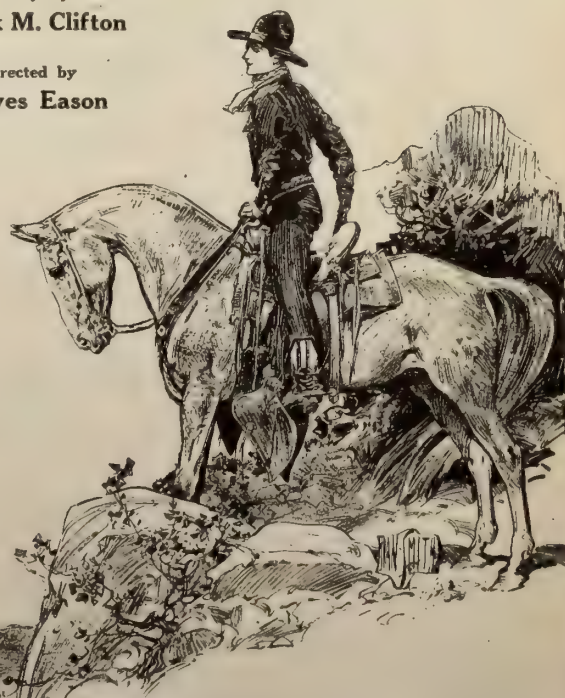
Story by  
Frank M. Clifton

Directed by  
Reeves Eason

Roaring up the trail! Smashing Performance  
Records to Flying Atoms! Fred and Silver  
King have reached their goal at last—ABSO-  
LUTE SUPREMACY IN THE ARENA OF  
WESTERN SHOWMANSHIP!

Distributed by  
**GREATER  
FBO**  
FILM BOOKING OFFICES  
OF AMERICA, INC.

Watch for Their Big One  
**"A REGULAR SCOUT"**  
greatest western showmen's  
scoop ever filmed!





# *Your House is Known by the*

They tell a story of the man who was probably the most famous financier New York has ever had.

A young man came to him for help in getting a proper start in business in New York. He carried personal letters from a number of the financier's most important business associates, men so high that their requests carried weight.

The financier put on his hat and asked the young man to accompany him. They walked up and down Wall and Broad Streets, the financier chatting with his companion in the most friendly way. Returning to his office he grasped the hand of the younger man and wished him luck.

"But Mr.—," stammered the young man, "Aren't you going to help me?"

"I have already done so," said the financier. "The fact that I have singled you out as my companion on the street has already been reported in a dozen big offices. You can now get what you want in Wall Street."



# Company It Keeps

It was so.

The public sizes up your theatre from the company it keeps, in other words the pictures that it plays.

If you show the best your theatre is rated high, and you get the patronage.

It is not enough to run the best features. The best in short subjects, the best in short comedies, are just as important to your prestige and success as the features.

Do you shop for features and let the rest of your program slide? Have you, in your own interests, had your local Pathe Exchange screen for you those splendid Mack Sennett series of comedies, — the Ben Turpins, Mack Sennetts, The Smith Series and the Alice Days?

Your house is known by the company it keeps. You can get no better prestige than by showing the Mack Sennett product, and *advertising it*.

**ELMER PEARSON**

Vice-President and General Manager,  
PATHE EXCHANGE, INC.



**Libson Plays it in the "Family," Cir**  
*The First Serial in 10 Years in any of His First*

# Gene

*in The* **FIGHTING**

**IT'S THE BIGGEST ATTRACTION OF THE DAY;  
 ED. FREIDMAN, OF THE GARDEN THEATRE, INDIAN HARBOR  
 IND. WIRES IT INCREASED HIS BUSINESS 40 %**

**MOTION PICTURES TODAY**  
**In "Fighting Marine" Pathe Has One Of Timeliest Features Ever Offered**  
 Gene Tunney, New Heavyweight Champion Now Appearing in Ten-Chapter Serial Attraction Fifth Chapter of Which Appears Week of Oct. 10

**EXHIBITORS HERALD**  
**Pearson Picks Winner: Tunney Star of "Fighting Marine"**  
 New York, Sept. 25. — Edgar Pearson, vice-president and general manager of Pathe, picked a winner when he chose Gene Tunney to star in the new serial, "The Fighting Marine." Pearson says Tunney is "the most perfect specimen of a Marine" he has ever seen. "The Fighting Marine" is a ten-chapter Pathe serial which will be shown in the United States and throughout the world.

**BALTIMORE AMERICAN**  
**Gene Tunney in Long Serial Film Expected to Be Gold Mine For Pathe**  
 LUCILLA O. PARSONS, Special Editor, Baltimore American

**AMUSEMENTS**  
**MIRROR**  
 This is a New Star

**WEEKLY FILM REVIEW**  
**A Feature Version also Ready**

**Plenty of Action**  
 The "Fighting Marine" is a serial which will be shown in the United States and throughout the world. It is a ten-chapter Pathe serial which will be shown in the United States and throughout the world. It is a ten-chapter Pathe serial which will be shown in the United States and throughout the world.

**Spencer Bennett Directed**  
 Spencer Bennett, who directed the serial, "The Fighting Marine," is a well-known director. He has directed many other serials and feature films. He is a well-known director and has a long record of success in the film industry.

# Pathéserial



nnati

Downtown Houses ~

# Tunney

## MARINE

HERALD

**Serial Popular**  
 PATHE'S have scored a big hit with the new serial, "The Fighting Marine." The show is being shown in all the downtown houses and is being shown in all the downtown houses and is being shown in all the downtown houses.

There is also plenty of room for thought on the larger question of the general response of the public to the whole subject of serials. It is a subject which is expected to follow the same course as the other serials. There is a slight increase in the number of serials shown in the downtown houses and in the number of serials shown in the downtown houses.

It is also true that the large number of these serials will be shown in the downtown houses and in the number of serials shown in the downtown houses.

### "The Fighting Marine" a Knockout

By Epps Winthrop Sargent

If your town is large enough, you can see "The Fighting Marine" in a downtown house. It is a serial which is being shown in all the downtown houses and is being shown in all the downtown houses.

Let the newspapers interest you in the serial. Let the newspapers interest you in the serial.

**EX. DAILY REVIEW**  
 9/25  
**FIGHT CHAMPIONSHIP**  
**\$500,000 FOR PATHE**  
 Foresight of Elmer Pearson  
 Signed Champion Before  
 He Won Championship  
 IN \$1,000,000 CLASS

### MOTION PICTURES TODAY

#### Pathe Luck and Tunney Pictures

But—as we were saying—Pathe the lucky, happens to have made a serial picture in which the new champion is the chief figure and the attraction value of this wise guess is certainly not to be discounted.

With all others, we wish we had thought of it first and with all others, we wish we had thought of it first and with all others, we wish we had thought of it first.

Mr. Tom Mix once told us that you could make an actor out of a cowboy, but you couldn't make a cowboy out of an actor. We believe that and we believe the same principle holds good with box fighters. We wouldn't seek to make a heavyweight champion out of anything but a fighting man.

Pathe has taken care of the other end of the contrast by making a first class actor out of the new champion. In Mr. Tunney's case, we find that same thing that put "Red" Grange over on the screen—personality.

The ten chapter serial, brimming with action and tense with mystery, would have been a success with Tunney if he never had stepped into a ring for Tunney.

Some of the "gentle" he's a best cat, he's a curly cat, he wears his "fingers" well, he has ease of manner, confidence, poise, modesty, and a sense of humor. That man didn't need to be champion of the world to be a champion in life.

"The Fighting Marine" on the screen is a record breaker and winning Tunney wave breaking over the country. It is a jolly old mop up, well. Pathe has been born under the sign of the horseshoe and reared in a cradle of four feet square because the handling of the serial is just about top stuff.

The absolute best exploitation and press book we ever saw, was ready at hand when we asked what was done in the matter of helping the exhibitor make a big success of the resounding crash of the year. It had everything and we suggest you look at it yourself and write us if you don't agree with us, telling us why.

It's a great showmanship document, the very great, and you must know we mean this when we tell you we used to put together some pretty good ones ourselves.

"The Fighting Marine" in our opinion, will do more business with this kind of exploitation than any serial before during or since "The Million Dollar Mystery" and "The Perils of Pauline." Pathe has our complete appreciation on this fine campaign and superb mass appeal picture and our congratulations on the undoubted luck of having hung it on the shoulders of the world's most talked of man, the new champion, Gene Tunney.

A. J.

**GENE TUNNEY SERIAL THE FIGHTING MARINE**  
**A KNOCKOUT, BEST SERIAL OF THAT KIND I HAVE**  
**EVER SEEN. THEATRE JAMMED TO THE DOORS.**  
**TUNNEY A REAL ACTOR**

Signed **GEORGE ROOP, Manager**  
**PALACE THEATRE**  
**RED BANK, N.J.**

# Pathéserial



# every SOCK means another swelling of the box-office till!

Sills and Beery's sockfest is surely a lulu! Lawd, 'tis worth the price of admission. The Gene Tunney and Jack Dempsey encounter rates amateurish compared to the battle-royal offered in "Paradise."

The end, however, zips forth a fight'twixt Sills and Noah Beery that is the greatest we've seen. —N. Y. Daily Mirror

**WE KNEW —**  
When we said  
it would make  
**Dempsey —**  
Tunney look  
like a semi-  
final.

It is the finest screen fight we ever saw, and we cannot understand now how it was that some one did not get killed. Neither Milton Sills nor Noah Beery spared himself nor his adversary in the least, and unless we are mistaken we did hear that both the participants were down and out for a few days. Those who paid \$500 for seats to "the fight" might have felt that they got their money's worth if Tunney and Dempsey had behaved like that. —N. Y. Herald-Tribune

Milton Sills is appearing at the Mark Strand this week in "Paradise" a drama of the South Seas, crammed full of heroics, dusky native girls, thwarted villainy, palm trees and other such familiar embroideries. It is obviously a film designed with at least one eye on the box-office, and it would not take a prophet to foretell that as such it will meet with unqualified success, for in addition to the above mentioned ingredients, it boasts of dainty Betty Bronson, Charlie Murray and Noah Beery in addition to some glittering ballroom scenes and some enchanting South Sea scenery.

It should be said that "Paradise" provides one of the best fights that has been seen in a long, long time. It certainly looked as if Sills and Beery meant every blow that they exchanged. —N. Y. Telegraph

Why travel to Philadelphia to see Tunney wrest the championship from Dempsey when there is a fight at the Mark Strand on Broadway with even more thrills? I admit my knowledge of prizefighting technique is limited, but this looks to me like a fight that has all the earmarks of reality.

It is so evenly fought that if it were not the custom in the movies to always let the hero knock out the villain one could not have foretold the finish. —N. Y. American

FIRST NATIONAL PICTURES, Inc.  
PRESENTS

**MILTON SILLS**  
IN  
**PARADISE**

BY  
COSMO HAMILTON and JOHN RUSSELL  
WITH

**BETTY BRONSON**

Directed by IRVIN WILLAT  
Production Management—RAY ROCKETT  
Titles by FRANCES AGNEW and MORTON BARNARD

**A First National Picture**





#### SCIENTIFIC NOTE

The new cathode ray produces curious "yellow dust from unknown cause." Must be the hitherto invisible detritus of the accumulated bull of Hollywood's "Yes Men."

# MOVING PICTURE WORLD

#### HIGH BROW STUFF

Al Boasberg, of F. B. O.'s laugh staff, suggests "comedy constructor" as a substitute for the vulgar term "gag man." Why not "bore constructors?"

Vol. 82

New York, October 30, 1926

No. 9

## Equipment Men Name Hertner For President

### Association Reorganizes at Chicago Conference

Special to MOVING PICTURE WORLD, Chicago, October 19.

John A. Hertner was elected president of the reorganized Theatre Equipment Association, St. Louis, vice-president; F. F. Behrends, treasurer, and Sam Lears, secretary-manager, at the meeting here. The manufacturers now elect five members to the new Board of Directors and the dealers four. Dues now are \$60 a year.

The following, besides the officers, are directors: J. L. Nixon, Rochester, N. Y.; J. C. Brown, Tampa, Fla.; C. D. Struble and J. E. McCauley, of Chicago; Walter Green, of New York; and Irving Samuels, of Allentown.

Struble, Lears and Benson, acting secretary, received gifts from the members.

### Attendance Figures

A survey in St. Louis, made recently by the St. Louis Globe-Democrat, showed that a number equal to the entire population of St. Louis attended the picture theatres every four days. A similar survey in Omaha by the World-Herald showed that one out of six in Omaha go every day.

### Tiffany in Albany

Tiffany Productions, Inc., announces that another Tiffany exchange has been added to its nationwide chain, at Albany, N. Y., with headquarters at No. 1048 Broadway, with Sam Burns, appointed by M. H. Hoffman, as manager in charge.

### Ask Extradition

District Attorney Baunton of New York is trying to extradite "Dr." Edmund Chamenkind Gaston, alias DeRegnier, from Orrville, Ohio, where the man is held as a suspect fugitive from justice. He has been indicted by a New York grand jury for grand larceny in the second degree for organizing the Maxmount Film Corp. at 6 West Eighth street on a capital of 23 cents.

### Theatre Chain Buys Airplane



Sensing the need of quick transportation of executives over their circuit of theatres in California, officials of West Coast Theatres, Inc., have purchased a Curtiss airplane and have placed Reserve Lieut. D. A. Templeman as pilot in charge of the newly created air transportation department. This concern has 170 theatres in operation in California, with more than twenty in construction. The photo shows Frank Whitbeck, director of publicity, who made the first flight, and Pilot D. A. Templeman.

### Germany Active

The season of 1926-27 in the German picture world has commenced and both German and American companies are beginning to increase their advertising expenditures. Two hundred and eighteen German productions are announced for the forthcoming season. The leading subjects are of a patriotic nature, urging Germany onward.

## Pathe Assumes Distribution Of All Associated Products

Associated Exhibitors and Pathe have reached the following agreement:

"Lewis J. Selznick, President of Associated Exhibitors, Inc., announces that contracts have been completed for the distribution of Associated Exhibitors' product by Pathe Exchange, Inc.

"The Associated branch managers and sales force will be taken over intact by the Pathe organization. This decision by

## "U" Buys Cohen Stories; To Feature Negro Players

Marks Industry's Third Attempt to Use Colored People Exclusively in Pictures—

Follows the Puffy Deal

By Epes W. Sargent

Florian Slappey is going into pictures. So are Lawyer Evans Chew, J. Caesar Clump and the rest of the pickanninies of Octavius Roy Cohen's fertile brain. Universal has signed a contract whereby the Birmingham author will bring to the screen the negro stories that have done so much to make his Alabama home city famous, and will present them with specially picked negro players.

David Werner, Assistant production Manager of Universal, last week made the deal whereby Universal will have at its command the entire collection of stories which have appeared for the past few years in the Saturday Evening Post.

This followed a prior arrangement with Mr. Cohen whereby that author will supply Charles Puffy with a series of two-reel Nobody - Loves - a - Fat - Man pictures with white players.

By this deal Universal not only

acquires the rights to a large collection of authentic and genuinely funny stories, but a mass of the finest type of picture titles, mostly punning paraphrases of well known lines.

This is the third effort to bring to the screen the work of colored players, the first venture having been made six or eight years ago by Al Bartlett, who produced a number of pictures in Atlanta with an all negro troupe.

That the venture was not more successful was largely due to Mr. Bartlett's unfamiliarity with the business, as evidenced by his explanation to a visitor that he used very light backgrounds in order to gain contrast with the inky visages of his stock company.

A second attempt was made by Arthur Hotelling, comedy director for the Lubin Manufacturing Company, who established a negro stock company at the Lubin Southern Studios in Jacksonville.

This was more successful because Hotelling headed his company with John and Mattie Edwards, well known vaudeville players.

These players not only made a number of all-negro comedies,

(Continued on page 4)

## London Cable

By W. E. ALLISON-BOOTH  
Moving Picture World  
Bureau, London,  
October 19.

Germany has violently protested against the reissue of "The Four Horsemen" on the ground that this picture represents the German army as an undisciplined horde. The success of the reissue is extraordinary. All the big film companies are trying frantically to secure rights of the inventions combining pictures with sound. These films here are a big sensation.

### Strike Impends

No announcement was forthcoming this week from Will H. Hays or distributors on the labor ultimatum, printed exclusively in Moving Picture World last week. So far as can be learned, there is no change in the situation. Labor has threatened to order a general strike in the motion picture industry unless the industry is unionized 100 per cent. by December 1.



# MOVING PICTURE WORLD

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VOL. 12

NO. 9

## Incorporations

The number of motion picture companies incorporating in New York State last week was somewhat below the weekly average for the year, there being but four and these showing no heavy capitalization. The four, together with capitalization and incorporators, were: Winfield Motion Picture Corporation, capitalization not stated, Edward Herbst, Robert H. Aarons, Zoltan Gross, New York City; Roma Philadramatic and Film Production Corporation, \$5,000, John Sapno, Peter and Beatrice Tagliavia, New York City; The Greek Guild, Inc., \$60,000, Samuel Grubman, Morris A. Kurtzack, Philip Isaacs, Bronx; Kodak Cubana, Ltd., Rochester, \$10,000, Charles F. Ames, Arthur H. Paul, Domingo E. Delgado, Rochester.

## Heenan Honored

Following his election as president of the Philadelphia Film Board of Trade, William "Bill" Heenan, manager of the First National exchange in the Quaker City, was the guest of honor at a testimonial dinner tendered him Monday evening, October 11, by his fellow exchangemen of Philadelphia. Thirty-seven members of the local film fraternity, the largest gathering that ever attended a dinner of this kind, came to pay their respects.

## Rapid Growth

The motion picture industry of Australia is increasing in importance and it is stated in that country that more than \$75,000,000 is now invested in the industry, as compared with \$6,700,000 invested in 1921. The industry paid \$15,000,000 dollars in wages the past year as compared to half this amount in 1921. Australia, which in 1921 had 800 picture theatres, now serves a population of 6,000,000 with 1,216 theatres.

# New Policy of Co-operation With Public Is Devised For West Coast

## Hays to Inaugurate Joint Department of Public and Industrial Relations

Continuing its dual program to bring the public and the industry into closer and more direct contact, and at the same time to make motion picture working conditions in Los Angeles "the best in the world," the motion picture industry will inaugurate on November 1, in Los Angeles, a joint Department of Public Relations and Industrial Relations in the California association.

This will be a continuation, on a broadening scale, of the policy of co-operation with the public at the source of production as well as a new step toward further industrial improvements.

The purpose of the department will be to transmit still more forcibly to the industry public thought and suggestions, and at the same time to devote attention to activities which will give motion picture studio employees—such as carpenters, electricians, mechanical forces—advantages enjoyed in few, if any, other industries.

These workers, it is reported, comprise 60 to 75 per cent. of the total studio personnel.

Announcement to this effect was made by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

Colonel Jason S. Joy, director of the Department of Public Relations for the Hays organization, will go to California as director of the combined departments of the California association. Mr. Hays stated.

The dual nature of Colonel Joy's work was worked out in conferences in New York between Mr. Hays, Jesse L. Lasky, president of the Association of Motion Picture Producers of California; Fred W. Beetsom, secretary of that association; Colonel Joy and Lee J. Frankel, second vice-president of the Metropolitan Life Insurance Company, who has just reported the results of a survey of health conditions in the motion picture studios, made during last spring and summer.

## Vitaphone for Boston

Boston and Los Angeles are to have the Vitaphone before the end of the current month in connection with Warner Bros. road show attraction, John Barrymore in "Don Juan." The production has been playing many weeks to capacity audiences at Grauman's Egyptian in Los Angeles without the Vitaphone program or accompaniment. Vitaphone will be installed at that theatre October 27. This marvelous synchronization device is also to be seen in Boston for the first time at the Colonial Theatre October 27 with Barrymore in "Don Juan."

## Plans European Trip

On completion of her next picture, "Purple and Fine Linen," a story by May Edginton, Corinne Griffith will take a vacation trip to Europe. By that time Miss Griffith will have completed five pictures in one year, a record for a star of her standing, entitling her to a needed rest.

## Niagara Falls!

Milton Sills and Doris Kenyon, married Monday, October 12, at Miss Kenyon's beautiful summer camp on Silver Lake in the Adirondacks, plan to extend their honeymoon from the Adirondacks to the West, with stopovers at Niagara Falls, Yellowstone Park and the Grand Canyon. Part of the trip will be made by motor.

## Crisp Re-elected

Donald Crisp, De Mille-Metropolitan director, was elected president of the Writers' Club in Hollywood for the second term. This is the first time a president has been re-elected in this organization. Crisp is now directing Leatrice Joy in "Nobody's Widow" by Avery Hopwood, for De Mille.

## Honoring Griffith

In connection with the D. W. Griffith Repertoire, which the Film Arts Guild is presenting at the Canso commencing this Sunday, it is interesting to note that Mr. Griffith was first to extend the length of photodramas from two to four reels. When he proposed a further extension to ten and twelve reels, there was rejoicing in the Eastman Kodak laboratories and a gnashing of teeth in the treasurer's office of his production company.

## New Pathe Official

R. S. Ballantyne, Pathe assistant southern division sales manager, has taken temporary charge of that organization's Kansas City branch following the resignation of F. W. Gebhardt as branch manager. Mr. Ballantyne will serve in the capacity of acting branch manager.

## Young Is Signed

James Young, who recently produced "The Belles," Lionel Barrymore's screen version of the Sir Henry Irving classic, for Chadwick Pictures Corporation, will direct "Life of an Actress" for the same company.

## German Star Coming

Willy Fritsch, the German motion picture actor, last seen here in "The Walts Dream," has signed a long-term contract with Joseph M. Schenck to appear in United Artists productions in this country.

## Gates to Adapt

Harvey Gates, well known writer of scenarios and screen adaptations has been engaged by Chadwick Pictures Corporation to adapt "Life of an Actress" from the stage play by Langdon McCormack.

## COMING and GOING

Emil Jensen, general sales manager for Joseph M. Schenck Productions, left New York last week on the first of three trips he will make around the United States in the interest of Leo Tolstoy's "Resurrection," being filmed by Inspiration Pictures and Edwin Carewe for United Artists' release.

J. G. Hawks, supervising editor in the Scenario Department of Film Booking Offices at Hollywood, is in New York for an indefinite stay to look over new story material for this company's ensuing product next year.

Joe Brandt, president of Columbia Pictures Corporation, left last week on a visit to Columbia's Middle West exchanges.

Arthur W. Kelly, Chaplin's personal representative and treasurer of United Artists, is back at his desk, after a four weeks' trip abroad. He reports conditions on the other side as improving.

Emil Jannings and Mrs. Jannings are at the Biltmore, having arrived on the S.S. Albert Ballin early in the week.

Howard Dietz reports from Paris that he is having a great time.

Ernest Fredman, editor of "The Film Renter and M. P. News" of London, arrived Tuesday on the Olympic.

Carroll S. Trowbridge, general representative for Al and Charles Christie, has gone to Cleveland to attend a P. D. C. sales meeting.

Henry King arrived in New York on Monday. He was greeted by Abraham Lehr, general manager for Samuel Goldwyn, and executives of United Artists.

Next week will see a large group of screen players trailing back to California from New York. Among them are Pauline Starke, Sam Hardy, Lloyd Whitlock and Virginia Lee Corbin. Producer Ray Rocket also is slated to leave shortly for First National's Burbank studios.

Cresson E. Smith, general sales manager for the middle west division of United Artists, left last Sunday for a fortnight's trip to Indianapolis and Chicago.

President Robert Lieber of First National has returned to New York after a short sojourn in Indianapolis.

John McCormick, general manager for West Coast production for First National Pictures, has returned to California from New York after making rather a lengthy trip westward, involving a stop at St. Louis to visit the recently opened Skoums Brothers' Ambassador Theatre in that city. Colleen Moore accompanied him.

Richard Barthelmess sailed on October 16 aboard the France on a five weeks' vacation trip to England and the Continent.



## Warner Brothers to Increase Space For Vitaphones

The rapid development of the Vitaphone is already taxing the spacious quarters at the Manhattan Opera House in New York City and Warner Bros. are negotiating for additional building space in which to carry on their operations with this new synchronizing device which is thrilling audiences wherever it is seen and heard. Warners hope to acquire immediate possession of a large building on West 48th street to be used in conjunction with the Manhattan Opera House.

## Gets Life Contract

Sidney Davidson of the Universal home office exploitation staff this week obtained a life contract—not with Universal but with Miss Helen Mann. They were married Wednesday and the milkman of Bayside, L. I. now has a new customer on his route. Davidson has been with Universal more than a year. He devises many of the exploitation stunts in the Universal press books.

## Enter W. Va.

Universal Chain Theatrical Enterprises, Inc., entered the West Virginia theatre field this week by the acquisition of two important houses in Charleston, the key city of that territory. They are the Virginia and the Rialto, formerly owned by the Virginia Amusement Company. Other West Virginia houses are to be acquired by the Universal chain, it is predicted.

## New Orleans Wins

Results of First National's Summer Contest, just made public by Secretary-Treasurer Samuel Spring, bring to light that the New Orleans exchange was successful in piling up the largest gross billings of any First National exchange in the United States and Canada. Montreal, Canada, ran New Orleans a close second. Mr. Spring's report showed, with Atlanta making third place.

## Roach Remodels

Hal Roach, Pathe comedy producer, has completed extensive improvements to his West Coast studios. His enormous stages are of hollow block construction, and the executive office and other buildings are of similarly permanent materials. It is one of the few studios to maintain its own laboratories for the development and printing of the film.

## Weeds 'Em Out

An active advisory committee of the M. P. T. O. of Iowa is reviewing all the grievances of the member exhibitors before these cases are laid before the arbitration board. The Iowa men think this plan is working out in an excellent way. The Iowa Association is coming to be one of the strong associations, holding meetings, as it does, every month.

## He Gets Credit



ALLAN DWAN, who directed "Summer Bachelors" for Fox, with great success.

## Maybe Queen Marie Will Play Leads

It is reported in Rumania that the government has decided to grant a monopoly for the production of films in the country to a Rumanian citizen. Although it is provided that 51 per cent. of the capital of the proposed company shall be Rumanian, it is understood that the initial capital is to be subscribed by a naturalized American citizen, who has become interested in the project.

## L. A. Theatre First

Joseph M. Schenck, chairman of the Board of Directors of United Artists Circuit, announces construction of a palatial downtown Los Angeles film theatre. A Philadelphia theatre will be erected by United Artists jointly with the Stanley Company, but the Los Angeles theatre will be the first house of the announced twenty pre-release theatres placed in actual construction. The Detroit one will be second.

## E. A. Brooks Returns

E. Oswald Brooks, Southern Division sales manager of Pathe Exchange, Inc., is back at his home office desk following a three weeks' tour of the exchanges in his territory—Atlanta, Charlotte, Dallas, Kansas City, Memphis, New Orleans and Oklahoma City.

## New U. S. Outlet

The Capitol Theatre, considered one of the most luxurious and extensively planned picture houses in France, has been erected in Marseilles after eight months of construction. It will seat 3,000 people. The pictures will be mostly American.

## Chicago Robbed

The Chicago Theatre of the Ljadquist Circuit, Chicago, was robbed last Sunday night of all the day's receipts. No sum was mentioned.

# Chicago Exchangemen and Exhibs Break Even in Hot Golf Tourney

## Olympia Fields Affair So Successful That Protesting Committee Is Re-elected

(Special to MOVING PICTURE WORLD.) Chicago, October 19.

Exhibitors and exchange men played to a draw, it seems from the list of winners at the last Midwest Film Golf Tourney at the far South Side. This club, by the way, has four full courses that are as sporty as they make them, and to win on these courses you must play real golf.

## Circuit Officers at First National

A delegation of managers of the Wilmer & Vincent circuit visited First National's home office this week to discuss theatre problems with First National executives. The trip was arranged by J. D. Eagen, general manager of the circuit, and A. W. Smith, Jr., First National's sales manager for the eastern territory. Sidney Wilmer headed the delegation, which included Harry Bernstein, manager of the Wilmer & Vincent interests in Norfolk, Va., and Frederick Osterstock and Arthur Hopkins, representing the circuit in Reading, Harrisburg, Easton and Allentown, Pa.

## New Branch Managers

M. H. Hoffman, vice-president of Tiffany Productions, Inc., has named the following new exchange managers and established these new exchanges: Charles L. Kuntz, manager in Los Angeles and Louis Reichert, representative for the territory embracing San Francisco exchange. Tiffany is at present represented in nearly all the principal cities and within a short time announcement is to be made of the establishment of exchanges embracing the South and Southwestern territories.

## Signs Vaudeville

Arrangements have been completed between Universal Chain Theatrical Enterprises, Inc., and the Pantages vaudeville organization whereby the new million dollar Candler Theatre in Atlanta will run Pantages vaudeville in connection with Universal pictures. The deal was closed for Universal by Dan Michalove, assistant general sales manager for Universal in the Southeast and also supervisor of Universal theatres in that section.

## Gillan On Contract

According to John McCormick, general manager of West Coast production for First National Pictures, Ernest Gillan has been signed on a long term contract. He is to go east immediately to play one of the leading roles in the next Robert Kane production for First National.

## "Cal" in Phonofilm

President Calvin Coolidge will make a four-minute speech to the De Forest Phonofilm for release in Massachusetts for the campaign of the Republican State Committee.

About sixty film men were on the job last Friday and everybody had a dandy time, including those who came to watch the others miss the little ball.

Len Ullrich of Pathe did such a fine job as executive chairman that they gave him the job again for another year despite his protests. Tom Greenwood, Clayton Bond and Jack Sampson all were voted continuous jobs to keep Len company for the next year on the golf committee.

Among the exhibitors who grabbed the leads were Frank Schaefer of the Crystal Theatre, Frank Siem of the Plaisance Theatre, Bob Lucas from DeKalb and Aaron Jones of Jones, Linick & Schaefer. After the big eats, following the strenuous afternoon of golf, ten of the boys who thought they should have won something received fine enameled putting cups, but, of course, they can put what they want in them.

Following are the events and winners in each class:

First low gross—R. C. Seery, large golf bag. He will have to add more clubs. Second low gross—Frank Schaefer, silver cocktail shaker. Don't all crowd. First low net—Leroy Alexander—cup and pair of clubs. Always welcome. Second low net—Frank Siem. Pair of clubs. Third low net—Bob Lucas. Silver cocktail shaker. Lowest putts cup—L. W. Alexander again wins the bacon. Second—Tom Greenwood—24 balls. Should last a while.

Eighteen hole events—Class A—First low net—Aaron Jones—pair of clubs. Second low net—J. O'Connell—12 balls. Class B—First low net—Harry Corbett—pair of clubs. Second low net—Dave Leifheit—12 balls. Class C—First low net—L. Reinhiemer—golf bag. Second low net—Jack Wolfberg—12 balls. Class D—First low net—Jack Sampson—two clubs. Second low net—W. F. Eisenberg—12 balls. Class E—First low net—Tom Murray—golf bag. Second low net—Max Schwartz—12 balls.

## Buys 8,000 Books

A certain well-known five-foot book shelf has been put to shame by Universal's recent purchase of 1,000 feet of books for motion picture sets. Walter Stern, business manager, made this immense purchase at the rate of 10 cents a foot and made a profit of \$50 by selling the first edition of Mark Twain, which was found in the outlay, to Jack Daugherty for \$150.



## Sets Records

The Capitol Theatre, New York, seating 5,400, recorded the largest volume of business in its history for the week of October 10 with "The Temptress," released by Metro-Goldwyn-Mayer. The receipts were \$74,342. Held over for a second week, "The Temptress" established a new mark for a second Sunday's receipts with a gross of \$13,530.75 for October 17, which surpasses the best previous "second Sunday" record.

## Screen Ad Men Meet

About fifty delegates, representing various sections of the country, attended the semi-annual convention of the Screen Advertisers Association at the Hotel President, Kansas City, October 14, 15 and 16.

In the absence of President Douglas D. Rothacker of Chicago, A. V. Cauger of Kansas City, vice-president, presided. There was no election of officers, election not being due until the annual convention.

The screen, as an advertising medium, was praised by Paul Kendall, advertising manager of the Long-Bell Lumber Co., of Kansas City in his address.

Much data of technical interest in the use of the panchromatic negative was disclosed by George A. Blair of the Eastman Kodak Company of Rochester, N. Y., while the possibilities of national or multiple service to advertisers was discussed by H. E. Hollister of the Pyramid Film Co., Dayton, Ohio.

## Jannings Week

In honor of Emil Jannings, the great German star of "Variety," the Film Arts Guild has arranged a special Emil Jannings Week at the Cameo Theatre this week. The films to be shown in which he is featured are, "Wednesday, All for a Woman"; Thursday, "Deception"; Friday, "All for a Woman," and Saturday, "The Last Laugh." He has been invited to attend in person the Saturday performance on the "Last Laugh."

## Raymaker Is Signed

Herman Raymaker has signed a long term directorial contract with Warner Bros. The renewal of the contract is the result of the exceptionally good work done by Raymaker in the Rin-Tin-Tin starring vehicle, "The Night Cry" and "A Hero of the Big Snows."

## Chaplin Delayed

Due to a studio fire that was not in the original scenario, Charlie Chaplin's "The Circus" may not be ready for release by United Artists until the first of the year. Insurance covered the actual damage, but the delay of the picture will inconvenience not only the comedian, but theatre owners throughout the country.

## F. N. in Session

First National franchise holders are holding their semi-annual meeting at French Lick Springs, Indiana. The sessions will close on Friday, it is expected.

## Jannings Signs With Famous



In upper right is Adolph Zukor. Center group shows Jesse L. Lasky, with Emil and Mrs. Jannings on arrival. Maurice Stiller is in upper right. Below, from left to right, are Jesse L. Lasky, Thomas Meighan and Erich Pommer.

## Notables Attend Luncheon in Celebration Given By Adolph Zukor and Jesse Lasky

Emil Jannings will make pictures in America for the next three years, instead of a single picture to be made within the next six months. His name was appended to a contract with Famous Players-Lasky, not fifteen minutes before his arrival at the luncheon in his honor, given by Messrs. Adolph Zukor and Jesse L. Lasky at the Ritz-Carlton on Wednesday, according to an announcement made by Mr. Lasky, who acted as master of ceremonies.

Mauritz Stiller, noted Swedish director, who has just completed Pola Negri's newest picture for Paramount, "Hotel Imperial" will direct Jannings in his first American screen venture. Erich

Pommer, until lately of UFA, who joined F. P.-L. some months ago to study American production methods, is to be associated with him, as supervisor of production.

Brief addresses of welcome were made by Secretary of Labor James J. Davis, Adolph Zukor, president of F. P.-L.; Jesse L. Lasky, producing head of that organization, who also acted as toastmaster; Will H. Hays, Thomas Meighan, shepherd of the Lambs; Mauritz Stiller and Erich Pommer. Mrs. Jannings, who speaks beautiful English, responded to the salutations and expressed the thanks of herself and husband for the warm welcome accorded them.

## Meller Film Ready

Herman Gluckman of Capital Film Exchanges has secured the rights to a feature production starring Raquel Meller, famous Spanish danseuse, who recently arrived in America. The picture is entitled, "For Her People," a dramatic and picturesque story of Russian life, and will be ready for release within a fortnight. Whether this will affect Senorita Meller's arrangement with Charlie Chaplin, under the terms of which, according to her manager, E. Ray Goetz, she was to start a picture directed by Chaplin about the middle of next March, at the conclusion of her present tour, could not be learned.

## F. P. Pays \$4.02

The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies) reports net profits of \$1,049,689.69 for the three months ending March 27, 1926, after deducting all charges and reserves for Federal income and other taxes. After allowing for payment of dividends on the preferred stock, the above earnings amount to \$4.02 per share for the three months on the common stock outstanding.

## Extra Wins Contract

Jacqueline Gadsden, who has a prominent role in Metro-Goldwyn-Mayer's spectacular production, "The Mysterious Island," has been given a long-term contract by that company. It was announced last week. Miss Gadsden appeared in minor parts in many M.-G.-M. pictures last year, but her effective work in "The Merry Widow" brought her to the notice of studio officials.

## Plan Negro Films

(Continued from page 1)  
but also appeared in a number of comedies with the regular players. The comedies seemed to please, but difficulty was experienced in obtaining the proper stories, and the series was permitted to die out.

With the wealth of material offered by the Cohen files, it would not be surprising to find the "Midnight Pictures" of that author become a popular and profitable venture. Cohen knows the real negro as only one born to the South possibly can, and there will be no lack of material.

It is not improbable that Mr. Cohen will go to Universal to aid in the screening of the first of these and the Puffy comedies.

## Our Stock Market

By Ervin L. Hall

The quotations used in this summary are compiled daily by Newburger, Henderson & Loeb, 100 Broadway, New York City, exclusively for The Moving Picture World.

When will the Stock Market steady itself? That is an important question just now. With nothing in the business outlook to cause a big drop in security values, the market this week continued its decline. Sound dividend paying stocks as well as speculative issues continued to lose ground.

Money rates remained about the same with call money around 4½ per cent., and time money about 5 per cent.

### Some Issues Fell

Film stocks were no exception to the rule this week, several issues taking a considerable drop from last week's closing prices. Fox Film "A" reached 74 on October 14, but closed the week around 68½. The number of shares traded in amounted to 26,200. Stanley Co. of America also showed a considerable falling off, going as low as 77. Last week it was above 86. The turnover in this stock was considerably heavier, amounting to 12,900 shares.

Warner Brothers "A" and Common fluctuated as usual, but ended the week in a rather weak condition. The "A" stock touched 42½ on a turnover of 165,700. The Common also broke badly, going down to 85½. These stocks have been the most active on the list for some time and show no signs of a let-up.

The activity in the market this week was not as great as last, but numerous stop-loss orders were uncovered, which materially aided the decline.

## Last Minute Flashes

(Special to MOVING PICTURE WORLD)  
Hollywood, October 21.

There will be no strike of employees in studios out here regardless of the threat to call one on December 1 in the ultimatum that national labor leaders have just tendered the producers through the Hays' headquarters. Studio employees, who number 3,000 in the film colony, are, with the exception of about 25 per cent. of the electricians, unorganized, a spokesman told Moving Picture World on one of the Paramount lots today. This man, who is a boss in his line, said that men here have no desire to become affiliated with unions. A late view of the situation is that the union hopes to compel producers to bow to unionism in the production center by crippling, in the Mid-West and Eastern cities, interests which are now largely maintained by union help.



THE signing of Emil Jannings by Famous Players-Lasky for a three-year contract on Wednesday, October 20, marks a high spot in motion picture history, in that it definitely establishes the beginning of the era of international pictures, long aspired to, but hereafter to remain the objective of all motion picture producers of premier rank and importance.

Figures given by Will H. Hays at the luncheon, as indicating how far American producers had progressed already toward the internationalization of the American-made motion picture, are interesting. Of important directors, actors and cameramen a recent survey in Hollywood showed, that nearly 30 were English or Canadian, 16 were Russians, 12 were French, 10 were German or Austrians, 11 were Swedes, 7 were Italians, 6 were Hungarians, 4 were Japanese, 3 were Mexicans, 3 were Danes, while there were representatives from a dozen other countries on the list.

America, and more specifically, Hollywood, has now become the Mecca for the ablest minds and the artistic genius of all the world to give of their best to American-made pictures and the widest development of the motion picture art.

The international picture has arrived.

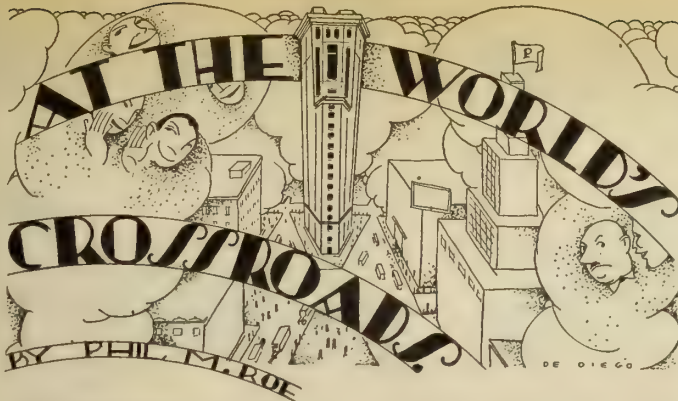


Herbert H. Van Loan's stage play, "The Noose," had its New York opening at the Hudson Theatre on Wednesday and according to all the press reports, was a veritable "knockout." It is a tense and high-powered melodrama with a novel plot and will undoubtedly soon be snapped up by one of the big picture companies, for it is essentially "picture stuff" of premier quality. Herb Van Loan couldn't write anything else.

Henry Clay Bate mentions casually that Universal is planning to picturize Jerome K. Jerome's (pronounced Jerum K. Jerum) famous story, "Three Men in a Boat, Not forgetting the Dog." Neil Brant is making the adaptation.

Advt. When casting on the picture begins, please note, Henry, we have a dog named "Bozo," who we'll rent cheap, that ought to be perfect in the part. The director can throw him overboard afterward or lose him on location and win our undying friendship.

Tody Hamilton, prince of press agents and the man who made Barnum famous by his artful adjectival aptitude, would thrill with joy if he could cast his discriminating eye over the 16-page circus size press sheet on Universal's "Michael Strogoff," which Ray Cavanaugh has just completed. It has "Elefunts a-comin'" written all over it.



We recommend to a lot of folks we could name, but won't who we do not hesitate to say are neglecting their opportunities, the following instructive and intelligent thought, which is prominently displayed on the wall in Bob Welsh's office at Universal!

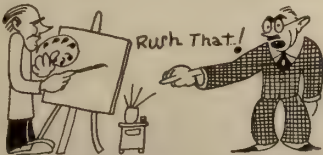
**The Only Place  
Money Is Made  
Without  
ADVERTISING  
is the  
U. S. M. I. N. T**

Keep this thought with you, boys, and it will help you sell a lot more pictures. Note: The editor of this department will be glad to advise inquirers where they can get the best circulation and biggest advertising value in the industry. This information will be given without charge.

Will H. Hays is a distinguished member of the newly formed Guild of Former Pipe Organ Pumpers, which has just filed the necessary legal documents with the State and Federal authorities. Many notables are included in the list of members. According to the records, General Hays qualifies for full and honorary membership, having received the munificent sum of 10 cents per service for pumping the organ in the First Presbyterian Church in Sullivan, Ind., a few (number not stated) years ago.

Henry King, who recently completed "The Winning of Barbara Worth" for Samuel Goldwyn and United Artists, has had a mountain named after him. It is called King's Peak and is located in the Winnemucca Mountains on the edge of the Colorado Desert.

Hy Daab, F. B. O.'s fast stepping director of publicity and advertising, is calling for "inspirational copy" from Dave Strumpf, bright particular star of F. B. O.'s art department. It seems that Dave has just returned from a two weeks' vaca-



tion at Woodstock, N. H., and Hy has learned that while away he spent most of his time in painting landscapes. Ad layouts in "oils" may now be expected from F. B. O.'s provided Dave is kept up to his vacation speed.

News has just percolated back from the Coast that J. Charles Davis, 2nd, has been married to Mary Brunning, known in pictures as Marylyn Mills.

Joe Fein, Vivian Moses' right bower at Fox, on the advertising side of his department's activities, has been putting out some mighty attractive ads lately. He finds that Nature is, after all, the greatest artist he can get and backgrounds his snappy selling talks with some of the magnificent and beautiful scenes that appear in the picture he happens to be advertising.

The striking and effective "shots," by the way, are made possible by W. R. Sheehan's recent production innovation which calls for the use of Uncle Sam's great national parks, never heretofore used for dramatic motion pictures to any extent, whenever an exterior scene requires it.

Pete Smith, M-G-M's West Coast exploiter de luxe, wire-leses us, that Louis B. Mayer and family, accompanied by numerous members of the M-G-M studio staff, occupied a special car to attend the Fire Chiefs' Convention in New Orleans the past week. Reason being that "The Fire Brigade," M-G-M's big



new roadshow feature, was to receive its official baptism and endorsement of the "smokeaters," who had come from all sections of the country. Verdict unanimous—GREAT.

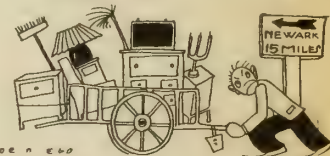
Quinn Martin, eminent motion picture authority of The New York World, refers to Ricardo Cortez (who, by the way, does some real acting in D. W. Griffith's "Sorrows of Satan") as "that handsome young Spaniard who acts the role of the misled boy."

In this case we think that Quinn is the "misled boy," for Ricardo's name, as given him at his brishmillah some years ago, was Isadore Kranz. Later, like a lot of other good Jewish boys, they called him "Jack" for short. But, perhaps, Quinn was only "spoofing" in his own subtle way, when he classified the erstwhile Isadore as a Spaniard?

Mme. Paul Leni, who arrived in New York on the Albert Ballin with Emil Jannings and Mrs. Jannings on Monday, left for Hollywood Wednesday to rejoin her husband, who plans to begin "shooting" on the "Cat and the Canary" for Universal next week. With her went Miss Olga Kuntze, an attractive German girl, who is to wed Paul Stein, former UFA director and now with Warner Brothers.

THE Strand holds over "The Prince of Tempters" for another week and First National may felicitate itself upon another fine attraction from Robert Kane. Had Lothar Mendes in this his first American picture, had somewhat more substantial story material to work with, the general opinion of most critics is that Mr. Kane and First National would have had another "natural."

As it is, Mr. Mendes has produced a picture of sufficient box office quality that it will make everyone who sees it look forward to the next screen offering of this director with much anticipation.



Leslie Jordan, F. B. O.'s peerless press sheet performer, whose lightest word is sure-fire sales stuff on any picture, took a day off this week to move from Morristown to Newark, N. J. Leslie said he wanted to get inside the "smoke line" again, so that he'd have a chance to get some coal this winter. At off times last year he chopped, sawed or split (estimated) over nine cords of wood. He intimates that from now on he prefers to say nothing.

Paul Sarazan has assumed charge of Sam Goldwyn's activities in the East and his first job will be to look after the exploitation and advertising of "The Winning of Barbara Worth." Henry King's big Goldwyn production, based on Harold Bell Wright's famous story of the development of the Southwest.

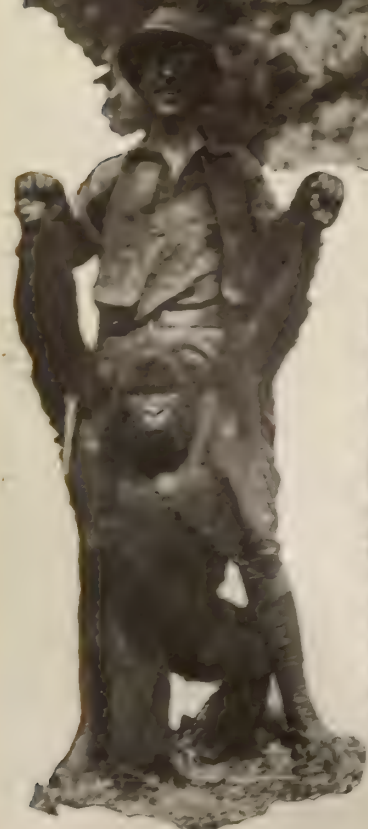
George Kleine, we gather from certain recent happenings, may again become active in the business. For awhile he seemed to be enjoying his semi-retirement so much that the chances of his return to the firing line appeared to be remote. Nearly a year and a half ago he told us of some big plans, which he had in mind, but which he frankly stated would require more concentration and effort than he cared to give just then. Now he may feel differently. If so, the trade can look for some interesting developments.

Nick Schenck, now on the coast, has wired Si Seadler, who is sitting in for Howard Dietz at M-G-M's publicity department, to put on a special campaign for "Tin Hats." Ed Sedgwick's forthcoming comedy feature, with Conrad Nagel, Claire Windsor, Bert Roach and Tom O'Brien.

According to the wire, "Tin Hats" will prove a "comedy sensation" and in accordance with the regular M-G-M policy, when unexpectedly a "big one" comes through, although it is rated as only one of the regular program features, for the benefit of exhibitors who have booked it, "Tin Hats" will be given the advertising and exploitation backing it would receive if it were a "road show."



# What They Found in "The Gorilla Hunt"



FAR FROM THE LIGHTS OF BROADWAY—Ben Burbridge spent two years in the African Jungle to get these shots for "The Gorilla Hunt," a Winkler Picture released by Joe Kennedy through F. B. O. The Congo king believes in "safety first" and in the lower right "the three musketeers" hit the pipe. The gorilla, after a period of taming, became docile and is Burbridge's particular pet, the only one in this country.





# H—O—L—L—Y—W—O—O—D

**West Coast Headquarters**  
**Taft Bldg., Hollywood Blvd.**  
**Hollywood, Cal.**  
**Tel.: Gladstone 4308**

**First in the World**  
**That's First in the Field**

**TOM WALLER**  
**West Coast**  
**Representative**

## Sid Grauman Is Affiliating With Warners

SID GRAUMAN is about to relinquish his far-famed Egyptian to Sid Warner Brothers, according to latest chatter not on one curb, but on several in Hollywood. In the same breath, from the same sources comes the further word that Grauman is to center his attention on the gorgeous Chinese Theatre, not content with the swift accountings this noted California exhibitor is credited with having snared for its world's premiere the super-special "King of Kings" upon which Cecil B. De Mille is now concentrating. This special, which, it is whispered, will be De Mille's greatest masterpiece, will greet first nighters early after New Year's when Grauman's newest fan palace, plans for which are said to describe it as the most elaborate thing on the West Coast, opens its doors.

### Mutuality Known

That Grauman and the Warners have not lacked mutuality has been a known fact here for a long time. The Egyptian is just releasing itself from the domination of Don Juan, which is netting an excellent run for an already corpulent box office. The picture at a \$1.65 top has been neatly exploited according to the best of Grauman's well-known exploitation skill. The Grauman name and this particular subject plasters the wide front of Warner's Studio a few miles further down in such a way that at night its high powered bulbs shoot the story of friendship for a considerable distance.

Since Joseph Schenck made the announcement this week about United Artists planning to possess the "Finest Motion Picture Theatre in the United States" and that it will be located here, reports have taken on an additional trend. The local lay press ascribes to the fact that Grauman is particularly commendatory on this move of United Artists.

## Fox Leaders at Opening



Visitors at the auspicious opening of the new Fox Los Angeles Exchange, were as happy as they appeared. They are: (seated left to right) Sol M. Wurtzel, general superintendent of the West Coast Studios; James R. Grainger, general sales manager; J. J. Sullivan, manager of the Los Angeles exchange. (Standing left to right) Ben Jackson, manager of the West Coast Studios; Howard J. Sheehan, West Coast District Manager, and George E. Marshall, production supervisor of Fox two-reel comedies.

## Influx of Celebrities at Hollywood Marks Season

**J. R. Grainger, of Fox; Joseph Schenck, the Tal-  
madges and Many Others Are Back on the  
Boulevard at the West Coast Mecca**

HOLLYWOOD, for a few days, has experienced an unusual influx of screen celebrities and personages. In fact, so many people have arrived during this period that several well known citizens here have suggested banner important streets with "Welcome Home" posters. Newspapermen and photographers have had to elbow their way through throngs of hundreds gathering daily at the stations to witness the disembarkment of stars.

Among the first of the arrivals was James R. Grainger, sales magnet for the Fox Film Corporation, who explained that his

journey out to the Coast was primarily for the opening of the new Fox Film Exchange Building, of which J. J. Sullivan is the manager. Mr. Grainger appeared at the ceremony of officially opening the building.

Others who have followed were Joseph Schenck, Norma and Constance Talmadge, Marie Prevost and Kenneth Harlan, Colleen Moore and John McCormick, and Joseph P. Kennedy.

Immediately upon the arrival of Schenck and Kennedy things began to develop rapidly in Hollywood. On the same day both film chiefs issued statements

(Continued on page 546)

## Wright's Tale Of Arizona Is Well Received

**"The Winning of Barbara Worth" Has  
Gay Premiere**

THE world's premiere of the screen adaptation of Harold Bell Wright's "The Winning of Barbara Worth," at the Forum Theatre here, surpassed anything this reviewer has ever seen on Broadway, New York, in the way of lighting effects.

This Sam Goldwyn production was described by Thomas E. Campbell, ex-governor of Arizona, as being technically correct in its scenes of pioneer days, and also as having all the potentialities of a wonderful publicity medium for that state.

### Scenes are Thrilling

There is nothing of an extravaganza nature about "The Winning of Barbara Worth" as Mr. Goldwyn presents it. The story is characteristic of the author's simple wholesomeness. There are many interesting scenes, some of which verge on thrill-drama. There also are some magnificent shots of a section of Arizona's wasteland. Ronald Coleman and Vilma Banky give worthy interpretation of the Wright story.

So far as exploitation and ballyhoo dressings for a world's premiere goes, the Forum Theatre management and Mr. Goldwyn's representative evidenced an originality and speed well in stride with Broadway picture emporiums. Not one big spot light, but a half dozen cyclops eyes glared at the front of the theatre from positions 500 and 600 feet away.

A crowd numbering into the hundreds clustered about the illuminated space which was reserved for the arrival of such stars as Charlie Chaplin, Vilma Banky, and a number of film executives.

**Schenck, Kennedy, Grauman and Grainger Star This Week**



# What the Film City Does Every Day

(Continued from page 545)

about plans and conditions which caused quite a stir in the industry here.

Los Angeles, according to Schenck, will be the center for what he terms "the finest motion picture theatre in the United States." This theatre, plans for which, he announced, are now being drawn, will be the first house of its kind which Schenck and his associates make known they are planning to build throughout the country.

The announcement elucidates the fact that this theatre and the others will be for the "exclusive presentation of United Artists features."

Immediately following the erection of the Los Angeles theatre, other houses will be erected in Detroit, at Pittsburgh, New York, Boston, Philadelphia, Chicago and Milwaukee. A house already has been purchased in Baltimore, and this will be remodelled to conform with the rest of the change. The construction of the United Artists theatres will come under the supervision of Lou Anger, an associate of Schenck's.

## Kennedy Talks F. B. O.

While Schenck was busily talking about the chain, Joseph P. Kennedy, president of the Film Booking Offices had his time occupied by interviewers. Moving Picture World prodded Mr. Kennedy with questions at the studios of F. B. O. within a few miles from the World's West Coast office. The questioning had to do mainly with the status of the relationship between F. B. O. and Universal Film Corporation. Since Mr. Kennedy assumed the F. B. O. reins, it has been almost continuously rumored both on Broadway, New York and the Hollywood Boulevard that these two companies were considering merging their interests and that announcement of this situation could be expected at almost any time.

Mr. Kennedy, who was formerly a big figure on Wall Street, declared that consolidation is the only solution of the expensive distribution problem. Although he was careful not to place himself on the record in this respect, it was interpreted by many out here that merger reports have not been entirely erroneous, so long as they ad-

## Leatrice Joy Seeks Next Story from Radio Audiences

Radio audiences all over the country will have an opportunity to compete for a \$1,000 prize, and at the same time realize for the winner the distinction of writing an original story for Leatrice Joy, Cecil B. De Mille's headliner. This will all take place, if the plans now being executed by Leatrice's brother, Billy Joy, for a complete tie-up of all radio stations throughout the United States, are successful.

Billy, who knows Hollywood backward and forwards, dropped into Moving Picture World West Coast office and told us about the plans for the radio tie-up. Nine important broadcasting stations have already given their assent to afford fans an opportunity of entering the contest.

The plans call for radio stations broadcasting at a certain time each day for several weeks the things necessary for a contestant.

## Brown Works Fast

Clarence Brown completed on record time his production "The Flesh and the Devil" for Metro-Goldwyn-Mayer. At the present time he is making preparations for "The Wind," his next picture, which will have Lillian Gish in a stellar role. The Metro Studios are elated over the first cut of Brown's last picture. Brown is one of the best liked directors in Hollywood.

here to possible negotiations in an indefinite future between Universal and Film Booking Offices.

Mr. Kennedy foresees radical departures within the next year or so in the film industry. Outstanding among these is his calculation that during that time big motion picture companies will merge into two or three big units. No doubt is in Mr. Kennedy's mind that Los Angeles will ever lose its popularity as the production center of the industry.

Mr. Kennedy's trip here is the immediate sequel of one to Europe. Any hostility to American products was due to an inferiority complex on the part of the Continent. The only way to overcome this situation, he stated, is for Europe to make better productions, Kennedy reiterated.

## ★ Studio Row ★

**B**EBE DANIELS, it is announced here, has just had her contract as a star with Paramount renewed for five years. Miss Daniels is completing her latest for Famous, titled "Stranded in Paris," under the direction of Arthur Rogers.

**E**RIC VON STROHEIM and horses abound in the "Wedding March." Von Stroheim, as author, director and star of this Paramount feature, enjoys the pick of over 200 horses, according to the publicity count.

**"C**ASEY AT THE BAT" is Monty Brice's first job as a director. Wallace Beery and Raymond Hatton will have to step to his megaphone. All Hollywood expects great things of the new director.

**S**AM WOOD is to direct a humorous feature based on the Citizens' Military Training Camps. Harry Rapf, who made this announcement for Metro-Goldwyn-Mayer, states that Federal authorities will co-operate in the filming of this production. Byron Morgan, well-known here, will write the story.

**D**IRECTOR HARRY MILLARDE commenced work this week on Metro-Goldwyn-Mayer's "The Taxi Dancer," adapted from Robert T. Shannon's novel, in which picture Marc McDermott is slated for the heavy role.

**C**ECIL B. DeMILLE announces that Lenore J. Coffee will adapt Samuel Merwin's story "Silks" to the screen. It is one of the great author's most popular works of fiction and should make a fine picture.

**L**ANDSCAPING around the Fox Studio to cost \$25,000 will be started shortly. Studio Manager Ben Jackson tells us. Fox studios will be credited with having several of the largest working stages in the world, when the two now under construction are finished in a few days.

**F**ROM Mack Sennett bathing siren to leading lady in a Duke Worne picture, is the rise accredited to Hazel Deane. With a wholly justified confidence her friends announce that she will soon go still higher up the ladder.

**J**ULIUS BERNHEIM this week steps into the business manager-ship of Columbia Pictures Corporation, Harry Cohn, one of its leaders, tells us.

**"C**OCK-O-THE-WALK," when it commences shortly for Metro-Goldwyn-Mayer, according to Irving Thalberg, will bring together Rene Adoree and John Gilbert of the "Big Parade" fame. Tod Browning will direct.

**M**UCH important title writing will be the job of Ralph Spence, who soon commences a long-term contract with Metro-Goldwyn-Mayer. Mae Murray's "Altars of Desire" is scheduled to be his first assignment, under the contract.

**A**GNES AYRES is going into two-reel comedy work, according to an announcement by Hal Roach, who has secured her services.

**P**ETE MILNE'S original screen story for Universal, "Fast and Furious," will soon go into production under William Seiter, according to present plans.

## Stars—Directors—Cameramen—Extras



## Queen Marie Exploits Film "Waning Sex"

"The Waning Sex," Norma Shearer's latest starring vehicle for Metro-Goldwyn-Mayer, received front-page publicity in newspapers throughout the world last week when Queen Marie of Roumania, on her way to New York, selected this film for a private showing aboard the *Leviathan*.

The Associated Press sent out a despatch to this effect which was relayed to all the papers receiving this service and gave the picture remarkable publicity throughout the country as well as abroad.

### No time lost

Exhibitors were quick to take advantage of this unusual "break" which was arranged through the foresight of M.-G.-M., and many theatres where "The Waning Sex" was showing put out lobby posters and frames telling of the Queen's action in choosing the picture as her first American photoplay. The incident also was the basis of some unique advertising copy. Other exhibitors and theatre owners have reported that the happening will be of immense value to them in mapping out advance advertising and exploitation campaigns.

## Constance Howard Gets Featured Role

Constance Howard, eighteen-year-old sister of Frances Howard (Mrs. Samuel Goldwyn), has just been signed to play one of the leading romantic roles in "Mother Machree," Fox Films' version of Rida Johnson Young's story.

Miss Howard was born in Omaha and received her earlier education in convents in Minneapolis and New York City. During the several years that she spent with the teaching sisters, Miss Howard was coached in theatricals, having leading roles in a number of school plays. Later, after her graduation, she informed her relatives that she intended to devote her life to dramatic endeavor.

In New York she appeared in a number of productions, including musical comedy, but her real desire was for screen experience. She is a decided blonde, with dark blue eyes, and her initial tests proved that she photographed admirably.

In "Mother Machree," Miss Howard has the featured role in this John Ford production. Miss Howard has just finished a prominent role in Richard Barthelmess' new picture, "The White Black Sheep."

## Page Anita



Here is Mildred Harris, one of the screen's most exquisite blondes, who is leading woman for Rod La Rocque in the De-Mille production of "The Cruise of The Jasper B," a P. D. C.

## Pleschkoff to Aid with "Resurrection"

General M. M. Pleschkoff, formerly of the Czar's forces, has been signed by Inspiration Pictures, Inc., and Edwin Carewe to assist in filming military episodes in "Resurrection," the screen version of Leo Tolstoy's classic novel, which United Artists is releasing. It was General Pleschkoff who served Rudolph Valentino in the same capacity in screening "The Eagle," the Valentino picture for United Artists in which Vilma Banky was leading lady. The General likewise served in the picturization of military scenes in "Wings."

## Seastorm For "Heat"

Victor Seastrom, it reaches the World, will direct "Heat" for Metro-Goldwyn-Mayer. The story is by John Colton, author of "Rain," and should be a hit.

## Exploitation Is Unique For "College Days"

AN unusually elaborate advertising and exploitation campaign is planned for "College Days," latest of the series of twenty Tiffany productions, which M. H. Hoffman will offer exhibitors during the coming season.

Strikingly effective paper in the fullest variety and a specially designed and entirely unique lobby display of hand-colored 11 x 14s and 22 x 28s have been prepared by A. L. Selig, Tiffany's director of advertising and publicity.

"College Days" is a vivid pic-

## F. B. O. Fiction Service Reaches 400 Newspapers

Mats Are Used For Presenting Picture Stories to  
Millions Through News Feature Columns  
In All Parts of the Country

WHAT promises to remain a permanent innovation in the organization of Film Booking Offices, it was announced through the Publicity Department, is a Serialization Department, instituted one month ago and already producing gratifying results with its first steps towards a special fiction service for newspapers.

## "Four Horsemen" Has An Eager Welcome

Beginning this week, scores of leading exhibitors in every section of the country, are placing Metro-Goldwyn's "The Four Horsemen" into their theatres for extended runs.

Before the spectacular Rex Ingram film had completed its remarkable two-week engagement at the Capitol Theatre, New York, where police reserves were called out to handle the throngs requests for early showings were pouring in from the biggest show houses in the East, West, Middle West and South.

## Mayer Plans Trip

It is said that Louis B. Mayer will leave the Metro-Goldwyn-Mayer Studios shortly for New Orleans, where the feature, "Fire Brigade," will be shown in that city during the convention of International Fire Chiefs.

"Bill Grimm's Progress," from the stories of the same name by H. C. Witwer, famous American humorist, and released by F. B. O. in the form of twelve two-reel episodes, has been serialized from the originals, which ran in Collier's Weekly in twelve installments.

At the time of printing approximately four hundred newspapers, ranging from the State of Washington to Florida, have signified their willingness to use the mats furnished through F. B. O. in their pages, running for twenty-four issues. Most of these are daily papers, and the combined circulation of these newspapers runs into the millions.

### Aids Exhibitors

The purpose behind this movement on the part of F. B. O. is purely a matter of exhibitor aid. The tremendous publicity which the serialized picture receives through this nation-wide newspaper campaign is of sterling value in bringing patrons to the doors of the theatre owners who are exhibiting the picture. The Serialization Department announces that performance already has picked up through this initial venture, and it is expected confidently that the millions of persons reading the serialization in their favorite newspaper will increase considerably the box-office receipts of the local exhibitor.

The executives of this company have been gratified by the amazing results of the new department's activities, and it is planned to institute a regular fiction service on many of the larger productions produced and released through F. B. O. Among these will probably be: "A Regular Scout," starring Fred Thomson, the Western star, and dedicated to the Boy Scouts of America; "Hello, Bill" (tentative title), a Gold Bond, dedicated to the Elks of America; "Wisecrackers," another Witwer series; and many others.



## "Peter Grimm" Shows Striking Cameracraft

IT IS ANNOUNCED that most remarkable effects have been achieved in triple and double exposures by Glenn Williams, the Fox cameraman, in scenes showing Peter Grimm returned from the grave, in the David Belasco stage hit, "The Return of Peter Grimm," transcribed into a photodrama by Fox Films, which will go to exhibitors on October 31.

This will be the second Belasco presentation to be released this year, the first being "The Lily." After a long search, the title role, played on the boards by David Warfield, was awarded to Alec E. Francis, a veteran character actor.

### Janet Gaynor Leads

Charming Janet Gaynor has the leading feminine role. According to the director, Victor Schertzinger, the picture in no sense will exploit spiritualism.

"The central theme is love, as stated in the text of the play," says Schertzinger. "This says: 'Only one thing really counts—only one thing—love. It is the only thing that tells in the long run; nothing else endures to the end.'"

Alec Francis supplements this with the expression that: Peter symbolizes faith, hope and charity. The play breathes a spirit of happiness."

A technical triumph in realism is the quaint home, in Holland, of the Grimms, where Peter, a kindly cultivator of flowers, spends much of his time.

Belasco furnished much data for the construction of these sets and on the obtaining of old properties.

### The "Sheik" Repeats Its Old Popularity

Rudolph Valentino's United Artists Picture, "The Son of the Sheik," playing at the Eastman Theatre, Rochester, N. Y., was seen by 68,747 persons, one out of every five residents of that city attending. Rochester, according to the last census, had a population of 316,786.

### Davidson Added to Cast

Lawford Davidson has been added to the cast of "A Little Journey," which Robert Z. Leonard is directing for Metro-Goldwyn-Mayer. Claire Windsor, William Haines, Harry Carey and Claire McDowell head the striking and versatile cast.

### Breakfast Food



TWO "GOOD EGGS" AND A LITTLE BACON — Chester Conklin holds the pig in Al Christie's P. D. C. comedy, "The Nervous Wreck."

### "Summer Bachelors"

Word comes from Fox Films that "Summer Bachelors" will be published in book form for England by Stanley Paul.

## "World Struggle for Oil" Pathe Release, Oct. 31

"THE World Struggle for Oil", one of the most timely and entertaining films brought to the screen in some time, has been obtained by Pathe Exchange, Inc., from Captain Hank Butler, and is announced for release on the program for October 31st.

Five reels in length, it shows the result of exhaustive research. It is a graphic picturization of what has been aptly termed the "modern magic of civilization". Captain Butler's picture has

brought home the utter dependency of present day life on the hidden petroleum stores of the earth.

While there is no sustained plot the scenes glide smoothly along. There is the religious rights of the pagan worshippers, then in striking contrast the complicated net-work of our present day civilization.

Animated maps and the ingenious use of the camera transform the world struggle for oil into an absorbing film.

## Girl To Title New Neilan Film

DIXIE WILLSON has been signed by Marshall Neilan to title the latter's Paramount production, "Everybody's Acting." Miss Willson is the young writer who has recently won international acclaim by her unique and unusual short stories.

She tried many things before landing on her two feet squarely in the middle of a literary success. She was a chorus girl—traveled with the circus and was a newspaper reporter.

One of her most successful stories, "God Gave Me Twenty Cents," has been produced by Paramount

## Norma Is Impish In Her New Picture

Norma Shearer, whose screen roles have ranged from stenographers to vaudeville performers and women attorneys, will be seen as an impish, mischievous Parisian mademoiselle in a new starring picture, "After All," written especially for her by P. Hugh Herbert and Florence Ryerson of the Metro-Goldwyn-Mayer scenario department. This announcement was made this week by Harry Rapf.

Miss Shearer has just completed her part in "Upstage," a story of a traveling vaudeville troupe directed by Monta Bell.

### Mix Finishes Another

"The Canyon of Light," a Tom Mix offering on the Fox program directed by Ben Stoloff, has been completed. In the cast beside Tom Mix are Dorothy Dwan, Carmelita Geraghty, Ralph Sipperly.



CONRAD VEIDT WILL PLAY "KING LOUIS XI" TO JOHN BARRYMORE'S "FRANCOIS VILLON"

This splendid German actor, a past-master in the art of make-up, arrived from abroad on September 24, and proceeded immediately to Hollywood, where he begins work, with Mr. Barrymore, on the latter's initial United Artists' picture, on September 30. This business of being a king is not at all new to Veidt. He "lives" and "breathes" these roles. He is remembered for his exceptionally fine work in the role of the sleepwalker in "The Cabinet of Dr. Caligary," and as the Caliph Haroun-al-Raschid in "Three Wax Works." His last work in Germany before leaving for the United States was in "The Living Mask," screen version of Pirandello's play, "Henry the Fourth," in which he played the king. Here we see Veidt, as he is, in the center panel. On the right as "Henry IV." On the left, in the title role in "The Student of Prague."



## Cohn Is Casting for Columbia Film

ONE of the strongest casts yet presented in a Columbia production has been selected by Harry Cohn, vice-president and director general of production, to appear in "Stolen Pleasures," this company's next picture to go into production at the West Coast Studios.

Helene Chadwick heads the cast which includes Gayne Whitman, Harlan Tucker, Dorothy Revier, and Armand Kaliz. As with earlier Columbia's of the season, elaborate preparations have been made for "Stolen Pleasures."

The stages at the Hollywood studios are equipped with spacious and beautiful settings to meet the requirements of a story dealing with the fashionable set.

Director Phil Rosen and his staff are busy selecting locations of exterior elegance and beauty with a view to making this production one of the beauty marks of the season's program, which already is notable.

## Completing Work on Confession Pictures

Work is rapidly being brought to a close on the first of Associated's series of Confession pictures, "Confessions of a Bride," in which Mildred Harris, Victor Varconi, David Butler and Alec B. Francis enact the featured roles.

The production is being directed by Harry Revier, under the personal supervision of David O. Selznick.

## Drawing Cards



Ace and queen back to back. George Arthur and Marie Prevost in "Almost A Lady," a Metropolitan P. D. C. release.

## Beauty Row



GENTLEMEN PREFER 'EM—and they're not all blondes either, in the P. D. C. Metropolitan picture "Almost A Lady," starring Marie Prevost.

## Stepping Out and Up

Greg Blackton, a Paramount junior star, has been added to the cast of Florence Vidor's Paramount picture, "The Popular Sin," which Malcolm St. Clair is directing at the Long Island studio.

## "College Days" Stirs Hoffman's Enthusiasm

Says Student Life Is Fairly Depicted and Pays Tribute to Director Thorpe and Cast For Their Excellent Work

A WIRE received from M. H. Hoffman, by the New York office of Tiffany Productions, Inc., enthusiastically comments on the special production of "College Days," now in the course of cutting and tiling for release.

## Gotham Completes Chain About Globe

The signing of contracts this week whereby Columbia Exchanges of Denver, Col., and Salt Lake City, Utah, will distribute Gotham Productions in Colorado, New Mexico, Utah and Wyoming, completes a chain of distribution offices which encircle the globe for Gotham subjects for 1926-27.

This deal was arranged by Budd Rogers, vice-president of Lumas, and J. T. Sheffield, of Denver, for Columbia Exchanges.

Sam Sax, president of Lumas and Gotham, says this settles all matters pertaining to distribution for the coming season, and his future efforts will be bent on production.

Mr. Hoffman stated that "College Days," written by A. P. Younger, who adapted "Brown of Harvard" for the screen, is one of the best depicting a human, faithful picture of college life, with a football game in which more than twenty-five University football stars played.

"After viewing 'College Days,'" Mr. Hoffman wired, "I am convinced that we have in this production one of the best college pictures ever screened, and I am sure that the executives in the Home Office will agree with my opinion, after seeing the picture."

"College Days" was directed by Richard Thorpe under the personal supervision of the author, and has Marceline Day, Charles Delaney, James Harrison, Duane Thompson, Edna Murphy, Kathleen Key, Brooks Benedict, Gibson Gowland, Craufurd Kent, Lawford Davidson, Charles Wellesley.

## "Going Crooked"

Fox Films announces the completion of "Going Crooked," mystery comedy drama, of which William Collier is one of the authors. Bessie Love, Oscar Shaw and Leslie Fenton are prominent in the cast, the direction being by George Melford.

## Flo Nabbed Sob Sister

Betty Francisco, who is in the cast supporting Marie Prevost in "Man Bait," used to be a newspaper woman. Flo Ziegfeld decided that she was more useful in the "Follies."

## "King of the Pack" on Gotham Program, Ready

PRINTS of "King of the Pack" the Greater Gotham Production featuring "Peter the Great," were shipped to all distribution points last week; together with all advertising accessories ready for release.

Although the production was made some months ago prior to the unfortunate accidental death of this gifted dog star, the release date was held back to avoid conflict with a previous feature, "Sign of the Claw," also starring "Peter."

Sam Sax has one more "Peter the Great" feature, to be released later in the season, which will mark the final appearance of the famous dog star on the

screen, this subject is entitled "The Silent Avenger."

"King of the Pack" brings a new locale to "dog" pictures as the action of the story is laid among the hills of Kentucky and Tennessee, with "Peter" depicted as the moonshiners to justice.

Prominent in the cast are Vera Lewis, Charlotte Stevens, Robert Gordon, Mary Cornwallis, W. H. Davis and Frank Norcross.

The production was directed by Frank Richardson under the supervision of Renaud Hoffman. The story is an original by James Bell Smith. It is the second "Greater Gotham" production and the third release of the season from Lumas Film Corporation.

## A Silhouette



A MOON—Myrna Loy, whose work in "Across The Pacific," for Warner Bros. is attracting tremendous attention.



# Little Pictures With a Great Punch

*"Brevity is the Soul of Wit"*

*Edited by Charles Edward Hastings*

*News of the Short Subjects*

## Manager Lauds The Pathe News Before Patrons

M. B. Hustler, manager of the Capitol Theatre, Sacramento, under the direction of the West Coast Theatres, Inc., stepped to the stage just before the showing of the Pathe News which included scenes of the Florida hurricane catastrophe and the fatal crash of the Fonck plane, to tell the audience what a wonderful service Pathe News was rendering to the public.

"After seeing this number of Pathe News," said Mr. Hustler, "we decided that our theatre-front display covering it and our advertising was not a sufficient tribute. Just as the Pathe News started to come on the screen at each change of program, we made an announcement from the stage regarding the importance of these pictures and the service that Pathe is rendering the people of Sacramento by giving them the first pictures of these disasters."

## Pathe Bookings Are Extensive in Omaha

Thirty-seven theatres are operating in Omaha, Neb., and four in Council Bluffs, Ia., and service of Pathe Exchange, Inc., is represented in all of them.

Pathe's two-reel comedies are playing in every theatre showing motion pictures in Omaha, Nebraska.

## Speed Cop Series

Cranfield and Clarke announce that they have just received from the West Coast the second negative of the Speed Cop Series. The name is "Gyping the Gypsies," and features Melbourne Morante.

## "The Charleston Kid"

"The Charleston Kid," which Alfred Santell directed for Al Rockett's production unit at the New York studios, is now in the cutting room. Rockett has made a happy selection in choosing Dorothy Mackaill, Jack Mulhall, Louise Brooks and William Collier, Jr., for the leading roles.

"The Devil Horse" was advertised as "Positively Guaranteed the Greatest Thrill Picture that Has Ever Played This City."

## A Sad Scene



Life's a horrible problem in "The Nervous Wreck," the Christie comedy released by P. D. C.

## New "Helen and Warren"

"Back to Mother," latest Helen and Warren married life comedy, featuring Kathryn Perry and Allan Forrest, has been started in production under the direction of Harry Sweet.

## Making a Lucky Wish



Over the shoulder, Charley Chase, Hal Roach comedy star, proposes to Gladys Hulette for a new Pathecomedy.

## Educational's Circuit Bookings Range Widely

**Contract Includes 250 Theatres Extending Thru  
United States and Canada—Precedents Are  
Established Generally in All Sections**

**F**OLLOWING the closing within the last few days of contracts with several large theatre circuits, the list of circuits now playing Educational Pictures or contracted to play them in the 1926-1927 season, amounts practically to a directory of the theatre circuits of the United States and Canada.

From the great inter-city and inter-state circuits, such as the Publix theatres, down to the local circuits of second and subsequent run houses, practically every chain of theatres of any importance whatever was on the books of Educational Film Exchanges, Inc., early in October.

Approximately two hundred and fifty theatres, including every branch of the great Publix chain, are covered in the big contract recently completed between Educational and Publix and every series of pictures to be released by Educational on the 1926-1927 program, the biggest in its history, is included

in this record-breaking arrangement. Among the affiliated groups of theatres in this big Publix contract are the great Balaban & Katz houses in Chicago; the Balaban & Katz Midwest Circuit, and the Lynch and Lubliner & Trinz groups, Chicago; the Kinsky houses of Detroit, A. H. Blank, Des Moines; W. P. Gray and Gordon's Olympia, Boston, and the whole Southern Enterprises group covering the territories of Atlanta, Charlotte, Louisville, Dallas and Oklahoma City, as well as the Publix Theatres of Denver. In Canada, the Paramount-Nathanson Theatres are also running Educational Pictures.

## Advertise "Shorts"

Other great circuits running the new Educational product are the Stanley in Philadelphia; the West Coast Theatres; Pacific Northwest Theatres; Finkelstein & Rubin; the Loew Circuits of Greater New York, Buffalo and Upstate New York and Washington, and Skouras Bros., St. Louis. This list mentions only a very few of the theatres booked.

One of the most interesting of these contracts from the standpoint of those interested in the better use of short features is that just recently closed with the Pacific Northwest Theatres, which was followed immediately by the sending of instructions to all the theatre managers in the Circuit calling for the advertising of Educational's short features. The group of theatres in Seattle and other Pacific Northwest cities included in this circuit have for a long time been among the foremost in the country in the exploitation of short subjects.



## Marjorie Daw In Hal Roach Star Comedy

THE latest Hal Roach Star comedy in the Pathe series involving the all-star and "big name ideas, has been launched at the Roach studios under Leo McCarey's direction.

For the leading roles two of the screen's most popular young players of big dramatic successes have been chosen—Marjorie Daw and Creighton Hale.

Miss Daw has not been active part of the time during the past year or eighteen months, owing to illness, and her absence from the screen has been deplored by fans. She has played two or three feature leads of the first rank in New York productions, returning to her Hollywood environment three weeks ago.

### Hale Is Lauded

Creighton Hale just finished playing with Mabel Normand in "One Hour Married", and has been acclaimed previously as one of the screen's finest comedians, appearing principally in comedy relief roles in special feature productions.

Oliver Hardy also has been added to the cast. He is one of the five players under contract to Roach who are the "backbone" of the casting system for Roach comedies. Max Davidson, popular character man, also is cast.

### Stars and Songs Are Included in Artclass Program

The next releases of Popular Song Parodies and Screen Star Sports, two series of novelty single reels, which Artclass Pictures Corporation is distributing, will present "When I Lost You," written by Irving Berlin at the demise of his first wife. It will be presented in animated cartoon form as a Popular Song Parody.

Huntley Gordon, Lloyd Hughes, Harry Langdon, Phyllis Haver, Harrison Ford, Monte Blue, Vera Reynolds, Charlie Murray, Patsy Ruth Miller, Ned Sparks and other stars appear in the latest issue of Screen Star Sports, presenting a variety of athletic pastimes ranging from water polo to burlesque tennis.

When Renaud Hoffman completes editorial cutting upon "Heroes of the Night," he will start production work immediately upon "The Final Extra," a newspaper drama.

### Start New Serial

Schuyler Grey Productions, Inc., independent producers of "Casey of the Coast Guard," a most successful Patheserial, has placed in production another episode play dealing with army life and bearing the working title of "On Guard." Cullen Landis will assume the leading role. Arch Heath is in charge of production with Wilfred Noy, the English director, assistant. Muriel Kingston is leading lady and Walter P. Lewis the "heavy."

### Pathe Schedule Has Variety of Releases

A LARGE variety of short features is offered on the Pathe release program for the week of October 31. Both Hal Roach and Mack Sennett contribute two-reel comedies—the former, "Get 'Em Young" with Harry Myers, and the latter, "Masked Mamas." Other subjects are the Gene Tunney serial, "The Fighting Marine"; "Durable Souls," a Grantland Rice "Sportlight"; "Nurnberg, the Toy City," one of Hay Mayer's Sketchbook subjects; Topics of the Day No. 44; "Home, Sweet Home," one of Aesop's Film Fables; Pathe Review No. 44 and issues Nos. 90 and 91 of Pathe News.

### Mabel Normand in "The Nickel Hopper"

Mabel Normand has completed another Hal Roach comedy, which will soon be released by Pathe under the title of "The Nickel Hopper." It relates the ludicrous adventures of an instructor, or percentage girl, in a public dance hall, and Mabel has Theodore von Eltz as her leading man. It was made under the personal supervision of F. Richard Jones, vice-president and director general of the Hal Roach studios.

### Tunney Grows Tougher



Back aft somewhere the champ is chasing the villains in Pathe's "Fighting Marine."

## Sennett Originates New Domestic Comedy Series

Pathe Presents "Jimmy Smith Series" as Something  
New in Home-life Stuff—McKee and  
Ruth Hiatt in Leads

MACK SENNETT has done it again. The glorifier of the bathing girl and the discoverer of such screen luminaries as Charlie Chaplin, Gloria Swanson, Marie Prevost, Mae Busch and Harry Langdon has once more demonstrated his originality and ability by bringing forth for the entertainment of motion picture audiences a new series of comedies which bids fair to set new standards in screen humor, this time toying with "human interest."

### Her Laughing Eyes



Mabel Normand, starring with Hal Roach, is grave beneath the smile.

### "Berth Mark" Completed

"The Berth Mark," second of the Carrie of the Chorus comedies produced by Max Fleischer for Red Seal release, was completed and shown for the trade reviewers last week.

Pathe's "Jimmy Smith Series" of domestic comedies are something different with which to tone up a program. They are somewhat akin to the former popular Sidney Drew series of home-life productions, only they have been brought up-to-date. They have been woven around the home of the middle class, the heart of the nation, and each number is bound up with a real story with holding interest, suspense and surprise, the action of which is unfolded in a rapid-fire manner, with everything "coming out in the wash," so to speak.

### McKee Has Role

Raymond McKee, a young man of pleasing personality, with a reputation made in many dramatic features, is "Jimmy Smith."

Ruth Hiatt, one of the Sennett beauties, is "Mrs. Smith," a living proof that beauty and dumbness do not necessarily go hand in hand, for she is the managing director of the family and by her tact and cleverness manages to extricate "Mr. Smith" from most of his difficulties.

### Baby Star Plays

The baby of the "Jimmy Smith Series," a 3-year-old, is played by Mary Ann Jackson, approximately two feet and one-half of concentrated star ability. Mary Ann, with her freckles, is one of the most refreshing personalities that have come to the screen in many a long day. Her best pal and most riotous helper is "Cap," the famous Sennett dog that looms up in size something like a full-grown Percheron.

The first two of the series, which have been released by Pathe Exchange, Inc., "Smith's Baby" and "Smith's Vacation," give evidence of the fact that Mr. Sennett has spared no production expenses.

The same policy is to be continued in the future, so that the quality of the product will never be allowed to fall below standard.



# Timely Reviews of Short Subject Productions

## "The Marry Month of May"

(Fox—Two Reels)



Here is another amusing Fox comedy offering a jazz version of a story by O. Henry. Gladys McConnell, pictured here, appears as a timid girl who wants assurance that her sweetheart is not a descendant of the pirate Captain Kidd. She goes to a fake spiritualist. Her sweetie gets mixed up with a bunch of waiters in pirate costume hiding aboard ship to escape the police and the result is a whole succession of pirate "spirits." A waiter forces the hero to change clothes with him and there is a general mix-up of reincarnated pirates that offers clever and laughable knockabout farce comedy that should please.—C. S. Sewell.

## "Home, Sweet Home"

(Pathe—One Reel)

FARMER AL in this Aesop's Fable cartoon finds home anything but sweet, as it is overrun with mice and the barnyard animals all heckle him, but try as he will he cannot manage to get away from it, something, even an explosion, always brings him back. Up to the entertainment standard of the series.—C. S. Sewell.

## "Get 'Em Young"

(Pathe—Two Reels)



A new slant has been given "the must be married by a certain hour in order to inherit a fortune" idea in this Hal Roach Comedy, featuring the well-known comedian, Harry Meyers, who is pictured here. This consists in specifying that the marriage must be performed in the presence of the lawyer, so when Harry marries on shipboard he is in a fix. He tries to have his valet impersonate a bride, but it doesn't work. In addition to a good proportion of laughs, this comedy has other players from the feature field, including Eugenie Gilbert and Fred Malatesta. Stan Laurel appears in the knockabout role of the valet.—C. S. Sewell.

## "The Phoney Express"

(Pathe—One Reel)

AS the title implies this Aesop's Fable cartoon is an amusing burlesque of one of the most fascinating developments of the opening up of the West, that is, the Pony Express. The mouse rider is shown galloping at breakneck speed on a wooden horse and having exciting encounters with enormous cats posing as the Indians, with feathered headdress, etc. A clever travesty with a lot of laughs.—C. S. Sewell.

## "Getting Hitched"

(Bray—Two Reels)



Inaugurating a new series of comedies which deal with the antics of a bunch of children called the McDougall Alley Kids, this one is built up around the wedding of the big sister of one of them which occurs in a swell mansion, of course the kids have a great time and are up to a lot of mischief, finally they almost put the wedding auto on the bum by hitching it to a tree. Among the kiddies is Bubbles, a little pickaninny, pictured here. The kids will like this one.—C. S. Sewell.

## "Velocity"

(Bray—One Reel)

THIS IS A NOVELTY reel, showing the relative speed of a glacier, which moves an inch every ten years, a snail, a horse, a whippet, an ostrich, a man, an ice-boat, a toboggan, a railroad train and an airplane. The universal system, with the earth, moon and sun, follows, and signalling between the earth and the planets is shown via electricity.—C. E. Hastings.

## "Durable Souls"

(Pathe—One Reel)

IT IS AMAZING the number of different angles from which Grantland Rice approaches the field of sport in his Sportlights. In this issue he deals with the question of durability and its place in athletic contests, classing it as important as speed and dash. He illustrates his points with views of lacrosse, hockey, running, soccer and pugilism.—C. S. Sewell.

## "Journey of the Israelites"

(Pathe—One Reel)

IN this number of the new "Pilgrimage to Palestine" series, the spectator is taken to a number of places mentioned in the Biblical account of the wanderings of the twelve tribes, including the Red Sea, and both desert and forests through which they passed. The rock which Moses is said to have smote and obtained water is also shown. Very interesting and instructive.—C. S. Sewell.

## "Shell Socked"

(Educational—Two Reels)



Jimmie Adam's newest starring vehicle is a comedy dealing with the World War, the entire action taking place in and around the battle area. Jimmie is called upon to undertake the dangerous mission of escorting his sweetie through the lines to her father. They have several encounters with the enemy with amusing results. There is a good laugh where they disguise as Germans to escape and the whole company leave the trenches and follow them to American headquarters, and in a scene where several of the foe surrender thinking the flivver is a new-fangled machine gun. Norman McLeod's comical drawing here-with embellishes one of the subtitles.—C. S. Sewell.

## "A Pup's Tale"

(Pathe—One Reel)

CARTOONIST Hy Mayer's newest in his "Sketch Book" series is an amusing and clever collection in his inimitable style. Obviously this one concerns dogs and they are of all sorts and kinds. There are a number of clever transformations from certain types of humans into their pets.—C. S. Sewell.

## "More Ways Than One"

(Pathe—One Reel)

STRIKING variation in the methods and "form" of various leaders in different lines of sport is exemplified in this issue of Grantland Rice's Sportlight. Considerable space is given to golf, but tennis, baseball, high-jumping and other sports are also exemplified in this interesting issue.—C. S. Sewell.

## "Wild Bill"

(Universal—One Reel)



As a timid deputy sheriff who plays into luck and captures a desperado, Charley Puffy is kept exceedingly busy in this comedy and manages to extract quite a number of laughs. The subject is a broad burlesque of westerns of the action-thrill type. The snowstorm that turns out to be kids engaged in a pillow fight, the chase of the deputy by the bandit and the capture when a hammer falls on the bandit's head knocking him cuckoo, are the amusing highspots. William McKee as a stranger also furnishes good comedy moments.—C. S. Sewell.

## "Nuremberg"

(Pathe—One Reel)

HY MAYER'S newest issue in his Spetchbook series deals with the toy city—Nuremberg. He shows interesting sights and types of inhabitants and as usual changes sketches into photos and vice-versa. An interesting number.—C. S. Sewell.

## "The River Road"

(Educational—One-half Reel)

IN THIS BEAUTIFUL scenic, Robert C. Bruce takes the spectator along a river. The photography, as usual, is superb, there being some excellent light effects in scenes in dense wooded area showing an old ferry. In contrast, there are vast and restful stretches of more open scenes.—C. S. Sewell.

## "When Bonita Rode"

(Universal—Two Reels)



A chase to the land office to file claim for a water hole that is vital to the prosperity of the heroine's ranch furnishes the climax to this Mustang Western featuring Curley Witzel and Alma Rayford. As is frequently the case in stories of this type the ranch foreman is the villain. The girl wins the race and saves the day by filing in the name of the hero who has befriended her, and willingly accepts his conditions that he will only take title to the property if she goes with it as his wife.—C. S. Sewell.



# Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL OVER

## San Francisco

*Moving Picture World Bureau,  
Berkeley, Cal., October 16.*

**P**LANs for a new Orpheum Theater at San Francisco are fast assuming definite shape, a decision having been reached to move from the site on O'Farrell street, occupied since shortly after the great fire of 1906. Present plans include the taking over of the present Columbia Theatre property, on Eddy street, near Mason, with other property having a frontage on Ellis street. The plans entail the demolition of the Columbia Theatre, for years conducted as a moving picture house under the name of the Tivoli.

The Capitol Theatre on Ellis street, San Francisco, which has had a rather checkered career, and which has at various times been operated as a moving picture house, has changed hands and is to be torn down to make way for a fourteen-story hotel-apartment building.

Exhibitors and film exchange officials of San Francisco attended the funeral of Reuben F. Cohen, a highly respected member of the industry, who passed away October 7. Mr. Cohen handled moving pictures for several years on the State-right basis and later founded the E. L. C. Co., a film exchange named for his son. He is survived by his widow, Ray Cohen, and a son, Earl L. Cohen.

## Oakland

At the request of moving picture and theatrical interests of the city, Mayor John L. Davis has introduced an ordinance into the city council establishing a license fee of \$500 for all street carnival companies operating in Oakland. This ordinance, he explained, would re-establish a restriction in force before 1917 and rescinded at that time in order to facilitate war relief charities. C. R. Moser, representing the Golden State Theatre & Realty Corp., and Thomas D. Van Osten, representing the Allied Amusement Industries of California, spoke in favor of the measure. Theatrical interests have almost \$10,000,000 invested in Oakland and their payroll approximates \$350,000 a year.

Work will be commenced shortly on the construction of a 4,000-seat moving picture house at Telegraph avenue and Eighteenth street, Oakland, Cal., which has been leased to West Coast Theatres, Inc. The construction work will be directed by Maury I. Diggs, who is also a director of the syndicate promoting the site.

## San Leandro

Howard Carver, assistant manager of the Palace Theatre, San Leandro, averted a panic recently when fire broke out in one of the dressing rooms behind the stage. Stepping to the stage he announced that the blaze was confined to one room and would be extinguished without danger. He then assisted in putting out the blaze and was overcome with smoke, being unconscious when taken from the theatre.

## Berkeley

Will F. Krahn, of the Beach-Krahn Amusement Co., Berkeley, Cal., was badly shaken up recently when the machine he was driving in Petaluma collided with another automobile. Mrs. Krahn suffered severe injuries when she was thrown through the windshield.

## Is Cincinnati Wicked? Not to Picture Men!

Cincinnati, O.—In order that the morals of the susceptible public may not be completely demoralized in Cincinnati, a committee of ministers has called upon City Manager C. O. Sherril to protest against certain stage plays presented in the city recently. A strict censorship has been in effect for the past several seasons to guard against anything vulgar, obscene or salacious.

The censorship was discontinued recently upon promise of the managers to eliminate anything objectionable from their presentations, but it seems that some of the managers have failed to keep their promise which has resulted in the appointment of another censorship committee. In a statement to the press, however, Manager Sherril complimented the exhibitors, some of whom show vaudeville in connection with pictures, stating that in the majority of cases the exhibitors were keeping their offerings free from everything that does not entirely conform to the ultra-Puritanical ideas.

The old Varsity Theatre in West Berkeley, for years conducted by Charles Mehrten, but more recently owned by Lawrence Borg, will shortly close its doors and will be replaced by the 1,500-seat Rivoli Theatre, nearing completion at a cost of about \$250,000. This house will be conducted by Lawrence Borg and the Golden State Theatre and Realty Corp. and will be managed by Mr. Borg personally. The location is at San Pablo and University avenues.

## Lodi

Ben Muller, who managed the Majestic Theatre in the Mission District of San Francisco for years, and who for some time has been with the Pantages Theatre, has been made resident manager of the T. & D. Theatre at Lodi, Cal. It is the first time in years that he has been away from the bright lights and he is busy livening up Lodi.

## Indiana

*Moving Picture World Bureau,  
Indianapolis, Ind., October 18.*

**T**HE Fountain Square district of Indianapolis has suddenly been put on the map, theatrically speaking. Two new motion picture houses have been projected. This makes four for the square. A \$300,000 business building and motion picture and vaudeville theatre will be erected at Shelby and Prospect streets, seating capacity 2,000. Peerless Realty Company will do the building. The second house will be located at 1043-49 Virginia avenue. Seating capacity will be about 2,000 all on one floor. The theatre is being constructed by A. Katzow, well known on the South Side as a real estate dealer.

## Ohio

*Moving Picture World Bureau,  
Cincinnati, O., October 19.*

**I.** LIBSON, who operates all the first run houses in Cincinnati, has been appointed to administer the estate of his wife, who died recently while on the operating table. Libson is likewise general manager of the Keith-Albee organization.

The Grand Opera House, home of legitimate attractions, is holding "Ben Hur" over for a second week. Manager Frankel is doing likewise with "The Bat" at Gift's Theatre.

## Hamilton

Manager Zost, of the Lyric Theatre, Hamilton, Ohio, has installed a new Wurlitzer organ in his house.

## Dayton

William H. Orth, Dayton, Ohio, has purchased property at 1026 West Third street, which he will remodel into a modern theatre for pictures and vaudeville. The new house will have a seating capacity of 1,000.

## Lima

George Setto owner of the Orpheum Theatre, Lima, Ohio, has closed the house while extensive remodeling is in progress. Part of the theatre will be entirely torn down and rebuilt, at an estimated cost of \$125,000. The house is scheduled to reopen around January 15.

## Cincinnati

A. E. Weber Cincinnati, has been employed as associate architect for the erection of a new theatre which will be built at Alliance, Ohio, at an estimated cost of \$400,000 by J. A. Morrison and others.

## Texas-Oklahoma

*Moving Picture World Bureau,  
Oklahoma City, Okla., October 18.*

**R**OY HEFFNER, of the local Famous Players Lasky Corp., at Oklahoma City, has received word that he won the cup for maintaining the best fire prevention standard in the United States, the cup being offered by Will Hays.

Miss Mabel Miller has accepted a position with the Home State Film Co., Oklahoma City.

Carr Scott of the Home State Film Co., Oklahoma City, had his new Essex coupe stolen last week. It was found abandoned at Siloam Springs, Ark.

Sam Brunk, formerly with Famous Players, has joined the F. B. O. as booker at Oklahoma City.

S. G. Hill has rejoined Warner Brothers as traveling auditor at Oklahoma City.

## Texas

Grady L. James of Dallas, Texas, has accepted the position of office manager and booker for Home State Film Company at Oklahoma City.



## Canada

*Moving Picture World Bureau,  
Ottawa Can., October 16*

FOR the winter season Manager D. Stapleton of the Centre Theatre, Ottawa, Ontario, is presenting a series of semi-weekly symphony concerts with an augmented orchestra of 25 pieces under the direction of Conductor Jack Fallen, the concerts to be held every Monday and Friday evenings.

Two outstanding Canadian beauties made personal appearances at the Russell Theatre, Ottawa, for three days of the week of October 17, Jean Ford Tolmie and Miss Patricia O'Shea, who won the title of "Miss Winnipeg" in the contest, which was staged by H. M. Thomas at the Capitol Theatre, Winnipeg. Ray Tubman is manager of the Ottawa Russell, which is under lease to Famous Players Canadian Corp.

Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, Ontario, has further added to the beauties of "Ottawa's Showplace" by furnishing the house with handsome floor lamp stands and new furniture, along with new carpets.

P. J. Nolan, proprietor of the Rex Theatre, Ottawa, Ontario, is again in the field for municipal honors, the local elections being held December 6. If he does not run for mayor, he will seek election as a member of the Board of Control. Mr. Nolan has already had considerable experience as an alderman.

### Hull

Joseph Paquin is the owner of the new Capitol Theatre, which was opened in Hull, Quebec, for the week of October 11. Manager Paquin has announced a change in programme every Sunday, Wednesday and Friday, admission prices ranging up to 40 cents.

## Kansas City, Mo.

*Moving Picture World Bureau,  
Kansas City, Mo., October 18.*

THE Kansas City Film Board of Trade will co-operate with the Associated Industries of Missouri in effect to obtain passage of the Workmen's Compensation Law, it was announced Saturday, following the passage of a resolution to that effect. The law, which will be voted upon in November, will effect exhibitors in that it will tend to lower the rate of insurance a Missouri employer must pay for his employees. Free trailers advocating the passage of the bill will be used by exhibitors.

Another elaborately constructed suburban theatre will be added to the chain of Midwest Theatres, Inc., in Kansas City. Work on the 1,600-seat Rockhill Theatre at Forty-sixth street and Troost avenue began this week. The structure will cost in excess of \$300,000. The Rockhill Theatre Building Company is the owner. Midwest Theatres, Inc., is the lessee.

A Scottish Rite Temple and theatre to seat 4,000 also was announced this week in Kansas City by Arthur L. Williams, chairman of the building committee of that organization. The structure will cost \$1,333,000, according to present plans, although the type of attractions to play in the theatre have not been determined.

There was an avalanche of film salesmen, exchange managers and others in St. Louis lately. Of course, they had "business," but there was a world's series, too. Joe Silverman of the Independent Film Corp.; Bill Warrner, of First National; W. E. Truog, Uni-

## Rolling Her Own



THAT MARVELOUS HABIT of smiling in the morning seems to belong to Madge Bellamy in the Fox production of "Summer Bachelors."

## Permits Extended So Pittsburgh Houses Can Carry On

(Special to MOVING PICTURE WORLD)

Pittsburgh, Pa., Oct. 21.—On motion of John S. Herron, city councilman of Pittsburgh, Director of Public Safety James M. Clark was asked to continue issuing permits to those theatres now holding operating privileges, providing their buildings, in the opinion of the Building Inspection Bureau, are free from acute fire hazards. This action was taken at a hearing granted to theatre owners protesting Director Clark's recent notice that theatres not complying with the fireproof requirements of an ordinance passed in 1923 would not be given licenses after November 1. Superintendent Robert K. Cochrane told Council that at present every motion picture theatre in Pittsburgh is free from acute fire hazards.

The theatre owners declared at the time the ordinance was passed the opinion prevailed that it referred to buildings to be erected from then on and was not to be retroactive. To meet the provisions of the ordinance in making all theatres fireproof would drive 70 per cent. of the amusement houses out of business, it was said. City Solicitor Charles Waldschmidt was emphatic in declaring the ordinance was retroactive and read a clause saying the measure referred to "buildings now or to be erected."

versal district manager, were among the St. Louis visitors. Tom Byerle, assistant First National manager, installed a radio in his office and succeeded in keeping most of the force at home, listening to W.S. results. Roy Churchill, F. B. O. branch manager, left for Topeka, Kas., on business. C. D. Hill, P. D. C. division manager, was a Kansas City visitor. E. C. Rhoden, Midwest Film Distributors manager, is in the territory looking for more contracts, as is "Red" Jones of the Educational branch. Charles Russell, Warner representative in Kansas, has resigned. J. R. Grainger, general sales manager for Fox, was a Kansas City visitor.

## Pennsylvania

*Moving Picture World Bureau  
Pittsburgh, Pa., October 21.*

THE name selected for Marcus Loew's new \$5,000,000 Pittsburgh theatre, now under construction, is Loew's Penn. The name was selected in a prize contest. The winner, Morris Lecher, was presented with \$250,000 cash.

Hart Dattola's Alhambra Theatre, New Kensington, was recently completely redecorated and refurnished in three days. The house was closed after the final performance on the evening of October 16, and reopened October 20. The Alhambra was repainted inside and out; new screen and chairs installed; hardwood floor laid, etc. Expenditures totalled \$3,000. The house, seating 400, is one of the finest small theatres in the territory.

S. G. Sturgeon, of Pittsburgh, is the new manager of the Manas Theatre in New Cumberland, W. Va.

Recent exhibitor visitors included: Harry Petz, Youngwood; George Panagatocis, Johnstown; Jack Maple, Pt. Marion; William Lipsie, Blairsville; J. B. Cox, Mt. Pleasant; "Mike" Manos, Greensburg; R. C. Pike, Portage; C. L. Green, Fairmont, W. Va.; Isaac Peters, Shinnston, W. Va.; Charles Johns, Republic; Theodore Pemas, Donora; Samuel Rottenstein and son of Aliquippa.

### Verona

The Navary Brothers, whose Liberty Theatre, Verona, has been undergoing a complete remodeling and enlarging process, announce that the house will be ready for reopening early in November.

## St. Louis, Mo.

*Moving Picture World Bureau,  
St. Louis, Mo., October 19.*

ELECTRICAL Workers Union No. 1 of St. Louis is picketing the Shubert-Rialto Theatre, Grand boulevard south of Olive street, in an effort to force the theatre to employ a resident electrician at \$75 a week. At a meeting held on October 8 the electricians voted to compel every theatre in St. Louis to add a resident electrician to the staff. The Shubert-Rialto is the first house selected for the enforcement of the new rule.

Robert and Marjorie Alton are now in charge of stage productions at Skouras Brothers' Missouri Theatre, Grand boulevard at Lucas avenue. They formerly were on the staff of the Publix Studios in New York as assistants to John Murray Anderson.

### Sioux City, Iowa

Contracts will be let early in November on the new Orpheum Theatre at Pierce and Sixth streets, Sioux City, Ia. Rapp & Rapp of Chicago are the architects. The building will be four and six stories in height and cost about \$1,500,000. The theatre will seat 2,670 persons.

The Columbia Theatre in Baton Rouge, La., is being redecorated at a cost of \$15,000. Some stage equipment will be added.

### Iowa Notes

The Walnut Theatre, Vicksburg, Miss., Frank Shipley, manager, will be redecorated and improved.

Morris Cohen of the Strand Theatre, Council Bluffs, Ia., plans to remodel and redecorate the house early in 1927. The improvements will cost \$60,000. Henry J. Schneider owns the building.



# Expert to Lower Minneapolis Film Damage

## Illinois

COMBINATIONS continue in the Chicago territory, the latest development with the opening of the new Marks' circuit Granada Theatre at Devon and Sheridan road, is the joining of this circuit with the Cooney circuit and the Karzas circuit in booking their special acts through the Coston agency headed by James Coston, who has a large number of theatres under his own management.

The Lubliner and Trinz circuit celebrated the first anniversary of the Harding Theatre with a huge stage bill and Manager McCurdy reported capacity business for the week.

An attempt is being made by the citizens of Wilmette and Kenilworth, northside suburbs, to prevent the erection of a two million dollar clubhouse and movie theatre between the two villages by outside parties. They want to use the land for a park.

Harry Harmon, formerly manager of the El and Tee Theatre of the Lubliner and Trinz circuit, has been named as manager of the Oak Park Theatre, belonging to the same circuit.

Marks Brothers circuit will call the huge new theatre they are building on West Madison street, the Marbro instead of the Paradise Theatre, as they will let the National Theatres circuit use this name on the new theatre they are building in the same district.

The National Playhouses, Inc., with headquarters at 310 South Michigan avenue and a capital of ten millions, has been organized here by John J. Cooney, R. J. Cooney and Clement McMahon. The new company will take over the National Theatres circuit and provide more capital for the expansion of the Cooney circuit of theatres in this territory.

## Nappanee

The Fairy Theatre, 400 seats, has been opened at Nappanee, under the management of H. Lauder milk.

## Danville

The Home theatre circuit of Danville, operating the Terrace, Fisher and Palace Theatres in that city, will enlarge the Terrace Theatre from 1,500 seats to 2,500 and install a new ventilating and cooling equipment.

## Chicago Scalpers No Benefit to Florida

Chicago, Ill., Oct. 19.—When the theatres in Chicago got together they aimed to find funds to benefit Florida in its stricken area. When the ticket scalpers heard about it they saw only benefit to themselves.

In the case, particularly of the benefit sponsored by the Chicago Herald and Examiners, scalpers managed to lay hands on some tickets, and although these tickets returned only two iron men to the relief of Florida, the scalpers are reported to have secured sums as high as eight and ten dollars for them, attesting the quality of the show, and the lack of decency in these scalpers of the sorrow-stricken.

## New York

Moving Picture World Bureau, Albany, N. Y., October 21.

LEW FISCHER is going right ahead these days in building up a chain of theatres along the eastern border of New York State. Last week found him the owner of the Victory in Cambridge, a house that had been operated by William Curry. Mr. Fischer now has houses in Chatham, Hoo-sick Falls, Cambridge, Fort Edward, Ticonderoga and Chestertown. Mrs. Fischer, who broke her ankle several weeks ago while attending the Albany Film Board of Trade outing, was in town with her husband last week, the second trip since her accident.

Charles Marshall, owner of the Bridge Theatre at Ausable Forks, hopes Film Row, or at least that portion represented by C. R. Halligan, of the Universal exchange, and his friends will dine on deer. Last Friday, Mr. Marshall hied to the woods as the first step toward keeping a promise made last week to Mr. Halligan while in Albany. If Mr. Marshall is an unlucky shot, there is a chance that deer meat may be received from Nate Robbins, Harry Lux and Ray Candee, of Utica, for they were also back of Old Forge when the season opened.

The opening of the Eagle Theatre in Albany was marred last week by the sudden illness of Ormond Roberts, son of the owner, who will be house manager of the theatre. He is now reported on the road to recovery.

Tony Veiller, who manages the Mark Ritz in Albany, is playing the role of bachelor these days, while Mrs. Veiller is spending a few weeks in Virginia. Mrs. Veiller is expected home the forepart of the month.

## Utica

"Pop" Linton journeyed down to New York City last week, spending several days visiting the various distributing agencies there, and upon returning home, remarked that while Broadway might be all right, that it never could measure up to Genesee street in Mr. Linton's home town of Utica.

## Schenectady

The Crescent Theatre, one of the old standbys in Schenectady, is gone. Betty Feuer closed it last week, anticipating the expiration of her lease a couple of months hence. While one house closed another house opened, the Broadway Theatre, now under the Farash banner instead of being operated by Hickey and Roach, who closed the house last spring.

Chatty news notes from this territory include the following: Morris Silverman will open his new theatre in Schenectady about December 15. The Orpheum in Utica, recently taken over by Kallet and Goodman, is being redecorated and will have a new marquee. Bob Pierce is broadcasting his orchestra from the Capitol Theatre, in Ilion.

## Cobleskill

The Park Theatre in Cobleskill, managed by George Miller, changed its policy this week; from now on there will be four changes to the week instead of five. Cobleskill is a Saturday night town, and the theatre is doing exceptionally well at the present time.

## Hudson

Sam Hochstim and Edwin Zincke, both of whom operate theatres in Hudson, were in Albany last week, shopping for pictures, and incidentally the two are pooling their interests, so it is said, against the Playhouse and Rialto, operated by Grossman and Frieder.

Moving Picture World Bureau, Minneapolis, Minn., October 18.

THE Minneapolis Film Board of Trade proposes to employ an expert projectionist to inspect projection machines in the territory and to instruct operators in the handling of the machines where need appears.

This proposal is the result of a plague of damaged film which is said to have been growing worse during the season. It is expected that such a man will notify the board where machines are in bad shape or cannot be handled properly and some means of compelling the installation of proper equipment will be devised.

Theatres are moving into the semi-residential districts of Minneapolis over the violent protests of ministers and some of the residents.

So hot is the interest and so strong the demand for the outlying theatres that a recent meeting in the courthouse assembly room under direction of the license committee of the city council came near breaking up in a row. One license has already been granted and it is believed there is a chance that the second will be approved.

The Minneapolis district is coming to be notable among exchange managers for changes of ownership and management.

E. L. Peck of Minneapolis has bought the Watertown Colonial in South Dakota from W. A. Steffes.

James T. Stroud, a former American Express Company man, has been made manager of three Finkelstein & Ruben houses in St. Paul, the Park, Oxford and St. Clair. The Amuse-U Theatre, Wheatland, Ia., has been taken by the American Legion Post from W. C. Endorf. Mr. and Mrs. J. C. Larson of Lake City, Ia., have sold the star to Pace and Pauma. A theatre at Ruthton, Minn., has been added to the string of O. M. Larson, Lynd, Minn. E. L. Barnett of Prescott, Ariz., bought the Davenport, Ia., Star. Elmer Weller of McGregor, Ia., has bought from Pace and Pauma the Princess Theatre at Traer, Ia. He will take it over November 1. A new weekly show at Brampton, N. D., is promised by the Cogswell Opera House Company of Cogswell, N. D. Fred Cook has taken the Strand at Platteville, Wis. The Idle Hour at Eureka, S. D., has been bought by Charles Silver, who will call it the City Hall Theatre. Lawrence Brandvold is the new manager of the Ulen at Ulen, Minn., taken over by H. W. and A. Anderson, owners of a string at Detroit Lakes, Fosston and Frazee, Minn. A new theatre is reported at Napoleon, N. D. Frank Matuska will open his new house at Jackson, Minn., Jan. 1.

## Albany Film Row Is In a Sweet Quandary

Albany, N. Y., Oct. 19.—H. C. Bissel manages the local Universal exchange. Recently he won—not at a Film Board but at a punch board—a wonderful cedar box filled with choicest candies. He was about to distribute the sweets to his office staff when some one suggested that he keep the beautiful trophy, sweet-filled, to use as a peace offering if ever there was a spat with the honorable missus. Now everybody is trying to figure this out: if he holds it and there is no spat, will she be mad on learning that he has withheld the gift? Or is he justified in provoking a spat to save the sweets—or what?



# Selling the Picture to the Public

*This Department Was Established September 23, 1911 by its Present Editor—*

*Epes Winthrop Sargent*

## Follow-Up Letters Were Chief Asset In Estimate Stunt in Ft. Worth House

THERE are two ways of working a stunt. You can get the surface values, or you can dig down under and get all there is to be had. Unless you get it all, you are losing money.

Marsline K. Moore, of the Palace theatre, Fort Worth, Texas, classes with the clean-up men, because his by-product on a recent stunt had really greater value than the direct return.

Moore, by the way, is one of the graduates of the past Publix School class, and a credit to his Alma Mater. He learned to think, and he learned to hang on to the finish, and yet his stunt was simple enough for anyone to think of.

The Palace was about to shift from a weekly change to two programs a week, and it was desired to get the news over as quickly and completely as possible. He figured that a stunt would work best and decided on the ice idea.

His first move was to get a cake of ice from the local factory. He not only got the ice free, but he persuaded the company to banner their wagons in advance and to put out 4,000 cards to their customers, announcing that they supplied ice to The Duchess of Buffalo, the attraction which marked the change in policy.

### All Could Estimate

The block of ice was set on a stand in the lobby and everyone was invited to estimate how long it would take for the ice to melt. A girl sat at a table beside the display to furnish estimate blanks and loan lead pencils. Each estimate carried spaces for the name, address and telephone number of the estimator. Incidentally the girl had a good line of patter to give all who stopped.

Several hundred persons filled in blanks before the cake of ice grew too small, and this provided a fine means of checking up the mailing list.

No one figured the exact time, but a number came within a few minutes, and the seven who came closest were given a pair of passes. The first paragraph announced the enclosure of the tickets while the second stressed the change of policy.

"Remember the Greater Palace changes its programs twice each week with a Great Big new show every Sunday and Thursday—but your pass is for the 'Duchess of Buffalo.' So be sure and come on down. We know it is as nearly perfect a comedy as your estimate on the 300 lb. block of Crystal Ice—and that's saying a whole lot..."

Had he stopped right there, the stunt would have been a good average cleanup, but Moore had not exhausted the scheme. He figured that there were several hundred persons who did not get tickets. They had no excuse for being sore, but assuredly a letter would be appreciated, so to every single estimator he sent this letter:

"It required 36 hours and 34 minutes for the 300 lb. cake of Crystal Ice to melt in our lobby. We thank you for the estimate

which you gave the young lady at the table. As you remember your estimate was a little different from the above.

"But there is still time for you to be a winner—that is if you see Constance Talmadge in her greatest comedy role 'The Duchess of Buffalo.' It is showing at the Greater Palace now through Wednesday only.

"Remember the Greater Palace changes its program twice each week with a Great Big new show every Sunday and Thursday—in this case you never 'take a chance' but you always see a good picture."

There is a fine tact in the "as you remember your estimate was a little different." Some of them were a lot different, but that "little" sounded better.

It did a lot to make the losers feel as good as the winners, and it built up a lot of goodwill for the Palace. It bettered the mailing list, it gave a direct circulation of 4,000 cards, it offered a number of ice wagon perambulators, and it had everyone talking about the melting habits of ice, with incidental mention of the Palace.

That's plenty to get out of one stunt. Keep your eyes on Professor Barry's boys. They're comers.

## A Pass for a Puff

Harry Castle, of the Majestic theatre, Tulsa, Okla., offered a pass for the best written criticism on La Boheme. The best of these were reprinted, and because they were not written by the house they carried unusual conviction, with the result that business was boosted.



PUTTING CONNIE ON ICE DOWN IN FORT WORTH, TEXAS

The Duchess of Buffalo will make you forget the heat without the aid of ice, but Marsline K. Moore used a melting ice contest to put over Connie and a chance in policy. You had to figure how long the cake would last.

## Unread Proof Used To Make Them Read

J. P. Harrison got a fine variant of the misspelled word contest when he inserted in the newspapers a large advertising display for The Black Pirate at the Hippodrome theatre, Waco. The printer was instructed to be as careless as possible, with the result that the space was full of errors.

A treasure chest in the lobby was set up with a car announcing that the corrected proof of the advertisement was locked in the chest, which was to be opened at a specified time.

Everyone was invited to correct the advertisement as it appeared in the newspaper, and prizes were awarded those who came closest to catching all the mistakes.

The attractiveness of the copy was to carry weight in making the awards, and some very fancy proof was turned in.

A pirate lobby was built up and towns for 35 miles around were circularized.

The result was that The Black Pirate opened to a matinee that contained only 19 fewer children than attended the entire run of Don Q, while the entire attendance record beat the latter picture by an excess of 2,500.

## Animated

Using a big fashion show for Fig Leaves, Shannong Katzenback, of the Grand theatre, Terre Haute, advertised it in a cafe window by means of a board on an easel. An attractive girl pinned to this board fig leaves each offering one letter of the title. The letters were put irregularly to hold the interest. When the title was completed the board was replaced by copy for the revue and then the stunt ran all over again.

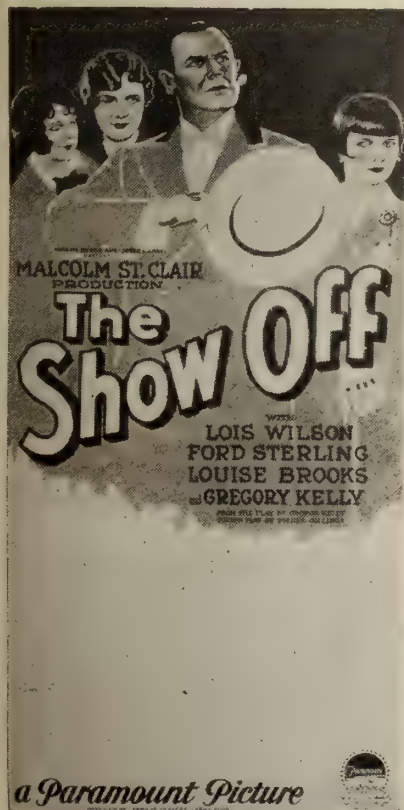


# Paramount Posters An Aid to Window Breaking

## Finds F-P Posters Are Window Breakers

John Scanlon, of the Alhambra theatre, Torrington, Conn., writes that he finds Paramount window cards and some posters very useful in getting into desirable locations.

Paramount gets out a window card, one and three with from half to two-thirds of the space left for the house imprint—as shown below.



### A PARAMOUNT POSTER

This is supposed to be imprinted locally with the house and the remainder of the

## Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Money records of this theatre fell by the wayside with the engagement of Gertrude Ederle, the first woman to swim the English Channel. Trudy was put on with the feature photoplay, "It Must Be Love," starring Colleen Moore, the program also including one other presentation and two short film subjects. The complete show ran 1 hour and 52 minutes, of which time Colleen Moore's picture took up 1 hour and 12 minutes. The Gertrude Ederle presentation was given 15 minutes, while the overture by the orchestra took up 8 minutes, leaving 8 minutes for a Hy Mayer cartoon called, "The Pup's Tale."

On Sunday, the second day of the engagement, Gertrude Ederle appeared five times instead of the usual four and also did the same on Columbus Day, which fell on Tuesday of the week. Each deluxe performance was opened by the orchestra in selections from "Faust" (Gounod). For this presentation the gold draw-curtains were closed across the small production stage and were lighted by bridge floods of amber. Foots and borders of pale blue and Mestrum floods from the dome of amber covering the members of the orchestra and the drapes at

either side of the small stage.

Following the Topical Review came the appearance of Gertrude (Trudy) Ederle, assisted by Aileen Riggan and Helen Wainwright. As the orchestra played the introduction, an announcer attired in tuxedo stepped out in front of the spangled draw-curtains and introduced Eileen Riggan and Helen Wainwright. While he was doing this the draw-curtains were opened disclosing a full stage set in front of which was an oval glass tank. The two girls then demonstrated some fancy dives, each of which was announced. After a few of these the announcer introduced Gertrude Ederle, who came on for a bow and then ascended to the tank, where she demonstrated the various swimming strokes and how she waltzes in the water.

She wound up this routine with a triple somersault under the water. The announcer then announced additional diving by Helen Wainwright and Aileen Riggan while Trudy was changing into the original costume in which she swam the Channel. After these dives Trudy made her re-appearance in the cap, gargles and trunks she wore on her now famous swim. She then went into the tank again and demonstrated the speed strokes used by her in her remarkable feat. Following this she came down to the footlights and made a brief address to the audience, thanking them for their enthusiasm, etc.

## Add Diplomas

Add school diplomas to the Summons and life insurance stunts. They were used by Charles R. Hammerslough, of the Broadway theatre, Newburgh, N. Y., and distributed to the high school students.

Done in the usual form, they certified that Bebe Daniels had been graduated by Cutie College in "Lipsticology, cuddling, love (elementary and advanced), and the management of men." Of course the playdates were worked in, and Bebe was described as The Campus Flirt.

program. Scanlon finds an additional use for them, particularly the ones and window cards, by lettering announcements for merchants.

For example, he gets two ones a week for the menu of a restaurant on the main street. He is glad to get the location and the restaurant welcomes an attractive menu. In the same way merchants will take the window cards with their own copy on where Scanlon could not even come in the door with full printed cards.

Ever try anything along these lines?



### PUTTING RED GRANGE BACK ON THE ICE WAGON FOR THE LOS ANGELES RUN

The Million Dollar Theatre used a jazz band in an ice wagon for a perambulator and arranged hooks to sporting goods stores. The stores were each given 25 tickets for the theatre to be presented to the purchasers of Red Grange sweaters. It helped to put over the picture to business as large as that done in the New York run.



# Animated Langdon for Tramp, Tramp, Tramp Lobby



## TYING MARE NOSTRUM TO VALENCIA THROUGH IBANEZ

The America Theatre, Colorado Springs, got a nice phonograph hook-up to the song on the assertion that Valencia was the birthplace of Vicente Ibanez. This brought a full window display at the cost of three cards.

## Writes Own Rules for Fine Manners

Fake hints on etiquette seem to be a favorite stunt for Fine Manners, and in default of an accessory, each house rolls its own.

Charles F. Shire, of Lincoln, Neb., persuaded a local radio announcer to write a set for the Lincoln theatre, and the announcer achieved a set of 17, the best of which was "Starting your soup, first sound your A."

Scattered through the business district, the leaflets got a wide distribution through being passed along.

The final injunction was "But the greatest breach of etiquette is not going to the Lincoln theatre to see Gloria Swanson and Eugene O'Brien in Fine Manners."

A hook to Tre-Jur face powder yielded 1,000 samples and 50 window cards in 29 drug stores.

## Special Morning Mats for the Son of the Sheik

Because of a generous billing campaign, plus the news interest, Warren Irwin was forced to give morning matinees to accommodate all who wished to see The Son of the Sheik, when he played it at the Imperial theatre, Charlotte, N. C.

As a result the picture broke all previous four-day records by nearly \$2,000.

The picture was not only advertised all over town, but on the roads leading into Charlotte, and the editor of the weekly county paper, which circulates through all that section, was persuaded to use a cut and front page story.

That was where Irwin got much of his morning business, people driving in to see the picture. The rest of the matinee trade mostly came from the women.

## Legion Helps

In Augusta, Ga., the American Legion arranged with Frank J. Miller to buy the Modjeska the night of the Dempsey-Tunney fight and give the battle reports. The picture, aptly enough, was Battling Butler.

In order to help their own enterprise, the Legion helped the manager put over the two-day run. Two local boys were allowed to stage a comedy bout as a prelude to a boxing show given by the Legion a couple of days before the showing, and the same kids were used for a street bally.

## Langdon Walked in a Charlotte Lobby

James Cartledge is the first to report a walking Langdon on Tramp, Tramp, Tramp, though the title would suggest a mechanical display. But there was no walking figure and that may have held many managers off.

For the lobby of the Alhambra theatre, Charlotte, N. C., Mr. Cartledge took a three sheet head and had a caricature body made, with jointed legs. With a motor attachment the comedian walked all day and most of the night, and never lost his smile.

A smaller cutout was used below, but most of the attention went to the walking figure.

A good envelope stunt was printed up "If you want to laugh, look inside." There you were told that if you wanted to laugh you should go to the midnight matinee at the Alhambra, a midnight being used to start the run. For the closing day 25 newsboys were paraded with signs announcing that they were tramping to see Langdon.

## Exampled

When Fine Manners came to the New theatre, Fort Smith, Ark., John P. Read capitalized the service idea by calling attention of the patrons to the fine manners of the ushers.

Two merchants took space for their wares in the roto, which was made a supplement to the local Sunday newspaper.

## Gained Interest

Using the press book suggestion for a Variety contest, Tom Holliday, of the Imperial theatre, Columbia, S. C., offered ten tickets for the longest list of English words spelled with the letters in the title, using each but once. There were 578 replies, which considerably surprised the manager.



## A BANNERED TROLLEY FOR THE VOLGA BOATMAN

The Mary Anderson Theatre, Louisville, used a simple banner for the De Mille production, but because it had not been used lately, it went over strongly with the public and helped to swell business at the theatre.



# Staged An Execution Scene for Orphans in Rio



AN AQUATIC BALLYHOO THAT WAS SEEN BY 50,000

The River Liffey, Dublin, during a swimming match was patrolled by a launch advertising *The Flaming Frontier* at the Corinthian Theatre. Each person saw the launch several times while waiting for the swimmers.

## Called Special Week for a Short Feature

To put over the first showing of the New-lywed Comedies at the Lyceum theatre, Winnipeg, Can., the management decreed a special Laugh Week, adding *Poker Faces* for the feature of an all comedy bill.

The newspapers, in consideration of extra advertising, helped the idea along, and with special house decorations and a throwaway card, the idea was put over with all the dignity of a national "week" and Snookums and his proud parents started off with a whiz-bang.

You can't pull this idea too often, but there is no law to prevent you from having three or four weeks a year all on your lonesome, if you think it will help business—and generally it does.

## Tires on Ice

Down in Port Arthur, Texas, the agency for Goodrich tires is held by the Consumers Ice and Coal Co. Jack Wright manages the Peoples theatre.

He agreed to give a ticket for Denny in *Rolling Home* to every person who bought a tire and tube down at the ice house. In return the company used banners on the picture on both sides of ten or twelve ice wagons and the newspaper thought the idea so unusual that it printed a picture of the ice fleet. That encouraged the icemen to put a large display ad in the paper, and Wright got a lot for a small investment in passes.

## Three Hundred

Barry Burke, of the Palace theatre, Dallas, tied *Fine Manners* to a mayonnaise product and the company landed Gloria Swanson in 300 windows of the stores handling the product. It also put out 15,000 heralds on the picture.

## Girl Lobbyists

Putting out a couple of talkative girls to verbally advertise *Bucking the Truth* at the Egyptian theatre, Greenville, S. C., Sam Hammond added to their spiel.

He had them point out that one theatre in town had closed because it was unable to meet an excessive state tax, adding that the Egyptian might follow suit if it failed to receive proper support. It made an immediate and apparently permanent increase in the receipts.

## Tied Two Features To the Magazines

As part of his campaign for reopening the renovated Modjeska theatre, Augusta, Ga., Frank Miller made tie-ups to *Liberty* and the *Ladies' Home Journal*.

*You Never Know Women* was the opening attraction, and the current *Liberty* magazine carried a full page story. Forewarned, Mr. Miller arranged to have all copies pasted. A sticker on the cover read: "Turn to page 55" and on that page another sticker announced that the picture had been procured for the Modjeska's reopening.

The current *Ladies' Home Journal* carried an envelope titled "Important Traveling Information" and inside the enclosure read: "Of course you have read *Forlorn River* in this magazine, and of course you will want to see the Paramount picture of Zane Grey's great story at the Modjeska," with the date.

We don't know just what the reaction was to the stickers, but if the purchasers did not mind, it was a fine stunt.

A novel stunt was showing each week in the other Publix houses pictures of the progress of the house. Some of the pictures were also used by the newspapers, keeping the house alive during its reconstruction.

## Boxing Bouts

Window cards following the style used by a local sporting club, announced *Buster Keating vs. Battling Butler* at the Majestic theatre. Most the same copy was used in the sporting page of the daily papers, and a sporting goods store gave an entire window to Buster.



ROLLING DOWN TO RIO WITH ORPHANS OF THE STORM

The Gloria Theatre, Rio de Janeiro, used three actors and some dummies to enact the guillotine scene in the Griffith play while one man read a running story of the plot. This was repeated every ten minutes.



# Circular Cross-street Banner Gets Attention

## Made Revival Week On Three Old Ones

With *Why Change Your Wife*, *The Lost World* and *The Sea Hawk* for his week's program, W. R. Allen, of the Majestic theatre, Memphis, named it "See Them Again Week," and then hooked to a music company on a "Hear Them Again Week," to help move the old favorites.

In return he got two windows from the music company. One window showed a painted backing for a galease, while the other offered a nondescript looking beast obtained from the zoo, with the offer of a ukelele to anyone who could identify the animal and give its name, age and country of origin. It was supposed to be from *The Lost World*.

Mr. Allen threw out envelopes printed in large type with "Take my advice and don't go home tonight" with a large exclamation point below. Smaller type referred the recipient to the inside where he was advised not to go home until he had availed himself of the last chance to see one of these fine revivals. This was put out the week ahead of the showing, and worked very effectively, as they were shown around. And 15,000 were put out, there were plenty in circulation.

The result was a fine week at reduced rentals.

## Beat It By \$2,000

Playing *The Son of the Sheik* at the time of Valentino's death, E. R. Rogers, of the Tivoli theatre, Chattanooga, broke his three-day record by \$2,000.

A display of jewels worn by Valentino in the picture was made in one window and a bank ran a trailer with a portable projector.



A NOVELTY IN CROSS-STREET BANNERS FROM KNOXVILLE  
W. F. Brock used a circular shape for *The Exquisite Sinner*, the basis of the design being a cutout from the Metro-Goldwyn paper. It got more attention than the usual oblong cloth banner would have commanded.

## Gave Her A Towel

Using the three-sheet of Dorothy Gish as Nell Gwynn, C. R. Stewart, of the Sterling theatre, Greeley, Col., put it alongside a barrel with a sign reading: "Not the latest in bathtubs, but Nell Gwynn used it." An actual bath towel over one arm of the pictured figure helped the laugh along.

A card reading "A Ford truck for every purpose" paid the transportation bill.

## Tied to Mail Order

Lately, Sears, Roebuck & Co., the mail order house, opened a new plant in Atlanta, Ga. Much stir was made in the papers over the advent of the branch and thousands of persons accepted the invitation to go over the plant and see how the work was handled.

Always alive to news possibilities, Ernest Morrison, of the Howard, stationed two girls just inside the entrance, and every visitor went away with a herald on Mantrap.

He also sold 5,000 extra heralds to Pathex dealers since the herald showed Marmont taking Clara Bow with the Pathex.

## Fine for the Mayor

It must be nice to be a Mayor. Barry Burke had the Publix Charleston production along with Colleen Moore in *It Must Be Love*, and he took all the girls over to see the Mayor and Hizzoner kissed every darned one of them. Maybe the title of the feature had something to do with it.

Anyhow, the girls helped bulge the walls of the Palace theatre, Dallas, and it did not hurt any that they had a good picture to trail with them.

Listen, Mayor, the Bathing Beauties will be along in six or eight weeks. Stick on the job.

## Insurance Stickers

For *The Johnstown Flood* at the Rialto theatre, Chattanooga, W. S. Perutz got four insurance companies to use about 1,000 stickers each on their bills and letters. Each set of stickers was different, but each hooked to the insurance idea and the Fox title.



PUTTING OVER THE GREAT DECEPTION AT THE RIALTO

For the Broadway run of the Kane production, a banner 85x25 was employed. Banners seem to be "in" this season. One was used for *Variety* and *De Mille* has two on the Hippodrome. A big banner may become an accessory.



# Had Overstuffed Elephant for Circus Parade

## Valentino Cards Helped Diplomacy

Charles R. Hammerslough, of the Broadway theatre, Newburgh, N. Y., advertised a card portrait of Valentino to every person attending a performance of Diplomacy. Not only did it bring a standout business, but many persons wrote in, explaining why they were unable to attend a performance and asking that a card be sent.

The stunt cost very little, and as *The Son of the Sheik* was the underline, it helped to sell that production; not that the picture requires much of a drive right now.

A monthly program was put out for September with the heading "Winners at a Glance" that seemed to give more punch to the card than the usual "Program for September." The title was attractive so it sold the recipient into reading.

For the Paramount anniversary Mr. Hammerslough placed two cakes in the lobby. One read "Paramount's" and the other "Fifteenth Birthday," each with the proper number of candles.

After the dummy cakes had been on display for a week, they were replaced by real cakes which were cut and distributed to the patrons on an announced date.

## One Wild Pitch

Throwing a football from the roof of a hotel was the way the Martha Washington theatre, Ypsilanti, advertised Brown of Harvard. Whoever got the ball could keep it, but the ownership changed hands a hundred times before the final decision was arrived at.

It was fine for the crowd, and they decided Brown must be a good show because the bally was more fun than a cage of monkeys.



**AN ELABORATE STREET PARADE FOR BIGGER THAN BARNUM'S**  
The Garden Theatre, Baltimore, apparently made its own elephant, but the other factors of the parade are easier to get, and they formed a very effective display. Even if the circuses have cut them out, they are popular.

## Said He Could Shoot

Ted Siler, publicity man of the Dickinson Enterprises, Lawrence, Kans., had a mounted cowboy as a perambulator for Born to the West, Frank Barnes, assistant publicity manager, doing the riding. That's not so new, but what gave it a kick was the fact that the authorities issued a permit to shoot up the town with blank cartridges. That's what sold all the tickets.

## Funny Faces Win

### An Ample Lineage

Working the "Funny Face" contest for Colleen Moore in *Ella Cinders* got a lot of extra newspaper space for the Columbia theatre, Portsmouth, Ohio.

A cut of Miss Moore, minus her features, was run in the *Daily Times*, and the contestants were asked to make the funniest possible replacement of her eyes, nose and mouth.

Twenty-three prizes were offered ranging from \$10 to passes, the cash representing \$25 and for this the theatre bought so much extra interest in *Ella Cinders* that they found it necessary to extend the run for two extra days.

The newspaper gave the story a two column head daily, and plenty of space below the head because the contest was so evidently a success. That was demonstrated by the number of replies received.

## Miniature Extra

Replacing the usual red-ink edition, T. W. Erwin, of the Majestic theatre, Austin, Texas, arranged with the *Statesman* to bring out a miniature edition of that paper.

This was a four-page 8½x11 with the copy held entirely to the theatre. The title was the only thing borrowed from the paper, but an extra edition of the *Statesman* was much more important than a home made tabloid.

Put out late in the evening, people came to their doors in all sorts of array to obtain copies.

It helped materially to sell *The Son of the Sheik*.



**A FASHION SHOW WINDOW ON FIG LEAVES FROM DETROIT**  
The Washington Theatre followed the rest in staging a fashion show with this apt title, and the store gave this fine window which suggests class and smartness. This makes the most effective appeal.



# A Good Single Column on Valentino Feature

## Good Valentino is a Six Inch Single

Here is a six inch single column display from San Francisco, which differs from many singles in that it is practically all type. Most of the singles are hand drawn to control the display, but this carries only star and title in handwork outside the top line.

**Shattering Records!**  
**LIMITED PREVIEW SHOWING**

*Bitterness and tenderness—  
fiery love and burning hate  
—all revealed in the new  
sensational Valentino success.*

**COME EARLY!  
ATTEND MATINEES!**



**RUDOLPH VALENTINO**  
IN  
**"THE SON OF THE SHEIK"**  
with **VILMA BANKY**  
Greater Movie Season  
Starts Saturday, Aug. 7

**IMPERIAL**

### A GOOD SINGLE SIX

This was used before Valentino's death, or probably the space would have been larger, but this seems to have been large enough to get over, and small as it is, it represents an investment of \$50 or \$60 in each paper.

## Gets Nice Layouts From a Small Town

Sending in a couple of samples for comment, J. R. Mendenhall, of the Pinney theatre, Boise, Idaho, writes "Our newspapers co-operate to a very fair degree and the compositors know their business although they do work in a small town." Personally

we would make that "although" a "because," for a large percentage of the really good composition comes from towns much smaller than Boise. With very few exceptions, the larger places offer the poorest work. The real compositors in a large town are snapped up by the typographers and art printers. In proportion to their numbers, there are probably fewer good compositors in newspaper offices in New York City than in any place in the country. Mr. Mendenhall gets good work because he is in the metropolis of a fairly large area.

He clicks better when he adds that his reason for sending in some samples is that "we sometimes get into a rut when we write so many ads and have so few people who can offer legitimate criticism."

Here is one of Mr. Mendenhall's spaces. It does not seem to call for criticism, though we might question the use of the linear rule on the right. We think that it comes too close to the border to be of real service.

**RIALTO** SUNDAY MONDAY TUESDAY

**Douglas Fairbanks**  
in  
**"THE THIEF OF BAGDAD"**



*"It is a story of gallantry and daring, of a man riding a white horse with wings through the clouds—climbing magic ropes—but always in the same lovable Doug. The idea of all this, even young or old, is him in this beautiful story of romance and adventure in the far East. Never anything like it."*

Comedy  
Lloyd Hamilton in  
"ROCKED"

Prices: All Day—15c

### THE RIALTO SPACE

Like most cuts, this was not made wide enough to fill the space. It is just about right to go inside the border rule in a 12 em column, but not with the old fashioned 13½ em columns, and so it does not quite fill, and the printer wedges it in with a stick of linear instead of a reglet. Like nature, this particular comp seems to abhor a vacuum. The rule is unnecessary and not essential to the rest of the advertisement, but it does match rather well the benday on the left hand panel.

But another display, rather larger, has been planned so the printer cannot stuff it. This is a space for The Grand Duchess and the Waiter.

This is a three sevens, and while Mr. Mendenhall can turn out a layout like that he need not be afraid of getting into a rut. We'll be glad to see more of his work, and sound an alarm if necessary, but because he knows the danger of getting hackneyed, he seems to be avoiding the trap.

It is the man who does not realize that his advertising is getting too same who gets into the rut. He gets about the same style of cut, he finds that it works well in about the same treatment, and presently his adver-

tising loses his sales value to all but the regulars. And he doesn't know why. When he realizes his danger, he usually keeps changing.

Look over your stuff for the last three months. Note how many of the ads look pretty much alike. If the proportion is too large—and twenty-five per cent is about the danger line—then strike out.

## Makes a Special of North Pole Triumph

Some theatres failed to make full use of the advertising possibilities of the Pathe release of the Byrd flight over the pole. They played it up, but from force of habit gave the most to the longer feature.

The Elberta Theatre, Brigham City, Utah, gave most of a full two-nines to the Pathe cut on the release, and even with so good a box office feature as Charley's Aunt, gave most of the space to Byrd.

It seemed to feel that the flight over the pole was real value, and it probably brought in more business. It is not to be supposed that the comedy was slighted in all the advertising to the same extent. It is too good a box office bet to be ignored in all the advertising, and it is to be assumed that Chaplin got the play elsewhere, but the point is that the Elberta realized the value of the Pathe release and sold it properly.

**Elberta Theatre**  
TONIGHT AND TOMORROW  
Continuous from 3 to 11 p. m.

**Go with Byrd to the North Pole!**

with  
**Lieut. Commander Byrd, U.S.N.**  
**AMERICA'S POLAR TRIUMPH**



The dramatic story of the dauntless leader, the pluck and rugged persistence that carried the Stars and Stripes across the perilous crags of ice at the top of the world. All the "props" and sets of Hollywood, all the stunts, the film-makers' skill, the end of an era of discovery, the story of a million dreams, hardships, heroisms and heroisms.

The Complete and Official Motion Picture Record of the First Flight Over the North Pole.

Also "Charley's Aunt" and "Pathe News"

Biggest double-header bill ever offered in Brigham

### HANDLING A SHORT FOR SALES

If your short is bigger than the long feature, don't hesitate to give it the proper play. The admission fee that Byrd brings





**A**N INGENIOUS MYSTERY thrill melodrama that develops regular hair-trigger tension and is punctuated with comedy relief that is a scream.

The story gets off to a good stride with a real punch when a whispering voice over the phone foretells a murder at a certain hour. Another takes place as scheduled and there is tremendous melodramatic suspense, in the frustration of the death of the heroine.

While belonging to the mystery play type, the audience is early made aware of the scheme and identity of the villains, an escaped convict and a half-crazy inventor.

## "Whispering Wires"

Thrilling Mystery Melodrama, Punctuated by Comedy Relief That Is a Regular "Wow"

Reviewed by C. S. Sewell

This lessens the suspense but aids in keeping up the tension as you watch the conflict of the opposing forces.

As exciting as is the melodramatic angle, it is the comedy relief that especially stands out. This is largely of a stock type, using two boob detective assistants until they bring in a bloodhound to aid them. This dog and his actions are a regular "wow" that will rock the theatre with laughter.

Anita Stewart and Edmund Burns have the romantic leads and Mack Swain and Arthur Houseman are the comedians.

A novel combination of straight thrill melodrama alternating with "kidding" comedy, this picture offers entertainment that is above the average, and should be enjoyed by any type of audience.

William Fox presents

"Whispering Wires"

with Anita Stewart

Based on play by Kate McLaurin

Directed by Albert Ray

CAST:

Doris Stockbridge	..... Anita Stewart
Barry	..... Edmund Burns
Stockbridge	..... Charles Clary
Norton	..... Otto Matieson
Cassidy	..... Mack Swain
McCarthy	..... Arthur Houseman
Butler	..... Heinie Conklin
Morphy	..... Frank Campeau

Length—5,906 feet

Whispering voice over phone foretells deaths. Two occur, but heroine is saved and diabolical scheme of criminals revealed through ingenuity of heroine's sweetheart, aided by two boob detectives and a dog. Thrilling Mystery Melodrama with Rip-Roaring Comedy.

## "Breed of the Sea"

Ralph Ince Directs and Plays Dual Role in Exciting Story of Sea and Tropical Island

Joseph P. Kennedy Presents

"Breed of the Sea"

With Ralph Ince

Story by Peter B. Kyne

Directed by Ralph Ince

An F. B. O. Picture

CAST:

Tod Pembroke	..... Ralph Ince
Tom Pembroke	..... Ralph Ince
Marletta Rawdon	..... Margaret Livingston
Marsh	..... Pat Harmon
Rawden	..... Alphonz Ethier
Ruth	..... Doroth Dunbar
Martha	..... Shannon Day

Length—5,408 Feet

Tom, going to Java as a missionary becomes ill and his ship is captured by his twin brother Tod a pirate. Tod masquerades as Tom and uses strenuous means to subdue the island unknown to Tom. Excellent story of adventure and romance.

Reviewed by C. S. Sewell

**R**ALPH INCE certainly dominates the F. B. O. production "Breed of the Sea," for not only is he the director, but he also stars in dual roles as twin brothers, one very good, a minister, and the other very wicked, a pirate.

The action starts off interestingly with the brothers in college, where one takes the blame for the other's escapades. There is a jump to several years later and for a time the tempo slows down a bit with the introduction of the wicked brother as a bold bad pirate who captures a sailing ship on which the minister is en route to Java.

With the determination of the pirate to masquerade as his missionary brother and prepare the way for him by subduing the ruthless, domineering boss of the island, we



are introduced to a novel and interesting characterization. There is good pep in the scene where he exhibits militant Christianity and knocks the boss gally west, and while it is a highly improbable yarn, it offers decidedly pleasing entertainment.

Ralph Ince gives a good portrayal of the twin brothers and Dorothy Dunbar is decidedly attractive in the minor role of the missionary's wife. Margaret Livingston gives a colorful performance and supplies the love interest as the daughter of the trader.

## "The Winning Wallop"

William Fairbanks Is Starred in Action Film With Plenty of Punch and a Whale of a Fight

Reviewed by Charles E. Hastings

"tight places," and in this picture he adds an extra dash or two to his previous exploits.

Shirley Palmer, the charming little leading lady, goes forward. Her recent pictures have been a succession of advances, and her work seems to indicate a career in filmdom marked by intelligent acting combined with charm of personality.

Jimmy Aubrey, long an asset in short feature comedy roles, has a fat part as the manager of the prizefighter Fairbanks defeats in the ring, and Aubrey, with Frank Hagney, a recognized ring figure, furnish much of the comedy stuff.

The prizefight has been staged with all the thrills that usually goes with a good fight, and IT IS A FIGHT!

Sam Sax Presents

William Fairbanks in

"The Winning Wallop"

With Shirley Palmer, Crauford Kent and

Charles K. French

Adapted from L. V. Jefferson's Novel

A Gotham Picture

Directed by Charles Hutchinson

CAST:

Rex Burton	..... William Fairbanks
Marion Wayne	..... Shirley Palmer
Peter Wayne	..... Charles K. French
Cyrus Barton	..... Melbourne MacDowell
Lawrence Duncan	..... Crauford Kent
Fight Manager	..... Jimmy Aubrey
"Pug" Brennan	..... Frank Hagney

Length—5,000 Feet

Rich man's son wins title of "amateur boxing champion" in college and very little else. After quarrel with father, he goes to work as a physical director, and wins the girl he loves by defeating the champion boxer. A fast-moving comedy-drama.



**'H**URRICANE HUTCH," remembered as the star of 'steen dozen serials and a director of fine pictures, has put everything he's got into this speedy offering, sending William Fairbanks through five reels of ripping action sustained by fine work by an excellent cast and putting "The Winning Wallop" high up among program pictures, with something more than the mere suggestion of being a box-office booking. It promises well.

Fairbanks scores repeatedly with his agility and skill in extricating himself from





**A**DAPTED from a novel by the English authoress, Mrs. Belloc Lowndes, J. G. Bachman is offering as a preferred picture, "Shameful Behavior," dealing with the unusual scheme employed by a pretty young girl to win the man she loved.

The plot shows this resourceful girl taking advantage of a newspaper error which caused her picture to be printed with caption indicating she is an escaped lunatic. She goes to her absent minded sweetheart, insists she is his wife and he finally falls in

## "Shameful Behavior?"

Edith Roberts Has Leading Role in Screen Version of Story by an English Authoress

Reviewed by C. S. Sewell

love with her. The real crazy woman appears as a trained nurse to complicate the situation and the attempt of her ex-husband to rob the house, further adds to the mix-up.

Coincidence has been stretched considerably in developing this story, and the plot becomes hazy with the motive of some of the action in doubt. As a consequence, the interest wanders. Situations intended for laughs do not always ring the bell, although effective comedy is supplied by the negro butler and in some of the actions of the crazy nurse.

Edith Roberts and Harland Tucker are effective in the leading roles, with Louise Carver giving a good performance as the

real lunatic and Hayes Robertson especially good as the butler.

J. G. Bachmann Presents  
"Shameful Behavior?"

From novel by Mrs. Belloc Lowndes  
Directed by Albert Kelley

CAST:

Daphne Carroll	Edith Roberts
Custis Lee	Harland Tucker
Mrs. Calhoun	Martha Mattox
Jean Lee	Grace Carlyle
Sally Long	Louise Carver
Butler	Hayes Robertson

Length—5,218 feet

Returning from a European school, Daphne poses as an escaped lunatic and goes to Custis Lee's home and, after an encounter with the real lunatic, Custis falls in love with her. Amusing comedy and romance.

## "The Prince of Tempters"

Lyons, Moran and Lya De Putti Featured in First Lothar Mendes American-Made Picture

Robert Kane presents  
"The Prince of Tempters"  
with Lois Moran, Ben Lyon and  
Lya De Putti

Based on E. Phillips Oppenheim's novel,  
"The Ex-Duke"

A Lothar Mendes Production  
A First National Picture

CAST:

Monica	Lois Moran
Francis	Ben Lyon
Dolores	Lya De Putti
Mario	Ian Keith
Duchess	Olive Tell
Apollo	Sam Hardy

Length—7,780 feet

The young duke, reared in a monastery, is framed by a rival and snared by an adventuress, causing his sweetheart, Monica, to break with him. The plot is revealed and Monica finds the duke just as he is returning to the monastery. Exciting Drama and Romance.

Reviewed by C. S. Sewell

**A**S the first picture to be made in this country by the celebrated European director, Lothar Mendes, First National is offering the Robert Kane production, "The Prince of Tempters," adapted from E. Phillips Oppenheim's novel, "The Ex-Duke."

The title is an allegorical one, the story referring to the temptations that beset a youth reared in the seclusion of a monastery and suddenly brought into society as a Duke. Ben Lyon does some of his best work in this role, with Lois Moran, charming and effective, especially in the pathetic moments as the girl he really loves, while Lya de Putti in her second American appearance gives an excellent performance as a vamp who seeks to ensnare him, but eventually falls in love



with him. Ian Keith gives a good performance of an out-of-the-ordinary role of a renegade monk who becomes a crook and society hanger-on. Sam Hardy is excellent in the comedy role of an Italian.

Mr. Mendes has capably directed this production, employing some novel camera angling with shots over the characters' shoulders. The story moves along smoothly with good continuity and with its unusual theme and effective scenes of the church and monastery and colorful Italian scenes, holds the interest and should prove entertaining for the majority of patrons.

## "Private Izzy Murphy"

Comedy Subordinated to Heart-Interest in Hebrew-Irish Story Starring George Jessel

Reviewed by C. S. Sewell

up and the conflict between this and his love for the girl and dramatic conflict also supplied in the opposition of the girl's father.

The heart-interest angle is strong and the story holds the interest and plays upon the emotions. Contrary to what might be expected from the title and the star, Jessel's role is a straight dramatic one, even the situation of the only Hebrew in an Irish "Sixty-ninth" regiment not being played for its comedy possibilities. There is effective comedy relief supplied by Nat Carr as a marriage broker who seeks to marry the hero to one of his clients, and there are some witty subtitles.

Jessel gives a good performance in the leading role and is especially good in the emotional situations, although at no time does he look like an Irishman. Patsy Ruth

Miller is excellent as the girl and Vera Gordon, as always, excellent as the Hebrew mother.

Warner Brothers Present

"Private Izzy Murphy"

Starring George Jessel

with Patsy Ruth Miller and Vera Gordon

Directed by Lloyd Bacon

CAST:

Izzy Murphy	George Jessel
Elleen Cohnannigan	Patsy Ruth Miller
Sara Goldberg	Vera Gordon
Shadehen	Nat Carr
Jacob Goldberg	William Strauss
Cohnannigan	Gustav Von Seffertitz
O'Malley	Douglas Gerrard

Length—7,889 feet

Izzy Goldberg, who, using the name Murphy, runs a swell delicatessen, goes to war with an Irish regiment. Wounded, he discloses to his sweetheart that he is a Jew and finally overcomes her father's objection. Stage star's first film; dramatic heart-interest story.



**G**EORGE JESSEL, the popular stage comedian, makes his screen debut as the star of this Warner Brothers' production which, as is obvious from the title, is a Hebrew-Irish story. Apparently in the effort to strike out along a new angle because of the multiplicity of productions dealing with these two races, the comedy has been subordinated and the dramatic possibilities of the story stressed.

As screened, the story concerns a Hebrew masquerading as an Irishman for business reasons, falling in love with an Irish girl and going to war with an Irish regiment. The familiar strong Jewish family love is played



# Straight from the Shoulder Reports

*Exhibition Information Direct from the Box-Office to You*  
*Edited by A. Van Buren Powell*

## Associated Exhibitors

**CAMILLE OF THE BARBARY COAST.** (5,308 feet). This should have been shown to the Barbarians and let them pounce on it. Failed to please here. Tone questioned, appeal none. Sunday or special no. Draw middle and working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

**LAST EDITION.** (6,400 feet). Star, Ralph Lewis. Not a bad picture, but newspaper stories are the bunk and have no appeal. They are not worth a dime to the exhibitor. Hope this is the last one I ever have to play. Tone O. K. Appeal 40 per cent. Sunday O. K., special no. Draw general class, town 3,600. Admission 10-20. W. A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

**MIRACLE OF LIFE.** Star, Mae Busch. If you run this, play it with another feature; very weak picture. Print new. Tone O. K. Appeal very poor. Sunday yes, special no. Draw big city types, Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**NORTH STAR.** Star, Strongheart (dog). Very poor, weak story; the scenes with the dog are so ridiculous that the audience laughed. The villain on the ground had to pull the dog on top of him and hold him while they ground the camera. Very poor print and the direction was rotten. Tone good, appeal none. Sunday or special no. Draw railroad and mining class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

**RAWHIDE.** Star, Buffalo Bill Jr., Too bad this boy made change, as it looks like for the worse, as we run releases from the former exchange that were better. Tone good, appeal 75 per cent. Sunday and special no. Draw middle and working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

## Columbia

**COLUMBIA PICTURES.** The Columbia new line certainly looks good and they don't ask your theatre for the product. Draw rural and mining class, town 3,000. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

**PHANTOM OF THE FOREST.** Star, Thunder, dog. Good story, good cast. Dogs, Thunder and White Fawn, very good. Will say it is just as good as Rin-Tin-Tin pictures here. Tone good, appeal very good. Sunday yes. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**PRINCE OF BROADWAY.** Star, George Walsh. These people certainly have good pictures and this one was exceptionally good and pleased everyone. Tone and appeal good. Sunday yes, special no. Draw rural and mining class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

## F. B. O.

**BIGGER THAN BARNUM'S.** (8,391 feet). Star cast. Only a fair picture and proved to be a flop for us. After seeing "Variety," this one "haunt." Tone good, appeal fair. Sunday yes, special no. Draw mixed class, city 35,000. Admission 15-25-35. C. D. Buss, Strand Theatre (750 seats), Easton, Pennsylvania.

**DEVIL'S GULCH.** Star, Bob Custer. The usual western; nothing new; nothing old, but will bring in the western fans and please

Boys, we volunteer these reports as unbiased tips on pictures we have played. You can depend on us, as brother exhibitors, to play fair; these tips are not paid for—they are given to you for better booking your shows.

Because we set the example by sending tips we have the right to urge you to do likewise. If we are helping you, as we try to do, turn in and help us by sending your picture tips.

## OUR GANG.

'em. Print new. Good appeal. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**HANDS ACROSS THE BORDER.** (6 reels). Star, Fred Thomson. This was the "classiest" picture to date, from Thomson. By this I mean it was one that had more substance to it, was more nicely mounted, and stood head and shoulders above the average western. Tone O. K. Appeal general. Sunday or special no. Draw rural class, town 300. Admission 15-30. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

**HANDS ACROSS THE BORDER.** (6 reels). Star, Fred Thomson. Fred again produces a winner; all kinds of action, comedy, romance. Pleased all, including myself. Appeal good. Special no. Mitchell Conery, Concoat Projection Service, Menands, New York.

**HER HONOR, THE GOVERNOR.** (6,712 feet). Star, Pauline Frederick. "Wonderful. Best I ever had," were the kind of words said about this show. My patrons were wild about it. F. B. O.'s latest picture; print new. Tone good, appeal 100 per cent. Sunday and special yes. Draw mixed class, town 150. Admission 15-30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

**ISLE OF RETRIBUTION.** Star, Robert Frazier. Very good picture but not up to the rank of the other Gold Bond pictures made by F. B. O. Print good. Tone and appeal good. Sunday yes, special no. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**ISLE OF RETRIBUTION.** Stars, Robert Frazier, Lillian Rich. A Gold Bond. Ranks as a good Northern picture, but not a big special at all. Pleased all. Appeal good. Special no. Mitchell Conery, Concoat Projection Service, Menands, New York.

**KEEPER OF THE BEES.** (6,712 feet). Star, Robert Frazier. This is about one of the best pictures of the year. When you run it, advertise it well, and you should make some real money. Print fair. Tone good, appeal very good. Sunday and special yes. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

## First National

**ELLA CINDERS.** (6,540 feet). Star, Colleen Moore. The poorest Colleen Moore picture we have ever ran, and we have had them all. Tone O. K. Fair appeal. Sunday yes, special no. Draw town and rural classes, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

**FIRST NATIONAL TRAILERS.** These free trailers help bring business to the box office. W. C. Geer, Princess Theatre, Vermont, Illinois.

**HER SISTER FROM PARIS.** (7,255 feet). Star, Constance Talmadge. A fine program picture, and, I think, pleased everyone who saw it. This picture should go good anywhere. Had a fair house and made a little money. Tone fine, appeal 100 per cent. Sunday yes, special no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Synder, Cozy Theatre (265 seats), Lamont, Oklahoma.

**THE LADY.** (7,337 feet). Star, Norma Talmadge. Wonderful work on the part of Norma. Tone good. Sunday and special yes. Town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

**MISS NOBODY.** (6,859 feet) Star, Anna Q. Nilsson. Very good picture; lots of comedy touches. The best this star has made in a long while. Tone O. K. Appeal good. Sunday yes, special nearly. Draw town rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

**RANSOM'S FOLLY.** Star, Richard Barthelmess. A very good picture. Appeal good. Special no. Mitchell Conery, Concoat Projection Service, Menands, New York.

**SWEET DADDIES.** Stars, Murray, Sidney. Of course you all know it's good. It is! Appeal great. Special yes. Mitchell Conery, Concoat Projection Service, Menands, New York.

## Fox

**BLACK PARADISE.** (4,962 feet). Star, Madge Bellamy. Starts out good, drags in the middle, and winds up with volcano eruption. Fair program, suitable for a one-day run. Print good. Fair appeal. Sunday or special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**COWBOY AND THE COUNTESS.** (5,345 feet). Star, Buck Jones. A good hour's entertainment with Buck heading a bunch of hard-boiled cowboys on a wild West tour through Europe. Plenty of action and fancy riding and roping. Good tone, appeal 70 per cent. Sunday yes, special no. Draw general class, city 500,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

**DIXIE MERCHANT.** (5,126 feet). Star, J. Farrell McDonald. A fair program, with an exciting horse race as the climax. Madge Bellamy and Jack Mulhall are delightful as the young lovers, and McDonald, afflicted with a poor memory, portrays a very likeable character. Good tone, appeal 70 per cent. Sunday yes, special no. Draw general class, city 23,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

**DURAND OF THE BAD LANDS.** (5,844 feet). Star, Buck Jones. This is a fine western and this is what my fans like. Play society and sex pictures more to please the highbrows but they always have something else "on." Now I am making a little money playing to the rank and file giving them action and outdoor pictures. I find that a little town can show but very few highbrow pictures. This has good tone, great appeal. No as special. Draw all classes, town 2,250. Admission 15-30. H. L. Beudon, Grand Theatre (250 seats), Port Allegany, Pennsylvania.

**EAST LYNNE.** (5,974 feet). Star cast. A very good picture; pleased generally. Go after it and you can't lose. Tone good. Appeals to masses. Sunday and special yes. Draw from masses, city 40,000. Admission 10 to 50. Johnny Jones, Orpheum & Washington Theatres (1,600 seats), Quincy, Illinois.

**ROAD TO GLORY.** (5,600 feet). Stars, May McAvoy, Leslie Fenton. An excellent program attraction that brought forth many



## United Artists

**BLACK PIRATE.** (8,388 feet). Star, Douglas Fairbanks. A beautiful picture in natural colors and as good as it is beautiful. Satisfactory in every respect. Tone O. K. Appeal 95 per cent. O. K. Sunday and special yes. Draw merchant, farming classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

**DON Q. SON OF ZORRO.** (11 reels). Star, Douglas Fairbanks. On a two-day run, at advanced prices, played to less business than on many a one-day picture at program prices. The season? Just because Fairbanks doesn't mean anything, with his wide grin and fancy costumes, in a town that does not care for dignified entertainment. Tone O. K. Appeal limited. Sunday and (some places) special, yes. Draw rural class, town 300. Admission 15-30, specials 15-40. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

**GARRISON'S FINISH.** Star, Jack Pickford. A story of the race track well made in picture. However, it did not bring me the average Saturday business. Tone good. Appeal 50 per cent. Special no. Draw farm, miner, small town classes. Admission 10-25. Arch Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

**LITTLE ANNIE ROONEY.** (8,500 feet). Star, Mary Pickford. Nice little picture, but not worth the price asked us for it. Did not draw at all for some reason. The kids will like it fine. Tone good. Appeal fair. Sunday yes, special no. Draw town and country class, town 400. Admission 10-25-35. H. V. Ritter, McDonald Theatre (350 seats), McDonald, Kansas.

**PARTNERS AGAIN.** (5,600 feet). Stars, Sidney & Carr. A good comedy drama with lots of humor and double exposure that was poorly concealed. Very thrilling in last reel. Tone O. K. Good appeal. Sunday or special, no. Draw town and rural class, town 1,028. Admission 10-25. W. C. Geer, Princess Theatre, Vermont, Illinois.

**PARTNERS AGAIN.** Stars, Sidney & Carr. This is just a fair program picture. Some of the comedy scenes are pretty good and some thrills, but don't let them sell it to you for a special. Tone good, Appeal fair. Sunday yes, special no. Draw town and country class, town 400. Admission 10-25-35. H. V. Ritter, McDonald Theatre (250 seats), McDonald, Kansas.

**SALLY OF THE SAWDUST.** Star, Carol Dempster. This is a dandy. Just a little long, though. Some real suspense, comedy and a real story. W. C. Fields and Carol Dempster are both very good. Tone and appeal good. Sunday or special no. Draw town and country class, town 400. Admission 10-25-35. H. V. Ritter, McDonald Theatre (350 seats), McDonald, Kansas.

**THIEF OF BAGDAD.** Star, Douglas Fairbanks. A wonderful production that was a great flop at our box office. Our people just can't see this type of picture. Tone and appeal good. Sunday and special (with regard to above) yes. Draw town and rural class, town 1,028. Admission 10-25, 15-30. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

## Universal

**OLD SOAK.** (7,445 feet). Star cast. Fair—nothing to blow about. Tone O. K. Appeal 70 per cent. Sunday O. K., special no. Draw merchant, farming classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

**OUTSIDE THE LAW.** (8,000 feet). Stars, Lon Chaney, Priscilla Dean. This is a re-issue with about a third of the best part of the picture left out and the titles so short that no one can read them. Might have been a good picture some time ago, but today looks like six bits. Tone fair, appeal none here. Sunday yes, special no. Draw rural, mining class, town 3,000. Admission

## Good News!

"Mr. David J. Adams, of the Auditorium Theatre, Concord, New Hampshire, has decided to become a regular contributor to Straight from the Shoulder columns.

"Although I am to send them to you, the opinions will be his, and it is his wish to make them of real value to the exhibitors." E. Wentworth (same address).

10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

**ROLLING HOME.** (6,831 feet). Star, Reginald Denny. A good show, but just another Denny that wouldn't draw. We can't make this bimbo go over so we'll run no more. Tone fine, appeal great (otherwhere). Sunday yes, special no. Draw mixed class, city 35,000. Admission 15-25-35. C. D. Buss, Strand Theatre (750 seats), Easton, Pennsylvania.

**STILL ALARM.** (7,000 feet). Star, William Russell. A very good picture, well done and has a good appeal, and was liked by a good majority. Tone O. K. Appeal 75 per cent. Sunday yes, special no. Draw general class, town 3,600. Admission 10-20. Wm. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

**STILL ALARM.** (7,000 feet). Star, William Russell. About the best fire picture we have played. Print good. Good tone very good appeal. Sunday and special yes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**WHAT HAPPENED TO JONES.** (6,700 feet). Star, Reginald Denny. A good comedy. If it doesn't bring laughs from your patrons they are dead! Tone good. Appeal very good. Sunday yes, special no. Draw town and rural class, town 1,028. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

**WHITE OUTLAW.** Star, Jack Hoxie (and his horse). This is the best picture we have ever seen, with Hoxie in the leading role. A good program western. Tone O. K. Fair appeal. Sunday or special no. Draw rural and town class, town 1,028. Admission 10-25, 15-30. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

## Warner Bros.

**CAVE MAN.** Stars, Marie Prevost, Matt Moore. Matt Moore is really the star. A comedy drama that brought plenty of laughs and many favorable comments. Great appeal. Special no. Mitchell Conery, Concoat Projection Service, Menands, New York.

**LITTLE IRISH GIRL.** (6,667 feet). Star, Dolores Costello. A real likeable picture; the star is rather in the background and the supporting cast carries the picture along to the satisfaction of all. Appeal good. Special no. Mitchell Conery, Concoat Projection Service, Menands, New York.

**OH, WHAT A NURSE.** (6,600 feet). Star, Syd Chaplin. Good comedy picture, not as good as "Charley's Aunt," "Man on the Box." If you buy it at a fair price, you are O. K., but don't think it is a special, for it was not. Tone good, fair appeal. Sunday yes. Draw rural, mining class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

**THREE WOMEN.** (8,000 feet). Star cast. A good program picture. Tone good, Sunday yes. Draw oil field class, town 300. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

**WHY GIRLS GO BACK HOME.** Star, Patsy Ruth Miller. Did not draw here. Appeal fair. Special no. Mitchell Conery, Concoat Projection Service, Menands, New York.

## Miscellaneous

**CALIBRE 45.** Star, Franklin Farnum. Fine five-reel western; everybody pleased. Tone good. Appeal 100 per cent. Sunday or special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

**FALL OF THE ALAMO.** Star, Cullen Landis. New prints only. Extra good story taken from history with Cullen Landis featured, and—wow! How it pleased! A hundred per cent. Draw mixed class, town 150. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, Illinois.

**FIGHTING YOUTH.** Star, William Fairbanks. A darn good little program picture that will please any type of audience as it has a little bit of everything in it. Print good. Tone and appeal good. Sunday or special no. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**\$500,000 REWARD.** A fine picture; good for western fans. Tone good. Appeal 90 per cent. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

**HANDSOME BRUTE.** Star, William Fairbanks. Here's a star that's good; he pulls a good crowd for me every time. You can buy the pictures for a reasonable price and stand to make some money. Give this star a try if you haven't played him yet. Appeal good. No for special. Mitchell Conery, Concoat Projection Service, Menands, New York.

**LUCKY SPURS.** Star, Bill Patton. Proved unlucky for us as far as getting them in was concerned. Did not take in enough on it to pad a crutch. Tone fair only, appeal 40 per cent. Draw middle and working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

**MAN WITHOUT A HEART.** The best in melodrama—that is, it pleased all critics. Wish I could get more like it. Tone good. Appeal 100 per cent. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

**RECKLESS COURAGE.** Star, Buddy Roosevelt. The best western we have played in a year. Everybody pleased. Pep from start to finish. The holdup in the air was fine. Tone good. Appeal 100 per cent. Sunday or special no. Draw oil field class, town 300. Admission 10-25. W. H. Clower, Liberty Theatre (500 seats), Wirt, Oklahoma.

**RIDIN' ROMANCE.** Star, Al Hoxie. I suppose this is Jack Hoxie's brother; he looks just like Jack, and this, his first picture, is not bad. It is worth playing. Appeal fair. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**STEPPIN' OUT.** Star, Dorothy Revier. Very clever comedy drama; should please any type of patronage. Print new. Tone and appeal good. Sunday yes, special no. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland. (400 seats), Kadoka, South Dakota.

**THUNDERBOLT STRIKES.** Star, J. B. Warner. Same old line of western, with the usual number of fake fights, and so on. Tone fair, appeal 60 per cent. Draw middle and working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

**TRAIL OF ARIZONA.** A dandy picture that pleased everyone. I heard the opinion expressed. Ran it second night to bigger house than first night. Tone good, appeal 100 per cent. Sunday yes, special no. Draw oil field class, town 300. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

**WANDERING FOOTSTEPS.** Another lame one; the only salvation was that it was gotten at a reasonable rental. Tone fair. Appeal 50 per cent. Sunday or special no. Draw middle and working class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.



nice comments. Good Tuesday night attraction. Tone O. K. Strong appeal. Sunday yes, special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**THANK YOU.** (4,900 feet.) Star, George O'Brien. Very fine offering from the Fox outfit. Splendidly photographed, acted and directed. A good, clean production with lots of heart interest. Alec Francis as the underpaid minister did some of the finest work of his career. A story such as this should interest and audience. Attendance fair only. Tone fine, appeal strong. Sunday yes, special almost. Draw all classes, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

**WHEN THE DOOR OPENED.** Star cast. Very slow and draggy, but good for a Fox special. People were divided in their opinion about this picture. Tone fair, appeal none here. Sunday yes, special no. Draw rural and mining class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

**YANKEE SENOR.** (4,900 feet.) Star, Tom Mix. A fine western for a small town. The natural colors pleased the people. This would be a fine picture if the film was not rotten with dirt. Admission 15-25. E. L. Parnell, New Theatre (150 seats), Truop, Texas.

**WHEN HUSBANDS FLIRT.** Star, Dorothy Revier. A comedy drama. Better use this on a double bill. Rather weak. Print new. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

## Gotham

**SPEED LIMIT.** Star cast. A fair program picture; nothing to brag about, just a nice, clean little show. Tone O. K. Good appeal. Sunday yes, special no. Draw town and rural classes, town 896. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

## Metro-Goldwyn

**AUCTION BLOCK.** (6,230 feet.) Star, Charles Ray. This is good. It seems that Ray has made his "comeback" successfully. Satisfied our crowd. Appeal good. Special no. Mitchell Conery, Concoat Projection Service, Menands, New York.

**BARRIER.** (6,480 feet.) Stars, Norman Kerry, Lionel Barrymore, H. B. Walthall. A very good picture, but didn't draw as it should. The name must not have been attractive or the advertising not just right. Picture should have drawn. Tone O. K. Appeal 70 per cent. Sunday O. K. Special no. Draw general class, town 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

**BARRIER.** (6,480 feet.) Star cast. This is a fair northern story; went over good. Nothing exceptional, but will please. Appeal good. Special no. Mitchell Conery, Concoat Projection Service, Menands, New York.

**BEVERLY OF GRAUSTARK.** (6,710 feet.) Star, Marion Davies. Very well produced comedy, but did not do the business that Norma did in "Graustark." Some parts too farcical, but on the whole satisfactory entertainment. Tone and appeal good. Sunday and special yes. Draw mixed class, town 3,500. Admission 10-30-35. J. J. Wood, Redding Theatre, Redding, California.

**BROWN OF HARVARD.** (7,941 feet.) Star, William Haines. A first-class production in every sense. Tone excellent, appeal 80 per cent. Sunday and special yes. Town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

**DANCE MADNESS.** (6,225 feet.) Stars, Claire Windsor, Conrad Nagel. One of the best comedies we have shown in a long time. Did a good business on Sunday and pleased nearly everyone. Comedy situations not farcical, but held in excellent control by stars and director. Appeal good. Draw

As Mr. E. W. Collins, now President of the M. P. T. O. A. formerly advised when he was sending dependable reports, the best way to use these tips is to choose those of an exhibitor whose experience agrees with your own on pictures you have both played, then abide by his judgment.

To make this feasible, the boys are trying to send tips regularly! One picture or seven, shoot in the blank EVERY WEEK.

mixed class, town 3,500. Admission 10-30-35. J. J. Wood, Redding Theatre, Redding, California.

**DANCE MADNESS.** (6,225 feet.) Star, Claire Windsor. Surprised us. It turned out to be a real good society drama, unlike its title. Appeal good. Special no. Mitchell Conery, Concoat Projection Service, Menands, New York.

**DEVIL'S CIRCUS.** (6,750 feet.) Star, Norma Shearer. A good picture and Norma is a good drawing card. She will be a big star some day, with good stories and direction. Tone O. K. Appeal 80 per cent. Sunday yes, special no. Draw rural class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

**DON'T.** (6 reels.) Star, Sally O'Neil. This pleased here. Bert Roach was really the star. Nothing to the story but got over as a weird comedy. Tone fair. Sunday and special no. Town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

## Paramount

**AMERICAN VENUS.** (7,921 feet.) Star, Esther Ralston. Somewhat different from the ordinary run of pictures. Color scenes especially attractive, and comedy touches add to entertainment value; but story might have been a little stronger. Tone O. K. Appeal fair. Sunday yes, special no. Draw rural class, town 300. Admission 15-30. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

**AMERICAN VENUS.** (7,921 feet.) Star, Esther Ralston. Miss Ralston surely is gaining popularity. This picture drew a large crowd and pleased them all. Ford Sterling, in the cast, is good. Great appeal. Special yes. Mitchell Conery, Concoat Projection Service, Menands, New York.

**A SON OF HIS FATHER.** (6,925 feet.) Star cast. Paramount, in making this picture, lived up to the reputation of the author by excellence in production. Exceptionally well done, and the type of western that will please the "raw meat" fan and the refined patron equally well. Tone O. K. Appeal general. Sunday and special yes. Draw rural class, town 300. Admission 15-30, specials 15-40. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

**BORN TO THE WEST.** (6,045 feet.) Star, Jack Holt. A very good Zane Grey western, well directed and well acted. Jack Holt is seen at his best. Did a fair business. Tone and appeal good. Sunday and special good. Draw mixed class, town 3,500. Admission 10-30-35. J. J. Wood, Redding Theatre, Redding, California.

**CAT'S PAJAMAS.** (6 reels.) Stars, Bronson & Cortez. This picture drew well; the stars are popular here. Theodore Roberts, playing the father, is also well liked. "The Cat's Pajamas" is one of those delightful comedy dramas you can't help liking. L. V. Hepinger, Orpheum Theatre, Clarion, Pennsylvania.

**CAT'S PAJAMAS.** (6 reels.) Star cast. Extra good. Pleased everyone. Draw general class, city 10,000. Admission 10-25, 15-35. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

**DIPLOMACY.** (6,950 feet.) Star, Nell Hamilton. This is a very clever detective story of International politics with Matt Moore doing a little comedy stuff and the rest of a good cast putting on the heavy dramatics. It is good entertainment. Tone and Sunday O. K. Special no. Chas. Lea Hyde, Grand Theatre, Pierre, South Dakota.

**FOR HEAVEN'S SAKE.** (5,356 feet.) Star, Harold Lloyd. For Heaven's Sake—why tell us Lloyd is building up? This picture didn't do program business against a carnival for opposition. Good comedy, though. Tone and appeal good. Sunday yes, special no. Draw town and rural class, town 1,028. Admission 10-25, 15-30. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

**FORLORN RIVER.** Fair for a special—just an ordinary western. Draw general class, city 10,000. Admission 10-25, 15-35. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

**FORTY WINKS.** (6,203 feet.) Star, Raymond Griffith. A very clever comedy-drama, with the star doing fine work. Tone good. Appeal 95 per cent. Sunday yes, special no. Draw town and country class, town 1,028. Admission 10-25, 15-30. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

**HOLD THAT LION.** Star, Douglas MacLean. Fair. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

**LUCKY DEVIL.** (5,945 feet.) Star, Richard Dix. This picture drew pretty well. They all like Dix. Some of the comedy scenes brought screams from the audience. A real race in it, too. Tone excellent. Appeal very good. Sunday yes, special no. Draw town and country class, town 400. Admission 10-25-35. H. V. Ritter, McDonald Theatre (250 seats), McDonald, Kansas.

**MANNEQUIN.** (6,981 feet.) Star cast. Good show; something different from the usual run and all parts well acted. No kicks and lots of favorable comments. Tone and appeal good. Sunday and special yes. Draw town and farming class, town 600. Admission 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

**MANNEQUIN.** (6,981 feet.) Star cast. Extra good in every detail. No complaint; if the woman star could play more like it, would be glad. Tone good, appeal 100 per cent. Sunday and special yes. Admission 10-20. David Jordan, Palace Theatre (400 seats), Winnsboro, South Carolina.

**UNTAMED LADY.** (6,132 feet.) Star, Gloria Swanson. A good Swanson picture; much better than her two last ones, although they did not come out to see it. I guess her poor ones spoiled our chances. Tone good, appeal fair. Not a special here. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

## Producers Dist. Corp.

**THREE FACES EAST.** (7,419 feet.) Star cast. As good as many we have paid four times as much for. Complete satisfaction. Tone and for Sunday O. K. No as special. Draw farming, merchant classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

**UP IN MABEL'S ROOM.** (6,345 feet.) Star, Marie Prevost. Very good comedy. Pleased good attendance. Tone, and for Sunday, O. K. No as special. Draw merchant, farming classes, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

**VOLGA BOATMAN.** (10,600 feet.) Star cast. A real picture and the public responded. This one don't need any exploitation. Tone fair, appeal good. Sunday and special yes. Draw mixed class, city 35,000. Admission 15-25-35. C. D. Buss, Strand Theatre (750 seats), Easton, Pennsylvania.

**WHISPERING SMITH.** (6,125 feet.) Star, H. B. Warner. Good show and it did good business. Intelligently produced—which makes all the difference in the world. Tone fair, appeal good. Sunday yes, special no. Draw mixed class, city 35,000. Admission 15-25-35. C. D. Buss, Strand Theatre (750 seats), Easton, Pennsylvania.



HOW USEFULLY YOU READ  
DO

MOVING PICTURE WORLD  
WATCH NEXT  
WEEK'S ISSUE



# Production Tips, Kinks and Wrinkles

## Compiled by Colby Harriman for Your Scrap Book. Cut Out and Paste

### GERMANY'S NEW "TRIADIC BALLET"

In a recently published article by Herman G. Scheffauer of Berlin concerning the new mechanical ballets being introduced in Germany, we believe that its principles will be interesting to readers of this department.

Since the war there has appeared in Germany a group of revolutionary young architects, artists and craftsmen who have been experimenting and indulging in an orgy of "intellectualized modernity" and have been dubbed "practical theorists."

This group has been upsetting and rearranging all the laws and principles of art, architecture, music, dance, and the like. It has tried to recast the inherited and traditional into forms considered consonant with the modern age. The whole movement may at any time seem like caprice, diabolical spite, impotence, or even sheer lunacy, but they are not to be easily disposed of.

All of their work and movement is based upon careful, exact, almost mathematical deductions; upon formulas, schematic diagrams and plans. Their theories are not only given visible and tangible form but put into action. Abstractions are shown as realities. Most especially does this apply to their Triadic and mechanical ballets.

The rudiments of this are light, form, color, line, space and solids. These are analyzed and built into a new whole. The result are so new, and indeed, so astonishing, that they might be the creations of moon men or of Martians. For example, one producer, takes the human body, neutral and unadorned, and regards it in relation to its environment. This environment is abstract space, cubical "room." Spatial forms are transferred to the human body. The head, the trunk, the arms and legs are enclosed in cubic forms—and lo, the human being becomes a kind of architecture in motion.

#### Weird Effects

In another instance the laws that govern the human body in relation to space are considered. This time the head assumes an egg-like shape; the trunk a vasselike. Arms and legs take on the appearance of tapering clubs. The joints become spheres—ball-and-socket joints. The human figure is turned into a jointed doll, a kind of artist's lay figure.

Next comes the laws of movement applying to the human body in relation to space with the elements of rotation, progression, intersection of space, etc. This is indicated with the circling movement, the spiral, the movement in a plane. When these several movements are "developed" in a geometrical sense, the result is a kind of topline figure, cones and flattened globes representing the outer "enclosing" lines of these movements. In other words, these give us the human body seen and conceived as a purely technical organism as a machine.

Finally there is the spiritual expression of the body; the starlike form of the hand with the extended fingers; the double-loop curve of the folded arms; the cross made by the line of the spine intersecting that of the shoulder blades. Then there is the double or three-fold aspect of the head—the front face and the two profiles. The result is highly interesting, if a bit baffling; a "de-materialization" of the corporeal into the symbolical.

These innovations in the real of the play and of the dance have led to the mechanical ballet, which may be either serious or grotesque. There seems to be here a wish to augment the effect of the costume and the capacity of the dancer. A mere human dancer is confined to short steps, a yard or so either way; to low leaps, at most a yard or more above ground. He is able to free himself from the law of gravity only for a second. When he goes beyond this, assisted by trapezes and tight-ropes, he becomes an acrobat. It is here that the automaton and the marionette come triumphantly into their own. The artificial figure, when equipped with all the subtleties of modern techniques, permits every possible movement, every possible position at any moment. Then, too, the producer is enabled to use figures of many

#### ULTIMATELY—

So start now.

Begin to keep a SCRAP BOOK. The material you will find published here each week will be of almost priceless value.

If you are producing, then surely save it. If you are not interested now the probabilities are you eventually will require some presentation or production material on your program.

So, start a scrap book now.—C. H.

sizes—dwarfs and giants. It cannot be denied that the "wonder-sense" and the "play-sense" are given almost unlimited expression through these new mediums.

There is also another type of ballet. Contrary to the movement that embues the marionette with human and superhuman capacities, there is that which reduces and in other instances elevates the unadorned or abstract or neutral human being to the rank of a puppet. Emotional qualities or characteristics may even be increased by means of the mask. For the masking of the face and of the entire body achieving the whimsical, the terrible, the gracious, the captivating, the droll, the tragic—may give figurative expression to the living man within the living symbol.

#### Has Three Parts

This so-called Triadic Ballet has broken ground in a new world. Fabulous figures carried out in marvelous new materials, such as metals, paper, wood and glass, widen the range of our present symbols, providing a new gallery of forms, a new alphabet for denoting such recondite shades of thought and feeling as visit the modern mind.

When this ballet was first presented it consisted of three parts and was danced by three dancers. Some seventeen costumed figures were employed, augmenting, exaggerating or conventionalizing the human and the "geometrical."

The dance proceeded from the comic to the serious. The first part was gay and burlesque in spirit, upon a stage and against a background of pure lemon yellow. The second part was stately and serene, upon a rose-colored stage. The third part was mystic and fantastic, with the stage draped entirely in black. The costumes were in part of stiff or padded fabrics, embracing every tone and color; in part of cardboard, wood and other materials including metals.

#### "LEGEND OF THE AMETHYST"

Major Bowes has produced a colorful presentation at the New York Capitol Theatre as the exclusive stage feature of his program surrounding the featured picture "The Temptress," a M-G-M Picture.

The presentation is featured with three principal numbers, is well balanced and mounted, a charming combination of song and dance.

As the curtains open, a light fabric is revealed hanging at the curtain line. Green foots and proscenium floods tone the drop in green. A fleecy cloud effect is projected upon the fabric surface. Colin O'More, tenor, appears at center in front of the drop. He is dressed in a black Colonial costume, and is spotted with steel blue from the front. He sings "Ship O' Dreams" by Herbert Francis.

The song number is followed by a full stage scene which is revealed as the curtains slowly open and the flood tones change from green to magenta. The entire set appears to be a mass of glittering jewels all of which is achieved with metallic cloth and lummar ribbon of tinsel effect.

A semi-arched border of hanging tinselled silver ribbons is hung in two. A silver metallic drop is hung back and silvered ribbons hung at intervals over the surface. In front of the drop, at stage center, a high platform is placed with two narrow step units approaching it at either end, the units set on an angle. Girls are placed in artistic poses on the steps and platform, these units being

covered with silver metallic cloth. In front of the platform is a raised dais upon which a character in silvered garb is seated. The entire set carries out the glittering appearance and is toned with purple and magenta with a shaft of green high lighting the folds of the back drop.

The ballet presents an "Amethyst Ballet" ensemble number with Miss Joyce Coles as the featured dancer. The swish and rustle of the dresses of the dancers was effective. Celia Turill, seated at center sings "Song of the Soul" as the climatic number of the presentation which is given a dance interpretation by the entire ballet of twenty-four.

#### "A STUDY IN LIGHTS AND SHADOWS"

A Combination of Silhouette and Shadow Effects Devised by Colby Harriman.

Stage novelties may be acquired without the employment of intricate or numerous scenic units. It has been found that the simplest set-up given an unusual lighting treatment is far more effective than some mechanical contrivance that is distinctly theatrical in its make-up and operation.

In presenting this suggestion as a presentation background we are offering a stage novelty that is a combination of shadows cast by setpieces and a silhouetted unit. This effect lends itself to a variety of treatments all of which may be classed as atmospheric. They are simple to mount as no painting of any consequence is required. A flat ground for the set pieces merely to give it a contrast with the backing.

#### The Setting

The effect of this particular set-up is indicated in the accompanying sketch. The ground and light plot with certain detail data is also given in the cut block.

A silhouette cloth or plain drop not opaqued is hung in two. The selected set or hanging piece is made and cut out and is hung on a few sets of lines ahead of the main drop. This unit is spotted with a baby spot placed in the position desired to secure a shadow of the cut out piece on the drop. It is suggested that a foot spot be used and attention given to masking the medium holder so that no spill or spot of light would be indicated on the drop. The cutout piece should be highlighted in such a way as to cast the shadow of it on the drop.

Back of the drop a floor flood lamp may be placed. In front of this a cut out mask of a design similar to the one used in front of the drop should be placed in a manner to cast a huge shadow on the drop which will appear as a silhouette from the front. These silhouettes do not restrict themselves to a single unit as the idea, such as suggested in the sketch, but may be a continuity of shadows and silhouettes with innumerable cut outs used in graduating sizes both before and behind the drop.

The cut outs may be constructed in the manner shown in the small diagram at the base of the cut block, with a lamp set in a small reflector which would cast a light or contrasting spot on the drop between it and the cutout.

#### Lighting Treatment

Flood lighting should be zoned, in other words, only a section of the foots and first border used to tone the drop in the foreground. If desired these standard units may be eliminated and only side floods used. At the opening of the routine, the stage should be in darkness, then the lamp placed on the back of the cut out slowly brought up revealing the outline of this unit. As the action progresses, the strip light back of the drop is brought up and the foot spot, at the same time, is entered to highlight the cut outs. As the unit is brought up full, the flood lamp back of the drop is introduced casting the silhouette on the drop.

Contrasts in color should dominate and blended in a manner to achieve the best effects in shadows and silhouettes.

The suggestion offered is good for a song or dance number. Flower cut outs, trees, etc., may be used in place of the "bird" cut outs according to the demands of the subject matter.



# Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

## ARTCLASS PICTURES CORP.

Kind of Picture	Review	Feet
Tearin' Loose (Wally Wales).....	Stunt western	June 13.. 5,000

## ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
Never Weaken (Harold Lloyd) .....	Reissued comedy	Aug. 1.. 2,330
The Skyrocket (Peggy H. Joyce) .....	Drama	Jan. 23.. 7,350
Counsel for the Defense (Compson) .....	Human int. melo.	Feb. 13.. 6,622
Pinch Hitter (Glenn Hunter) .....	College baseball dr.	Feb. 20.. 6,250
Lovers' Island (Hampton-Kirkwood) .....	Romantic melodrama	Feb. 27.. 4,624
Hearts and Fists (John Bowers) .....	Logging camp melo.	Mar. 6.. 5,438
North Star (Strongheart) .....	Dog melodrama	Mar. 6.. 4,715
Shadow of the Law (Bow) .....	Crook melo.	Mar. 20.. 4,526
White Mice (Jacqueline Logan) .....	Romantic melo.	Mar. 27.. 5,412
Broadway Boob (G. Hunter) .....	Comedy drama	Apr. 3.. 5,683
Nut-Cracker (Horton-Busch) .....	Farce Comedy	April 17.. 5,786
Two Can Play (Clara Bow) .....	Drama	Apr. 24.. 5,465
The Highbinder (W. T. Tilden) .....	Melodrama	May 8.. 5,486
The Big Show (Lowell) .....	Circus drama	May 15.. 5,385
Galloping Cowboy (B. Cody) .....	Western	May 22.. 4,639
Earth Woman (Mary Alden) .....	Drama	May 29.. 5,830
Rawhide (Buffalo Bill, Jr.) .....	Mystery-western	June 5.. 4,460
Dangerous Dub (Buddy Roosevelt) .....	Western	July 31.. 4,472
Twisted Triggers (Wally Wales) .....	Action western	Aug. 7.. 4,470
Carnival Girl (Marion Mack) .....	Melodrama	Aug. 14.. 4,962
Bonanza Buckaroo (Buffalo Bill, Jr.) .....	Western comedy-melo.	Aug. 21.. 4,460
Hidden Way (Mary Carr) .....	Crook melodrama	Aug. 28.. 5,919
Code of the Northwest (Sandow) .....	Dog-melodrama	Sept. 11.. 3,965
Flying Mail (Al Wilson) .....	Crook melodrama	Sep. 25.. 4,500

## BANNER PRODUCTIONS

Kind of Picture	Review	Feet
Wreckage (May Allison) .....	Drama	Sep. 5.. 5,972

## BRAY PRODUCTIONS

Kind of Picture	Review	Feet
Housing Problem .....	Novelty magazine	Oct. 16.. 1,000
Table Manners .....	Nature special	Oct. 16.. 1,000
Oh Monkey Be Good .....	Sunkist comedy	Oct. 16.. 2,000
Pete's Haunted House .....	"Hot Dog" cartoon.	Oct. 16.. 1,000
Bunches and Perfumes .....	Fistful culture com.	Oct. 16.. 2,000
On the Farm .....	McDougall Alley	Oct. 23.. 2 rls
For the Love O' Pete .....	Lantz cartoon	Oct. 23.. 1 rl

## CHADWICK PICTURES CORP.

Kind of Picture	Review	Feet
Paint and Powder (E. Hammerstein) .....	Stage life drama	Oct. 17.. 7,000
Some Pun'kins (Chas. Ray) .....	Rural comedy-drama	Dec. 26.. 6,500
Perfect Clown (Larry Semon) .....	Feature comedy	Jan. 2.. 5,700
Prince of Broadway (G. Walsh) .....	Prize ring drama	Jan. 9.. 5,800
Count of Luxembourg (G. Walsh) .....	Romantic drama	Feb. 27.. 6,400
Transcontinental Limited (all star) .....	Railroad melodrama	Mar. 6.. 6,400
Devil's Island (Frederick) .....	Mother-love drama	Aug. 28.. 6,900
The Bells (L. Barrymore) .....	Drama	

## COLUMBIA PICTURES CORP.

Kind of Picture	Review	Feet
Lone Wolf Returns (Lytell-Dove) .....	Crook melodrama	July 31.. 5,750

## A Major Differs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review date, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.

Kind of Picture      Review      Feet

Belle of Broadway (Compson-Rawlinson).....	Romantic Drama	.....5,675
Sweet Rosie O'Grady (S. Mason).....	Comedy drama	.....Oct. 2.. 6,100
Fight to the Finish (W. Fairbanks).....	Fight Melodrama	.....Aug. 21.. 4,603
Screen Snapshots .....	Three issues	.....Aug. 28.. 1,000
False Alarm (Lewis-Carr-Revier).....	Drama	.....5,235
When the Wife's Away (Arthur).....		
Obey the Law (Lytell).....		

## Waldorf

Enemy of Men (Revier) .....	Drama	.....5,800
Price of Success (Lake-Glass) .....	Drama	.....5,567
Sealed Lips (Revier) .....	Drama	.....5,613
When Husbands Flirt (Revier) .....	Comedy drama	.....5,806
Fate of a Flirt (Revier) .....	Comedy drama	.....5,790

## Perfection

Fighting Youth (W. Fairbanks) .....	Melodrama	.....4,781
Speed Mad (W. Fairbanks) .....	Racing melodrama	.....4,441
New Champion (W. Fairbanks) .....	Boxing melodrama	.....4,498
Great Sensation (W. Fairbanks) .....	Melodrama	.....4,470
Handsome Brute (W. Fairbanks) .....	Police drama	.....4,778

## CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....		.....2,000
International Twelve .....		.....1,000
Novelty Twelve .....		.....2,000
Famous Paintings .....	De Luxe dramas	.....April 24.. 2,000
Real Charleston .....	Lesson novelty	.....May 15.. 2,000
The Angelus .....	Drama de luxe	.....May 15.. 2,000
Wooden Shoes .....	"International"	.....May 8.. ..

## EDUCATIONAL FILM CORP.

Kind of Picture	Review	Feet
Parisian Modes in Color .....	Special	Jan. 30.. 1,000
Brotherly Love (Bowes) .....	Comedy	Jan. 30.. 1,000
For Sadie's Sake (Adams) .....	Comedy	Feb. 6.. 2,000
Be Careful, Dearie (Joe Moore) .....	Sullivan cartoon	Jan. 30.. 1,000
Careful, Please .....	Hamilton comedy	Feb. 13.. 2,000
Run Tin Can (Burns-Steadman) .....	Christie comedy	Feb. 20.. 2,000
Sea Scamps .....	Juvenile comedy	Feb. 20.. 2,000
Page Me (Vernon) .....	Comedy	Feb. 27.. 2,000
Keep Trying (Bowes) .....	Cameo comedy	Mar. 6.. 1,000
Hold Your Hat (St. John) .....	J. White prod.	Mar. 13.. 2,000
Light Housekeeping (Conley) .....	J. White prod.	Mar. 20.. 2,000
Wireless Lizzie (Heira) .....	Christie comedy	Mar. 26.. 2,000
Home Cured (Johnny Arthur) .....	Comedy	Mar. 27.. 2,000
Don't Stop (Bowes) .....	Cameo comedy	Mar. 27.. 1,000
Whoa Emma (Adams) .....	Christie comedy	Mar. 27.. 2,000
Felix Fans the Flames .....	Sullivan cartoon	Mar. 27.. 1,000
Felix Laughs It Off .....	Sullivan cartoon	Mar. 27.. 1,000
Quick Service (Bowes) .....	Cameo comedy	Mar. 27.. 1,000
Fool's Luck (Lupino Lane) .....	Comedy	Apr. 3.. 2,000
Dancing Daddy (Jack Duffy) .....	Christie comedy	Apr. 10.. 2,000
Congress of Celebrities .....	Hodge-Podge	Apr. 10.. 1,000
Felix Weathers the Weather .....	Sullivan cartoon	Apr. 10.. 1,000
Nobody's Business (Hamilton) .....	Comedy	Apr. 24.. 2,000
Tonight's the Night (Bowes) .....	Cameo comedy	Apr. 24.. 1,000
Lest We Forget .....	Free to exhibitors	Apr. 24.. 1,000
Felix the Cat Uses His Head .....	Sullivan cartoon	May 1.. 1,000
Broken China (Vernon) .....	Christie comedy	May 8.. 2,000
Felix Misses the Cue .....	Sullivan cartoon	May 8.. 1,000
The Vision .....	Technicolor drama	May 15.. 2,000
Mr. Cinderella (Arthur) .....	Tuxedo comedy	May 22.. 2,000
Shore Shy (Dooley) .....	Christie comedy	May 22.. 2,000
Somebody's Wrong (Bowes) .....	Cameo comedy	May 22.. 1,000
Gimme Strength (Adams) .....	Christie comedy	May 29.. 2,000
Neptune's Domain .....	Hodge-Podge	June 5.. 1,000
Going Crazy (Conley) .....	Mermaid comedy	June 5.. 2,000
Felix Braves the Briny .....	Sullivan cartoon	June 12.. 1,000
His Private Life .....	Lupino Lane comedy	June 12.. 2,000
Tin Ghost (Conley) .....	Mermaid comedy	June 12.. 2,000
Hodge-Podge .....	Lyman Howe subject	June 19.. 1,000
Who's Boss? (G. Davis) .....	Cameo comedy	June 19.. 1,000
Papa's Pest (Steadman-Burns) .....	Christie comedy	June 19.. 2,000
Bear Cats .....	Juvenile comedy	June 26.. 2,000
Till We Meet Again (Vernon) .....	Christie comedy	June 26.. 2,000
Fresh Faces (Hiers) .....	Hiers' comedy	June 26.. 2,000
Nothing Matters (Hamilton) .....	Comedy	June 26.. 2,000
Creeps .....	Mermaid comedy	June 26.. 2,000
Felix in Tale of Two Kitties .....	Sullivan cartoon	June 26.. 1,000
Hold 'Er, Sheriff (Bowes) .....	Cameo comedy	July 3.. 1,000
Hitchin' Up (Hiers) .....	Hiers' comedy	July 3.. 2,000
Felix Scoots Through Scotland .....	Sullivan cartoon	July 3.. 1,000
Meet My Dog (Bowes-Virg. Vance) .....	Cameo comedy	July 3.. 1,000
Hodge Podge .....	Lyman Howe mag.	July 10.. 1,000
Chase Yourself (Adams) .....	Comedy	July 10.. 2,000
Who's My Wife .....	Jack White prod.	July 10.. 2,000
Felix Rings the Ringer .....	Sullivan cartoon	July 17.. 1,000
School Daze .....	Sullivan cartoon	July 24.. 1,000



# Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Honest Injun (Arthur).....	Comedy	July 24.	2,000
Who Hit Me? (St. John).....	Comedy	July 24.	2,000
Mister Wife (Burns).....	Christie comedy	July 31.	2,000
Excess Baggage (Big Boy).....	Juvenile comedy	July 31.	2,000
Solid Gold.....	Jack White comedy	Aug. 7.	2,000
Squirrel Food (Bowes).....	Comedy	Aug. 7.	1,000
Move Along.....	Lloyd Hamilton Com.	Aug. 7.	2,000
Curiosities.....	Sideshow folk	Aug. 14.	1,000
Daffy Dill (Burns).....	Christie comedy	Aug. 14.	2,000
Chips of the Old Block.....	Hodge-Podge	Aug. 14.	1,000
Felix Misses His Swiss.....	Christie comedy	Aug. 28.	2,000
Dummy Love (Vernon).....	Christie comedy	Aug. 28.	2,000
Kiss Papa (Conley).....	Mermaid comedy	Aug. 28.	2,000
Here Comes Charlie.....	Lloyd Hamilton comedy	Aug. 28.	2,000
Uppercuts (Duffy).....	Christie comedy	Sept. 4.	2,000
My Kid (Big Boy).....	Juvenile comedy	Sept. 4.	2,000
The Blue Boy.....	Romance prod.	Sept. 4.	2,000
Open House (Johnny Arthur).....	Tuxedo comedy	Sept. 11.	2,000
Jolly Tars (Lloyd Hamilton).....	Hamilton comedy	Sept. 11.	2,000
Sons of the Surf.....	Bruce scenic	Sept. 11.	1,000
The Radio Bug (Phil Dunham).....	Comedy	Sept. 25.	1,000
Missing Links.....	"Life" Cartoon	Sept. 25.	1,000
Jelly Fish (Frank Pangborn).....	Comedy	Sept. 25.	2,000
Flaming Ice.....	"Life" Cartoon	Sept. 25.	1,000
A Dippy Tar (Billy Dooley).....	Comedy	Oct. 2.	2,000
Two Lip Time.....	Felix the cat	Oct. 2.	1,000
Pink Elephants (Al St. John).....	Mermaid comedy	Oct. 2.	2,000
Wife Shy (Vernon).....	Comedy	Oct. 9.	2,000
Kiss Me Kate (Phil Dunham).....	Comedy	Oct. 9.	1,000
The Humdinger (Johnny Arthur).....	Comedy	Oct. 9.	2,000
Hodge Podge.....	Travel scenes	Oct. 16.	1,000
Yellow Pirate.....	Life cartoon com.	Oct. 16.	1,000
Scrambled Yeggs.....	Felix cat cartoon	Oct. 16.	1,000
Whatnots.....	Futurer's Curiosities	Oct. 16.	1,000
Hold Still (Jack Duffy).....	Christie comedy	Oct. 16.	2,000
Cut Price Glory.....	Life cartoon	Oct. 23.	1 ri

## EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh).....Drama .....Oct. 10. 7,349

## FILM BOOKING OFFICES OF AMERICA

Short Subjects		1925
Peaceful Riot (Summerville).....	Comedy	Dec. 26. 2,000
Pike's Pique (Vaughn).....	Adventure of Maxie	Dec. 26. 2,000
Tea for Tooney (Vaughn).....	Adventures of Mazie	Dec. 26. 2,000
Leopard's Spots.....	Bray unnatural history	Dec. 26. 1,000
Features		1926
Cowboy Musketeer (Tom Tyler).....	Western	Jan. 2. 4,500
Flaming Waters (MacGregor-Garon).....	Thrill melodrama	Feb. 6. 6,591
Queen of Diamonds (Brent).....	Crook melodrama	Feb. 13. 5,129
When Love Grows Cold (Natacha Rambova).....	Domestic drama	Feb. 20. 6,500
Traffic Cop (Flynn).....	Policeman romance	Feb. 27. 5,193
Secret Orders (Evelyn Brent).....	Spy Melodrama	Apr. 17. 5,486
Sir Lumberjack (Lefty Flynn).....	Action Western	Apr. 24. 5,146
Fighting Boob (Bob Custer).....	Western	May 1. 4,549
Wild To Go (Tom Tyler).....	Western	May 8. 4,576
The Imposter (Brent).....	Crook melodrama	May 15. 5,457
Isle of Retribution (L. Rich-Frazier).....	Melodrama	May 29. 6,200
Broadway Gallant (R. Talmadge).....	Melodrama	June 5. 5,510
Hands Across the Border (Thomson).....	Action western	June 12. 5,367
Valley of Bravery (Custer).....	War-western	June 19. 5,021
Glenister of the Mounted (Flynn).....	Mtd. Police melo.	June 26. 5,486
Jade Cup (Brent).....	Crook melodrama	July 3. 3,658
Dead Line (Bob Custer).....	Western	July 10. 4,010
Masquerade Bandit (Tom Tyler).....	Western	July 17. 5,391
Bigger Than Barnum's (star cast).....	Melodrama	July 24. 5,139
Two-Gun Man (Fred Thomson).....	Western	July 31. 6,712
Her Honor, the Governor (Frederick).....	Melodrama	Aug. 7. 4,703
Better Man (R. Talmadge).....	Stunt comedy	Aug. 14. 4,385
Cowboy Cop (Tom Tyler).....	Action western	Aug. 21. 5,004
Flame of the Argentine (Brent).....	Melodrama	Aug. 28. 5,340
College Boob (Lefty Flynn).....	Comedy drama	Sept. 4. 6,931
One Minute To Play.....	Red Grange special	Sept. 11. 6,105
Laddie (John Bowers).....	Romantic drama	Sept. 18. 6,105
Kosher Kitty Kelly (Viola Dana).....	Hebrew-Irish comedy	Oct. 2. 6,105

Short Subjects		
Mazie's Married (Vaughn).....	Adventures of Mazie	Feb. 13. 2,000
In the Air.....	Fat men comedy	Feb. 20. 2,000
Mummy Love (Neely Edwards).....	Comedy	Feb. 27. 2,000
Roll Your Own (Vaughn).....	Fighting Hearts series	Apr. 10. 2,000
It's a Buoy (Vaughn).....	Fighting Hearts series	Apr. 10. 2,000
Plane Jane (Vaughn).....	Fighting Hearts series	Apr. 10. 2,000
Sock Me to Sleep (Vaughn).....	Fighting Hearts series	Apr. 10. 2,000
Ostrich's Plumes.....	Bray cartoon	May 15. 1,000
Wild West.....	Bray cartoon	May 22. 1,000
Pelican's Bill.....	Bray cartoon	May 29. 1,000
Smoldering Tires.....	Fighting Hearts	June 5. 2,000
Dinky Doodle's Bedtime Story.....	Bray cartoon	June 12. 1,000
Dinky Doodle in Egypt.....	Bray Cartoon	June 19. 1,000
Lightning Slider.....	Fighting Hearts	June 26. 2,000
Three of a Kind.....	Standard comedy	June 26. 2,000
Cat's Whiskers.....	Bray cartoon	June 26. 1,000
Big Charade.....	Fighting Hearts	June 26. 2,000
Dinky Doodle & Little Orphan.....	Bray cartoon	July 10. 1,000
Black and Blue Eyes.....	Comedy	July 17. 2,000
Up and Woogie.....	Fighting Hearts	July 24. 2,000
When Sally's Irish Rose.....	Fighting Hearts	July 31. 1,000
Magician.....	Bray Dinky-Doodle	July 31. 1,000
Mule's Disposition.....	Bray Unnatural Hist.	July 31. 1,000
Wedding Daze (Alexander).....	Comedy	Aug. 7. 2,000
Vamping Babies (L. Sargent).....	Comedy	Aug. 14. 2,000
All's Well That Ends Well.....	Fighting Hearts	Aug. 21. 2,000
Back Fire (Fat trio).....	Comedy	Aug. 28. 2,000
Lady of Lyons, N. Y. ....	Bill Grimm's Progress	Aug. 28. 2,000
The Army.....	Bray cartoon	Sept. 11. 1,000

## FIRST NATIONAL

Kind of Picture	Review	Feet
Necessary Evil (Lyon-Dana).....	Drama	May 2. 6,307
Just a Woman (Windsor-Tearle).....	Drama	June 6. 6,263
Desert Flower (C. Moore).....	Comedy drama	June 13. 6,837
White Monkey (La Marr).....	Society drama	June 13. 6,121
Making of O'Malley (Sills).....	Police romance	July 4. 7,571
Lady Who Lied (Stone-Valli-Naldi).....	Algerian drama	July 18. 7,111
Marriage Whirl (Corinne-Griffith).....	Drama	July 25. 7,672
Half-Way Girl (Doris Kenyon).....	Melodrama	Aug. 8. 7,570
Fine Clothes (Stone-Marmont-Griffith).....	Comedy drama	Aug. 15. 6,971
Winds of Chance (A. Q. Nilsson).....	Klondike drama	Aug. 29. 9,554
Her Sister From Paris (C. Talmadge).....	Sprightly comedy	Sep. 5. 7,255
Live Wire (Johnny Hines).....	Comedy feature	Sep. 12. 7,000
Dark Angel (Vilma Banky).....	Romance	Sep. 19. 7,311
Graustark (Norma Talmadge).....	Sailor drama	Sep. 26. 5,900
Shore Leave (Barthelness).....	Domestic drama	Oct. 3. 6,856
What Fools Men (Lewis Stone).....	Prizefight drama	Oct. 10. 7,349
Knockout (Milton Sills).....	Drama	Oct. 10. 7,450
Face That Thrills (Lyon-Astor).....	Prizefight drama	Oct. 24. 6,911
Why Women Love (Blanche Sweet).....	Sea melodrama	Oct. 31. 6,570
New Commandment (Sweet-Lyon).....	Romantic drama	Nov. 7. 6,980
Beautiful City (Barthelness).....	Melodrama	Nov. 14. 6,468
Classified (C. Griffith).....	Newspaper comedy drama	Nov. 14. 6,927
Scarlet Saint (Astor-Hughes).....	Drama	Nov. 21. 6,886
Unguarded Hour (Sills-Kenyon).....	Emotional romance	Dec. 5. 6,613
We Moderns (Colleen Moore).....	Typical of star.....	Dec. 12. 6,609
Clothes Make the Pirate (Erroll).....	Pirate travesty	Dec. 12. 8,000
Splendid Road (A. Q. Nilsson).....	Gold rush drama	Dec. 19. 7,646
Joanna (Dorothy Mackaill).....	Newspaper drama	Dec. 26. 7,900

		1926
Bluebeard's Seven Wives (star cast).....	Comedy-satire	Jan. 2. 7,774
Infatuation (C. Griffith).....	Drama	Jan. 16. 5,794
Just Suppose (Barthelness).....	Romance	Jan. 30. 6,270
Coo Much Money (Stone-Nilsson).....	Comedy	Jan. 30. 7,000
Memory Lane (Nagel-Boardman).....	Romance-sentiment	Feb. 6. 6,825
Reckless Lady (Bennett-Moran).....	Drama	Feb. 13. 7,336
Far Cry (Blanche Sweet).....	Society drama	Mar. 6. 6,068
Irene (Colleen Moore).....	Romantic comedy	Mar. 13. 4,400
Girl from Montmartre (LaMarr-Stone).....	Drama	Mar. 20. 6,200
Dancer of Paris (Tearle-Mackaill).....	Romantic Drama	Mar. 27. 6,229
Kiki (Norma Talmadge).....	Comedy Drama	April 17. 8,279
Old Loves and New (Stone-Bedford).....	Drama	May 1. 7,423
Mlle. Modiste (C. Griffith).....	Victor Herbert opera	May 8. 6,230
Greater Glory (Tearle-Nilsson).....	Epic drama	May 15. 9,710
Wilderness Woman (Pringle).....	Comedy	May 22. 7,533
Ransom's Folly (Barthelness).....	Romantic drama	May 29. 7,322
Brown Derby (Johnny Hines).....	Comedy	June 5. 6,500
Tramp, Tramp, Tramp (Langdon).....	Farce-comedy	June 12. 5,839
Wise Guy (Kirkwood-Astor-Compton).....	Human Interest dr.	June 26. 7,775
Ella Cinders (Colleen Moore).....	Comedy	June 26. 6,540
Puppets (Sills).....	Drama	July 3. 7,468
Snor Daredevil (Ken Maynard).....	Western	July 10. 6,402
Men of Steel (Sills).....	Melodrama	July 24. 9,143
Duchess of Buffalo (C. Talmadge).....	Comedy drama	Aug. 21. 6,940
Great Deception (Lyon-Pringle).....	War melodrama	Aug. 28. 5,885
Into Her Kingdom (C. Griffith).....	Romantic drama	Sep. 4. 6,447
Amateur Gentleman (Barthelness).....	Romantic drama	Sep. 11. 7,790
Subway Sadie (Dorothy Mackaill).....	Comedy drama	Sep. 25. 6,727
Paradise (Milton Sills).....	South Seas melo.	Sep. 25. 7,000
It Must Be Love (Colleen Moore).....	Typical comedy	Oct. 16. 6,848
Forever After (Astor-Hughes).....	Romantic drama	Oct. 23. 6,330

## FOX FILM CORP.

Features		1925
Thank You (George O'Brien).....	Comedy drama	Oct. 3. 6,900
Thunder Mountain (Bellamy).....	Mountain drama	Oct. 10. 7,500
Winding Stair (Rubens-Lowe).....	Romantic melo.	Oct. 17. 6,084
Durand of the Bad Lands (Jones).....	Action western	Oct. 24. 5,844
Everlasting Whisper (Mix).....	Action-outdoor	Oct. 31. 5,617
Lazybones (Buck Jones).....	Human interest drama	Oct. 31. 7,247
East Lynne (Rubens-Lowe).....	Famous play	Nov. 7. 8,977
When the Door Opened (star cast).....	Curwood Canadian	Nov. 28. 6,511
Wages for Wives (Jacqueline Logan).....	Golden stage hit.....	Dec. 5. 6,600
Best Bad Man (Tom Mix).....	Action western	Dec. 12. 4,891
Desert's Price (Buck Jones).....	Action western	Dec. 19. 5,709
Short Subjects		
On the Go (Sid Smith).....	Comedy	Sep. 12. 2,000
With Pencil, Brush and Chisel.....	Varieties	Sep. 19. 1,000
Cuba Steps Out.....	Varieties	Sep. 26. 1,000
Love and Lions.....	Imperial comedy	Sep. 26. 2,000
On the Go (Sid Smith).....	Imperial comedy	Oct. 3. 2,000
Cloudy Romance.....	Comedy	Oct. 10. 2,000
The Sky Tribe.....	Magazine	Oct. 10. 1,000
Toiling for Rest.....	Varieties	Oct. 10. 796
Heart Braker (Sid Smith).....	Imperial comedy	Oct. 17. 2,000
Transients in Arcadia.....	O. Henry story	Oct. 31. 2,000
All Aboard.....	Helen & Warren	Oct. 31. 2,000
Peacemakers.....	Helen & Warren	Nov. 7. 2,000
Control Yourself (Sid Smith).....	Imperial comedy	Nov. 28. 2,000
River Nile.....	Varieties	Nov. 28. 1,000
His Own Lawyer.....	Helen & Warren	Dec. 5. 2,000
Flying Fool (Sid Smith).....	Slapstick comedy	Dec. 26. 2,000
Cupid a la Carte.....	O. Henry Series	Dec. 26. 2,000
Parisian Knight.....	Van Bibber series	Dec. 26. 2,000
Iron Trail Around the World.....	Variety	Dec. 26. 1,000

Features		1926
Gilded Butterfly (Rubens-Lytell).....	Drama	Jan. 16. 6,200
Palace of Pleasure (Lowe-Compton).....	Romantic drama	Jan. 23. 5,467
First Year (K. Perry-M. Moore).....	Matrimonial comedy	Feb. 6. 6,038
Yankee Senor (Tom Mix-Tony).....	Spanish-western	Feb. 13. 4,902
Cowboy & The Countess (Jones).....	Action melodrama	Feb. 13. 5,345
Road to Glory (McAvoy-Fenton).....	Drama	Feb. 20. 5,600
Johnstown Flood (all-star).....	Spectacular melo.	Mar. 13. 6,258
Dixie Merchant (Bellamy).....	Drama	Mar. 20. 5,126
My Own Pal (Tom Mix, dog and child).....	Western	Mar. 27. 6,038



## Short Subjects Separated From Features

	Kind of Picture	Review	Feet		Kind of Picture	Review	Feet
Yellow Fingers (Nora Borden)	Dramatic melodrama	Jan. 18	1,000	Some Mates (Lower Prongles)	Comedy sketch	Jan. 18	800
Some Mates (Lower Prongles)	Comedy sketch	Jan. 18	800	East Side of New York (All star)	Comedy-drama	Jan. 25	800
Siberia (Rubens-Lowe)	Drama	Jan. 27	1,500	Murky Me (Valdez)	Comedy-drama	Jan. 25	800
Fighting Backward (Buck Jones)	Melodrama	Jan. 27	1,500	Street of Forgotten Men (all star)	Comedy-drama	Jan. 25	800
Running for the Money (B. B. Brown)	Comedy-drama	May 1	1,000	Not So Long Ago (Betty Bronson)	Comedy-drama	Aug. 1	1,000
Smoking Machine (J. F. MacDonald)	Romantic western	May 2	1,000	Rugged Water (Joan Wilson)	Drama	Aug. 8	1,000
Early to Bed (M. M. Moore & Perry)	Drama	May 2	1,000	Trouble With Wives (Vidor)	Drama	Aug. 8	1,000
A Man From Seattle (Buck Jones)	Western	May 2	1,000	Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22	1,000
Back From Brazil (B. B. Brown)	Comedy-drama	June 12	1,000	Wild Horse Mesa (Jack Holt)	Farce comedy	Aug. 22	1,000
A Trip to Chinatown (Foxe)	Comedy-drama	June 26	1,000	The Wanderer (all star)	Comedy-drama	Aug. 22	1,000
Genie (Cyrone (Buck Jones)	Comedy-drama	July 3	1,000	Man Who Found Himself (Meighan)	Comedy-drama	Aug. 22	1,000
More Play-Less Work (Mary Brian)	Comedy-drama	July 10	1,000	Coast of Fools (Swanson)	Comedy-drama	Aug. 22	1,000
Big Leaves (O'Brien Borden)	Comedy-drama	July 17	1,000	In the Name of Love (Cortez-Nissen)	Comedy-drama	Aug. 22	1,000
Family Upstairs (Vall MacDonald)	Comedy-drama	July 24	1,000	Golden Princess (Betty Bronson)	Comedy-drama	Aug. 22	1,000
Manhattan Kias	Comedy-drama	Aug. 7	1,000	Play Express (Cortez production)	Comedy-drama	Aug. 22	1,000
No Man's Gold (Tom Mix)	Western	Aug. 14	1,000	A Son of His Father (Bebe Daniels)	Comedy-drama	Aug. 22	1,000
Three Bad Men (Star cast)	Western	Aug. 28	1,000	a Regular Fellow (R. Griffith)	Comedy-drama	Aug. 22	1,000
Marriage License (Alma Rubens)	Western	Sept. 4	1,000	Vanishing American (Dix Wilson)	Comedy-drama	Aug. 22	1,000
Pyrene Horseman (Buck Jones)	Western	Sept. 11	1,000	Flower of the Night (Negri)	Comedy-drama	Aug. 22	1,000
Blue Eagle (George O'Brien)	Drama	Sept. 18	1,000	Lovers in Quarantine (Daniels)	Comedy-drama	Aug. 22	1,000
Wandering Jew (Graves Perry)	Comedy-drama	Sept. 25	1,000	Best People (Star cast)	Comedy-drama	Aug. 22	1,000
The Law (Bebe Daniels)	Emotional drama	Oct. 2	1,000	King on Main Street (Menjou)	Comedy-drama	Aug. 22	1,000
Great K & A Train Robbery (Max)	Fast melodrama	Oct. 9	1,000	Seven Keys to Baldpate (McLean)	Comedy-drama	Aug. 22	1,000
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	1,000	New Broome (Bebe Daniels)	Comedy-drama	Aug. 22	1,000

## Short Subjects

Whirlpool of Europe	Variety	Jan. 18	750
Fighting Tabor	Imperial comedy	Jan. 18	2,000
Old Virginia	Variety	Jan. 21	1,000
A Flaming Affair	Imperial comedy	Jan. 20	2,000
A Bankrupt Homeymoon	Comedy	Feb. 5	2,000
Officer of the Day	Imperial Comedy	Feb. 13	2,000
Egypt Today	Variety	Feb. 20	700
Pinup Politics	Imperial comedy	Feb. 27	2,000
Moving Day	Helen and Warren	Mar. 6	2,000
Drops from Heaven	Variety	Mar. 6	1,000
Woman of Letters	Helen and Warren	Mar. 13	2,000
From the Cabby's Seat	O. Henry comedy	April 10	2,000
Two Lips in Holland (Marian)	Comedy	April 17	2,000
A Polar Bear	Imperial comedy	April 24	2,000
Too Many Relations	Helen and Warren	May 15	1,000
Conary Island	Variety	May 22	900
Wild America	Variety	May 29	900
A Sea, a Stranger	O. Henry series	June 5	2,000
Eight Cinders Ball	Comedy	June 12	2,000
Belgium Today	Variety	June 19	700
Rail Road Heidelberg	Van Bibber comedy	June 26	2,000
Mountains of the Law	Variety	June 26	800
Pinup-A Nation Reborn	Van Bibber	June 26	900
Swimming Instructor	Kid and animals	July 3	2,000
Jerry the Goat	Imperial comedy	July 3	2,000
It's a Pipe (Georgie Harris)	O. Henry comedy	July 3	2,000
Complete Life	Comedy	July 10	2,000
A-L Society	Comedy	July 10	2,000
Family Picnic	Comedy	July 10	2,000
Luckenny Lover	O. Henry series	July 24	2,000
Dancing Around the World	Variety	July 31	700
Hello Lafayette (Shields)	Imperial comedy	Aug. 7	2,000
Petting on Dog	Variety	Aug. 7	700
Lumber Jacks	Variety	Aug. 14	750
Steepchamber (Canley)	Farce comedy	Sept. 11	2,000
Non Stop Home (Gene Cameron)	Comedy	Sept. 25	1,000
King Biao	Van Bibber comedy	Oct. 2	2,000
Rocky Mountain Gold	Variety	Oct. 9	800
Coff Dwellers of America	Variety	Oct. 9	800
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16	2,000
Lyons Tamer (Ferne Shields)	Imperial comedy	Oct. 23	2,000

## GOTHAM PRODUCTIONS

Little Girl in a Big City	Noted play	6,040
His Master's Voice (Thunder, dog)	Melodrama	5,975
Part Time Wife (Alice Calhoun)	Domestic drama	5,950
Shadow on the Wall (Hale-Percy)	Drama	6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama	5,750
Phantom of the Forest (Thunder-dog)	Drama	5,900
Speed limit (McKee-Shannon)	Romantic com.	5,800
Racing Blood	Racing Drama	6,000
Hearts and Spangles	Comedy Romance	5,900
Sign of the Claw (Thunder, dog)	Dog picture	6,000
Golden Web (Rich-Gordon)	Melodrama	5,900
Block Signal (Ralph Lewis)	Railroad melodrama	5,900

## METRO-GOLDWYN-MAYER

Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16	6,487
Zander the Great (Marion Davies)	Human interest	May 16	6,484
Sporting Venus (Sweet)	Romantic drama	May 23	5,958
White Desert (Windsor O'Malley)	Snow-R. R. drama	July 18	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15	6,948
San-Up (Starkie-Nagel)	Mountain tragedy	Aug. 29	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sept. 12	10,627
Mystic (Fringle-Tearle)	Fake spiritualism	Sept. 12	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3	5,511
Great Divide (all star)	Drama	Feb. 21	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	6,300
Midshipman (Ramon Novarro)	Naval com. drama	Oct. 31	7,428
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
Ben-Hur (Ramon Novarro)	Low Wallace story	Jan. 16	12,000

## PARAMOUNT

Lucky Devil (Richard Dix)	Auto race comedy	July 18	5,000
Night Life of New York (All star)	Comedy-drama	July 25	6,000
Murky Me (Valdez)	Small town idyl	July 25	5,500
Street of Forgotten Men (all star)	Bowery drama	Aug. 1	1,000
Not So Long Ago (Betty Bronson)	Drama	Aug. 8	1,000
Rugged Water (Joan Wilson)	Drama	Aug. 8	1,000
Trouble With Wives (Vidor)	Farce comedy	Aug. 22	1,000
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22	1,000
Wild Horse Mesa (Jack Holt)	Farce comedy	Aug. 22	1,000
The Wanderer (all star)	Comedy-drama	Aug. 22	1,000
Man Who Found Himself (Meighan)	Comedy-drama	Aug. 22	1,000
Coast of Fools (Swanson)	Comedy-drama	Aug. 22	1,000
In the Name of Love (Cortez-Nissen)	Comedy-drama	Aug. 22	1,000
Golden Princess (Betty Bronson)	Comedy-drama	Aug. 22	1,000
Play Express (Cortez production)	Comedy-drama	Aug. 22	1,000
A Son of His Father (Bebe Daniels)	Comedy-drama	Aug. 22	1,000
a Regular Fellow (R. Griffith)	Comedy-drama	Aug. 22	1,000
Vanishing American (Dix Wilson)	Comedy-drama	Aug. 22	1,000
Flower of the Night (Negri)	Comedy-drama	Aug. 22	1,000
Lovers in Quarantine (Daniels)	Comedy-drama	Aug. 22	1,000
Best People (Star cast)	Comedy-drama	Aug. 22	1,000
King on Main Street (Menjou)	Comedy-drama	Aug. 22	1,000
Seven Keys to Baldpate (McLean)	Comedy-drama	Aug. 22	1,000
New Broome (Bebe Daniels)	Comedy-drama	Aug. 22	1,000
Ancient Highway (Holt-Dove)	Comedy-drama	Aug. 22	1,000
Lord Jim (Marion)	Comedy-drama	Aug. 22	1,000
Stage Struck (Swanson)	Comedy-drama	Aug. 22	1,000
Irish Luck (Meighan)	Comedy-drama	Aug. 22	1,000
Cobra (Valentino)	Comedy-drama	Aug. 22	1,000
A Woman of the World (Negri)	Comedy-drama	Aug. 22	1,000

The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2	6,000
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9	9,000
Enchanted Hall (Holt)	Western	Jan. 9	6,000
Womankind (Richard Dix)	Western Satire	Jan. 16	6,000
That Rolyo Girl (Dempter)	D. W. Griffith prod.	Jan. 23	10,250
Mannequin (Joyce-Costello)	Comedy-drama	Jan. 30	6,000
Huddle Up (R. Griffith)	Burlesque on war	Jan. 30	6,000
American Venus (Ralston-Lauphler)	"Beauty" comedy	Feb. 6	7,900
Song and Dance Man (all-star)	Comedy-drama	Feb. 13	6,000
Behind the Front (Bebe Daniels)	War farce-com	Feb. 20	5,500
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27	6,100
Maana	South Sea study	Feb. 27	6,100
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6	6,500
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13	7,100
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20	6,000
Nell Gwyn (Dorothy Gish)	Farce-comedy	Mar. 27	6,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27	6,000
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3	6,100
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10	5,000
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10	6,000
Blind Goddess (Holt-Torrence)	Typical comedy	Apr. 17	5,350
That's My Baby (Douglas MacLean)	Mystery Drama	Apr. 17	7,360
A Social Celebrity (Menjou)	Farce comedy	Apr. 24	6,800
The Runaway (Clara Bow)	Comedy drama	May 1	6,025
Fascinating Youth (Junior)	Melodrama	May 8	6,218
Aloma of the South Seas (Gild Gray)	Drama	May 22	6,880
Wet Paint (Raymond Griffith)	Farce-comedy	May 29	8,514
Rainmaker (Collier, Jr.)	Drama	June 5	5,100
Say It Again (Dix)	Travesty-farce	June 12	6,055
Volcano (Daniels)	Thrill melodrama	June 19	7,445
Good and Naughty (Pola Negri)	Society comedy	June 26	5,462
Palm Beach Girl (Bebe Daniels)	Farce-comedy	June 26	5,500
Variety (Emil Jannings)	Drama, short version	July 3	6,918
Born to the West (Jack Holt)	Western	July 10	5,280
It's the Old Army Game (W. C. Fields)	Farce comedy	July 10	6,040
Mantrap (Torrence-Bow)	Drama	July 17	6,880
You Never Know Women (Vidor)	Drama	July 24	6,007
Paddocks (Lois Moran)	Melodrama	Aug. 2	6,064
Beau Geste (Ronald Colman)	Drama	Aug. 2	6,000
The Show-Off (Ford Sterling)	Character comedy	Sept. 4	10,600
Diplomacy (Sweet-Hamilton)	Melodrama	Sept. 11	6,196
Camp Flirt (Bebe Daniels)	College comedy	Sept. 18	6,950
Tin Gods (Thomas Meighan)	Drama	Oct. 2	6,702
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,504
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,650
Sorrows of Satan (W. Griffith prod.)	Drama	Oct. 23	11,100
Don't Give Up the Ship	One Reel special	Oct. 23	....

## PATHE

Hotzy Totsy	Sennett comedy	Dec. 26	2,000
Wild Cats of Paris	Comedy	Dec. 26	2,000
Gosh Darn Mortgage	Sennett comedy	Jan. 2	2,000
Good Cheer	Our Gang	Jan. 9	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9	2,000
Between Meals	Roach comedy	Jan. 9	1,000
All Astride	Spotlight	Jan. 9	1,000



# Users Help Make This Chart More Useful

Kind of Picture	Review	Feet
1926		
GI Push	Terry cartoon	Jan. 9, 1,000
The Blind Mice	Terry cartoon	Jan. 9, 1,000
Look and Listen	L. Semon comedy	Jan. 23, 5,305
What's the World Coming To	C. Cook comedy	Jan. 16, 2,000
Cakes for Two (Day)	Comedy	Jan. 16, 2,000
After Than Air	Terry cartoon	Jan. 16, 1,000
My Melody Series	Song series (13)	Jan. 23, 1,000
My Boy (Chase)	Comedy	Jan. 23, 2,000
Sunday Afternoon (Langdon)	Comedy	Jan. 30, 3,000
Whiskers (Bevan)	Comedy	Jan. 30, 2,000
He Brown Jug	Terry cartoon	Jan. 30, 1,000
Pants (Tryon)	Comedy	Jan. 30, 2,000
June Bride	Terry cartoon	Jan. 30, 1,000
Uprising Generation	Sportlight	Jan. 30, 1,000
at Pedal (Parrott)	Comedy	Jan. 30, 1,000
Anonymous (Graves)	Comedy	Feb. 6, 2,000
Anonymous Life	Sportlight	Feb. 6, 1,000
Indjammers	Terry cartoon	Feb. 6, 1,000
ur Husband's Past	Comedy	Feb. 6, 2,000
oy of the Coast Guard	Action serial	Feb. 13, 10c.
ried Treasure	Our Gang Comedy	Feb. 20, 2,000
oked City	Terry cartoon	Feb. 20, 1,000
ftin' Thru (H. Carey)	Human interest western	Feb. 27, 4,320
Immed in Gold (Bevan)	Sennett comedy	Feb. 27, 2,000
y the Cashier (Parrott)	Comedy	Feb. 27, 1,000
oland (Alice Day)	Sennett comedy	Mar. 6, 2,000
il Coach	Terry cartoon	Mar. 6, 1,000
andering Papas (C. Cook)	Hal Roach Comedy	Mar. 13, 2,000
g Bug (Tryon)	Hal Roach comedy	Mar. 13, 2,000
anish Love	Terry cartoon	Mar. 13, 1,000
ama Behave (Chase)	Hal Roach comedy	Mar. 13, 2,000
ucus Today (Bevan)	Mack Sennett comedy	Mar. 13, 2,000
aps and Bounds	Sportlight	Mar. 20, 1,000
ly Son (Parrott)	Hal Roach com.	Mar. 20, 1,000
ly-C Mystery (all star)	Feature version	Mar. 27, 4,750
anking Breezes (Alice Day)	Sennett comedy	Mar. 27, 2,000
onkey Business	Our Gang comedy	Mar. 27, 2,000
o in the Air	Terry cartoon	Mar. 27, 1,000
re Fighter	Terry cartoon	Mar. 27, 1,000
zzie Daddies (Findlayson)	Hal Roach comedy	Mar. 27, 2,000
xy Doodle	Sportlight	Mar. 27, 1,000
venth Bandit (Carey)	Western	Apr. 3, 5,353
ife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3, 2,000
y Time	Terry cartoon	Apr. 3, 1,000
andering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3, 2,000
og Shy (Chase & all-star)	Hal Roach Comedy	Apr. 10, 2,000
appy Hunting Grounds	Sportlight	Apr. 10, 1,000
erry Blacksmith	Terry cartoon	Apr. 10, 1,000
o Your Duty (Pollard)	Hal Roach comedy	Apr. 10, 1,000
ooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10, 2,000
ar-C Mystery (Dorothy Phillips)	Western Serial	April 17, 1,000
arts and Showers	Terry cartoon	Apr. 24, 1,000
he Inside Dope	Sportlight	Apr. 24, 1,000
ladame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24, 2,000
Big-Hearted Fish	Terry cartoon	Apr. 24, 1,000
keele Sheiks (Tryon)	Hal Roach comedy	May 7, 2,000
aby Clothes	Our Gang	May 1, 2,000
arm Hands	Terry cartoon	May 1, 1,000
ough and Ready Romeo	Terry cartoon	May 1, 1,000
ared Stiff (Cook)	Hal Roach comedy	May 1, 2,000
ight Night (star cast)	Sennett comedy	May 8, 2,000
um's the Word (Chase)	Hal Roach comedy	May 8, 2,000
ghost of Folly (Alice Day)	Sennett comedy	May 8, 2,000
erious Moments	Sportlight	May 15, 1,000
layfoot Strawfoot (Bevan)	Sennett comedy	May 15, 2,000
om Key (star cast)	Hal Roach comedy	May 22, 2,000
An Alpine Flapper	Terry cartoon	May 22, 1,000
as It With Babies (Tryon)	Hal Roach comedy	May 22, 2,000
Liquid Dynamite	Terry cartoon	May 22, 1,000
Uncle Tom's Uncle	Our Gang comedy	May 29, 2,000
Bumper Crop	Terry cartoon	May 29, 1,000
Planting Season	Sportlight	May 29, 1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5, 2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5, 2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12, 2,000
Golf Bug (Parrott)	Comedy	June 12, 1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12, 2,000
Songs of Central Europe	Song series	June 12, 1,000
R. P. M.	Sportlight	June 12, 1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19, 2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19, 1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26, 1,000
Never too Old (Gillingwater)	Hal Roach comedy	June 26, 2,000
Big Retreat	Terry cartoon	June 26, 1,000
Jack-of-One-Trade	Sportlight	June 26, 1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26, 2,000
Thundering Fleas	Our Gang	July 3, 2,000
Glory or Dollars	Sportlight	July 3, 1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3, 1,000
Land Boom	Terry cartoon	July 3, 1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10, 2,000
A Plumber's Life	Terry cartoon	July 10, 1,000
Keeping in Trim	Sportlight	July 10, 1,000
Mighty Like a Moose (Chase)	Comedy	July 17, 2,000
Pirates Bold	Terry cartoon	July 17, 1,000
Jungle Sports	Terry cartoon	July 17, 1,000
Chop Suey and Noodles	Terry cartoon	July 24, 1,000
Her Ben	Terry cartoon	July 24, 1,000
Smith's Baby	Sennett comedy	July 24, 2,000
Songs of Italy	Song series	July 24, 1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31, 2,000
Merry Widow (E. Clayton)	Hal Roach comedy	July 31, 2,000
Venus of Venice	Terry cartoon	Aug. 7, 1,000
Alice Be Good (Day)	Comedy	Aug. 7, 2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14, 2,000
Last Ha-Ha	Terry cartoon	Aug. 14, 1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14, 2,000
Ball and Bat	Sportlight	Aug. 14, 1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21, 2,000
Shivering Spooks	Our Gang Comedy	Aug. 21, 2,000
Dough Boys	Terry cartoon	Aug. 21, 1,000
A Knight Out	Terry cartoon	Aug. 28, 1,000
Her Act Friend (Alice Day)	Sennett comedy	Aug. 28, 2,000
Scrambled Eggs	Terry cartoon	Sept. 4, 1,000

Kind of Picture	Review	Feet
1926		
Fighting Marine (Gene Tunney)	Serial	Sept. 4, 1,000
A Buggy Ride	Terry cartoon	Sept. 11, 1,000
Fourth Alarm	Our Gang comedy	Sept. 11, 2,000
Abraham the Patriarch	Pilgrimage series	Sept. 11, 1,000
Watered Stock	Terry cartoon	Sept. 25, 1,000
Bull's Eye	Sportlight	Sept. 25, 1,000
Charleston Queen	Terry cartoon	Sept. 25, 1,000
Bromo and Juliet (Chase)	Comedy	Sept. 25, 2,000
Smith's Landlord (McKee-Hiatt)	Jimmy Smith series	Sept. 25, 2,000
Perils of Peterboro (Quillan)	Sennett comedy	Oct. 2, 2,000
Love's Last Laugh (McKee-Hiatt)	Sennett comedy	Oct. 2, 2,000
Why Argue?	Terry cartoon	Oct. 2, 1,000
Road House	Terry cartoon	Oct. 9, 1,000
Wise Guys Prefer Brunettes	Hal Roach comedy	Oct. 9, 2,000
Prodigal Bridegroom (Turpin)	Sennett comedy	Oct. 9, 2,000
Smith's Visitor	Jimmy Smith series	Oct. 16, 2,000
Tell 'Em Nothing (Chase)	Hal Roach comedy	Oct. 16, 2,000
Restless Race	Sportlight	Oct. 16, 1,000
Should Husbands Marry (Alice Day)	Sennett comedy	Oct. 23, 3,000
Gun Shy	Terry cartoon	Oct. 23, 1,000
Mount Sinai	"Pilgrimage" series	Oct. 23, 1,000

## Features

The High Hand (Leo Maloney)	Western	Sept. 11, 5,679
Atta Boy (Monty Banks)	Gag comedy	Oct. 9, 5,775

## PREFERRED PICTURES

Mansion of Aching Hearts (all star)	Melodrama	Mar. 14, 6,147
Go Straight (Star cast)	Drama	May 9, 6,107
Faint Perfume (Seena Owen)	Romance drama	June 27, 6,222
My Lady's Lips (Clara Bow)	Crook drama	July 25, 6,005
Parisian Love (Clara Bow)	Apache drama	Aug. 15, 6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22, 5,979
Plastic Age (Bow-Keith)	College story	Oct. 10, 6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31, 6,080
Low Tyler's Wives (Frank Mayo)	Drama	July 10, 6,757
Romance of a Million Dollars	Melodrama	Aug. 7, 5,300
Dancing Days (Star Cast)	Domestic	Sept. 25, 5,900

## PRODUCERS DISTRIBUTING CORP.

1925		
Friendly Enemies (Weber & Fields)	Comedy drama	May 16, 6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13, 4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20, 4,841
Stop Flirting (all star)	Light comedy	June 27, 5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4, 5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11, 5,917
Texas Trail (Carey)	Typical western	July 18, 4,720
Private Affairs (Hulette)	Character drama	Aug. 1, 6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12, 6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12, 6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19, 5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3, 7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28, 6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12, 9,980
1926		
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2, 7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9, 6,717
Braveheart (LaRoque)	Indian drama	Jan. 23, 7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30, 6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6, 5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13, 6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20, 7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20, 5,903
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10, 6,900
Made for Love (Leatrice Joy)	Drama	May 1, 7,257
Red Dice (Rod LaRoque)	Underworld melodrama	May 1, 7,257
Forbidden Waters (Priscilla Dean)	Comedy drama	May 8, 6,155
Whispering Smith (H. B. Warner)	Melodrama western	May 8, 6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24, 10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15, 6,995
Prince of Filsen (Geo. Sidney)	Comedy drama	May 15, 6,600
Bachelor Brides (La Roque)	Mystery drama	May 22, 6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29, 5,756
Silence (H. B. Warner)	Self-sacrifice dr.	June 5, 7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12, 7,379
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19, 6,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26, 5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26, 6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3, 5,863
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3, 5,908
Sun Wolf (Ralph Ince)	Jack London story	July 10, 6,763
Seamy Side Up (Vera Reynolds)	Comedy drama	July 17, 5,994
Speeding Venus (Priscilla Dean)	Melodrama	July 24, 5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31, 6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11, 6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9, 6,400
Gigolo (Rod La Roque)	Drama	Oct. 16, 7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23, 6,730

## RAYART

1925		
Snob Buster (Reed Howes)	Action melodr.	Aug. 22, 4,974
Cyclone Cavalier (Reed Howes)	Action-romance	Sept. 26, 4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27, 5,255
1926		
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21, 5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4, 5,303

## RED SEAL

1926		
Has Anybody Seen Kelly?	Song Cartune	Mar. 20, 1,000
Marvels of Motion	Magazine	Apr. 3, 650
Song Cartune	Fleischer novelty	Apr. 3, 590
Reelview (Scenes in Turkey)	Magazine	Apr. 10, 850
Hair Cartoon	Marcus cartoon	Apr. 10, 350
Hair Cartoon	Marcus cartoon	May 1, 590
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1, 790
Song Car-tune	"Tramp, Boys are March'g"	May 8, 550
Sweet Adeline	Song Car-tune	June 5, 550



# We Try Always to Make it Better for Users

	Kind of Picture	Review.	Feet
Hair Cartoon (Issue 8)	Marcus novelty	June 12.	850
When Do We Eat?	Novelty	July 10.	1,000
Old Black Joe	Song Car-tune	July 17.	500
Hair Cartoon	Marcus cartoon	July 17.	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17.	1,000
Hair Cartoons	Marcus cartoon	July 31.	1,000
Reelview (Issue E)	Pictorial	July 31.	1,000
Searchlight (Issue H)	Pictorial	Aug. 7.	1,000
Song Car-tune	Song series	Aug. 7.	1,000
Marvels of Motion	Issue L	Sept. 4.	800
Morning Judge	Carrie of the Chorus	Sept. 4.	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11.	1,000
Film Reporter	Series	Sept. 11.	1,000
Churchyards of Old America	Humor	Sept. 25.	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9.	1,000
Berth Mark	Carrie of Chorus	Oct. 9.	2,000
Hair Cartoons	Number 17	Oct. 16.	458
Searchlight	Issue J	Oct. 16.	1,000

## SAVA FILMS, INC.

Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

## STERLING PICTURES CORP.

		1926	
Love Gamble (Lillian Rich)	Melodrama	July 24.	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11.	4,894
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800
Jen of the Night (Rawlinson)	Melodrama	July 24.	5,723

## TIFFANY PRODUCTIONS, INC.

		Release Date	
Sum Model From Paris	Society comedy drama	Aug. 15	
Lost At Sea	Romantic comedy drama	Sept. 1	
Fools of Fashion	Sophisticated comedy drama	Sept. 15	
College Days	College comedy drama	Oct. 1	
The First Night	Farce comedy	Oct. 15	
Josselyn's Wife	Society drama	Nov. 1	
Redheads Preferred	Whimsical comedy drama	Nov. 15	
Sin Cargo	Drama of the High Seas	Dec. 1	
One Hour of Love	Emotional drama	Dec. 15	
The Enchanted Island	Romantic drama	Jan. 1	
Flaming Timber	Woodland drama	Jan. 15	
Squads Right	War farce comedy	Feb. 1	
The Steeplechase	Racing society drama	Feb. 15	
The Tiger	Modern drama	Mar. 1	
The Song of Steel	Society-business drama	Mar. 15	
Husband Hunters	Domestic comedy drama	Apr. 1	
Snowbound	Comedy drama of the North	Apr. 15	
Wild Geese (Special)	Human drama	May 1	
The Squared Ring	Society comedy drama	May 15	
The Broken Gate	Emotional drama	Jun. 1	
Fools of Fashion (Mac Busch)	Social life drama	Oct. 9.	6,484

## UNITED ARTISTS

		1925	
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 11.	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7.	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9.	6,000

## UNIVERSAL

Features		1926	
Flaming Frontier (Gibson)	Epic drama	Apr. 17.	8,825
The Escape (Morrison)	Western-action	Apr. 24.	4,500
My Old Dutch (McAvoy-O'Malley)	Drama	May 1.	7,750
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie)	Western	May 8.	4,362
Outside the Law (Chaney-Dean)	Crook melodrama	May 15.	8,000
Rolling Home (Denny)	Farce comedy	May 22.	6,831
Phantom Bullet (Hoot Gibson)	Western	May 28.	5,820
Rustler's Ranch (Acord)	Western	June 5.	5,234
Love Thief (Norman Kerry)	Romantic drama	June 12.	6,822
Chasing Trouble (Morrison)	Action western	June 19.	4,304
Bucking the Truth (Morrison)	Action western	June 26.	4,305
Marriage Clause (Lois Weber)	Drama	July 3.	7,680
Under Western Skies (Norman Kerry)	Western	July 10.	6,352
The Terror (Art Acord)	Western	July 10.	4,862
Man in the Saddle (Gibson)	Western	July 17.	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24.	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14.	6,662
Wild Horse Stampede (Hoxie)	Western	July 31.	4,776
Runaway Express (Daugherty-Mehaffy)	R. R. thriller	Aug. 28.	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4.	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11.	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sept. 25.	6,254
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2.	5,747
Yellow Back (Fred Humes)	Western	Oct. 9.	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16.	6,649

### Short Subjects

Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17.	1,000
Help Wanted (Puffy)	Comedy	Apr. 24.	1,000
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24.	2,000

	Kind of Picture	Review.	Feet
In Quarantine (Snookums)	Newlyweds	June 5.	2,000
Snookums' Buggy Ride	Newlyweds	June 5.	2,000
Twin Sisters (Wanda Wiley)	Comedy	June 12.	2,000
Movie Madness (Edna Marian)	Comedy	June 12.	2,000
A Haunted Heiress (Marian)	Comedy	June 12.	2,000
Let George Do It	A series	June 19.	2,000
Why, George!	Let George Do It	June 19.	2,000
George's in Love	Let George Do It	June 19.	2,000
George the Winner	Let George Do It	June 19.	2,000
Buster's Narrow Escape	Buster Brown series	June 26.	2,000
Wise or Unwise (Puffy)	Comedy	June 26.	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26.	1,000
Let Loose	Mustang comedy	June 26.	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26.	1,000
Tin Bronc (Cobb)	Western	June 26.	2,000
Four-Square Steve (Cobb)	Western	June 26.	2,000
Buster Watch Tige	Buster Brown	June 26.	2,000
Brame Up (Hume)	Western	June 26.	2,000
Love Deputy (E. Cobb)	Short western	July 3.	2,000
Trapped (Fred Humes)	Short western	July 3.	2,000
There She Goes (Wanda Wiley)	Comedy	July 10.	2,000
Buster's Girl Friend	Buster Brown series	July 10.	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10.	1,000
Buster's Heartbeats	Buster Brown	July 17.	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17.	2,000
Love's Labor Lost (Edwards)	Comedy	July 17.	1,000
Do or Bust (Edwards)	Comedy	July 17.	1,000
Motor Trouble (Chas. King)	Comedy	July 17.	2,000
Mixed Doubles (Puffy)	Comedy	July 17.	1,000
Fire Barrier	Short western	July 24.	2,000
Village Cut-Up (Lake)	Comedy	July 24.	1,000
Under Desert Skies	Short western	July 24.	2,000
Thirteenth Man (Puffy)	Comedy	July 24.	1,000
Op'ry House Tonight (Lake)	Comedy	July 31.	1,000
Who's Next? (Edwards)	Comedy	July 31.	1,000
Thrilling Romance (Wiley)	Comedy	July 31.	2,000
Little Warrior (Sedgwick)	Short western	July 31.	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7.	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7.	2,000
Mixed Brides (Wiley)	Comedy	Aug. 14.	2,000
When East Meets West	Mustang comedy	Aug. 14.	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14.	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14.	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21.	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21.	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21.	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21.	2,000
Don't Shoot (Mower)	Comedy	Aug. 21.	2,000
Tiddy Winks (Lake)	Short western	Aug. 21.	2,000
Jane's Predicament (Wiley)	Comedy	Aug. 28.	1,000
Rustler by Proxy (Hume)	Short western	Aug. 28.	2,000
And George Did (Saylor)	Comedy	Sept. 4.	2,000
Jim Hearn's Ghost (Sedgwick)	Short western	Sept. 4.	2,000
Buster Helps Dad	Buster Brown series	Sept. 4.	2,000
Two Dollars, Please (Edwards)	Bluebird comedy	Sept. 4.	1,000
The Newlyweds' Neighbors	Newlyweds series	Sept. 11.	2,000
Wives and Women (Chas. Puffy)	Comedy	Sept. 11.	1,000
Jane's Inheritance (Wiley)	What Happened to Jane	Sept. 11.	2,000
Olga's Boatman (Edwards)	Blue Bird comedy	Sept. 25.	1,000
Which is Which? (Chas. King)	Excuse Maker	Sept. 25.	2,000
Jane's Troubles (Wiley)	Stern Bros. comedy	Oct. 2.	2,000
Wanted a Bride (Arthur Lake)	Comedy	Oct. 2.	1,000
The Collegians	Series of 10.	Oct. 9.	4,000
Fighting With Buffalo Bill	Pioneering serial	Oct. 16.	
A Man's Size Pet	Western comedy	Oct. 16.	2,000
Never Again	The Gumps	Oct. 16.	2,000
For Crying Out Loud	Bluebird comedy	Oct. 16.	1,000
Lots of Grief	Gump comedy	Oct. 16.	2,000
Pinnacle Rider (Mower)	Mustang western	Oct. 23.	2,000
Pioneer Blood (F. Gilman)	Mustang western	Oct. 23.	2,000
Show Cow Puncher (Cobb)	Mustang western	Oct. 23.	2,000
Too Much Sleep (A. Lake)	Comedy	Oct. 23.	1,000

## VITAGRAPH

Love Hour (H. Gordon Fazenda)	Melodrama	Sept. 12.	7,036
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## WARNER BROS.

		1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15.	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sept. 12.	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sept. 19.	6,988
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sept. 26.	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.	5,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,812
Rose of the World (F. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin)	Woodward dog drama	Nov. 28.	6,710
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,414
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	Apr. 10.	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	Apr. 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 15.	6,572
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.	5,262
Silken Shackles (Irene Rich)	Drama	June 5.	6,061
Social Highwayman (Devore-Logan)	Farce-comedy	June 26.	6,169
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3.	7,165
Don Juan (John Barrymore)	Romantic drama	Aug. 21.	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16.	6,945
My Official Wife (Ric-Tic-Tic)	Drama		7,846
Private Izzy Murphy (Jessel)	Comedy		7,839
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23.	8,649



# Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~  
Laboratory ~ Exchange Executive ~ From Your Angle*

*Edited by A. Van Buren Powell*

## You Can Still Buy Equipment as You Do "Gas"

**A**MONG EXHIBITORS there seems to be some uncertainty about the attitude to hold toward the future of the recently merged equipment and supply dealers. "What will it mean to me?" seems the live question in many exhibitor minds.

You can still buy equipment as you do "gas."

If you want quality you drive up to a gas station that sells a brand you know you can depend on for quality. If price is what you shave closest, there are tanks that will dispense at what looks like a bargain shaving. Equipment will be procurable on the same conditions.

Not all the quality equipment will be sold by the new company any more than all the quality gasoline is dispensed from Standard Oil Company stations.

But the new organization, like Standard Oil's gasoline distributing activity, through elimination of duplicated effort and waste, can offer you standard quality product with dependable regularity and stabilized service.

**A Corner?—Think Back  
And Look Forward**

If you are one of those who fear that the combining of so many distributing factors under a single head will operate to force prices upward or otherwise harm you—remember that you can still buy equipment as you do "gas."

With all its resources, Standard Oil does not have its

brand on every gas station. There is nothing to force you to buy from those which do carry their brand. There is still a safe and healthy margin of competition. The same holds true with equipment: not all the supply dealers are in the new organization. There are independents to steady the market and they will work hard to merit your confidence and your business.

There can't be any corner on equipment, nor on the equipment sale to theatres.

Think back—or if you're new in the game, ask any old-timer—to the days of General Film, when it was "the whole works" in the film end of the industry. Did the stranglehold hold? Where is G. F. today? Competition simply won't allow such a condition.

**Better Conditions  
The Prospect**

On the contrary, the new organization should be of real benefit to you, making it easier to get what you want, when you want it, with stabilized price and standard service conditions.

If you want dependability, quality, in the desert or in the city, propose to pay your bills and play fair—either the merged dealers or a good independent will play with you. If you don't mind a little water in your carburetor—

You can still buy equipment as you do your "gas."

## In the Market for Equipment

**ROCHESTER, N. Y.**—Samuel Tiskopp and Aaron Merchey, 112 Webster avenue, contemplate erecting one-story brick and stone-trim moving picture theatre at Driving Pike and Dewey avenue. Estimated cost \$200,000.

**HAPPY, TEXAS.**—Grand Theatre, of Tulla, Texas, has purchased site north of Court House for erection of new theatre.

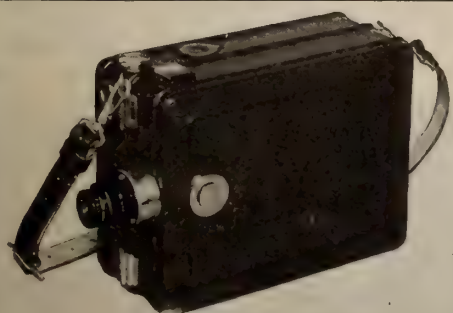
**WOLCOTT, N. Y.**—D. E. Wadsworth has general contract for one-story brick and concrete moving picture theatre to be erected at Main and Mill street, for Palace Theatre, 82 Seneca street.

**MEMPHIS, TENN.**—Lamar Theatre will be erected at 1716 Lamar avenue by Lamar Amusement Company. Estimated cost \$21,000.

**MEMPHIS, TENN.**—L. E. Joyner & Company has contract for one-story brick theatre to be erected at 985 Jackson avenue for New Dixie Amusement Company. Estimated cost \$20,000.

**LINCOLN, ILL.**—W. J. Gabel of Beloit, Kans., will operate Grand Theatre, as soon as alterations are completed.

**LONDON, KY.**—Laurel Theatre, located in the Moren Building, is to be improved.



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NEW YORK



# Cartoon Comedies Need Brains, Hand and Eye as Much as Camera in Making

**A** cartoon is a picture which has been thought out by the artist, and the camera is only the means by which it is made visible to the audience. It is the artist's job to make the picture so convincing that the audience will believe it is real. This is the job of the cartoonist, and it is a job which requires as much brain and hand as it does eye.

The first step in making a cartoon is to think of a story. This is the job of the writer, and it is a job which requires as much brain as it does hand or eye. The writer must think of a story which is both funny and interesting, and which will appeal to the audience.

Next, the writer must think of the characters in the story. These must be people who are both funny and interesting, and who will appeal to the audience.

## Describes Process

The next step in making a cartoon is to draw the picture. This is the job of the artist, and it is a job which requires as much hand and eye as it does brain. The artist must draw the picture so convincingly that the audience will believe it is real. This is the job of the cartoonist, and it is a job which requires as much brain and hand as it does eye.

After the picture has been drawn, the next step is to make the cartoon. This is the job of the animator, and it is a job which requires as much hand and eye as it does brain. The animator must make the cartoon so convincingly that the audience will believe it is real. This is the job of the cartoonist, and it is a job which requires as much brain and hand as it does eye.

Then, the cartoon is shown to the audience. This is the job of the camera, and it is a job which requires as much hand and eye as it does brain. The camera must show the cartoon so convincingly that the audience will believe it is real. This is the job of the cartoonist, and it is a job which requires as much brain and hand as it does eye.

Then he draws the next picture, changing the figure to suit the action. About 40 drawings are required to make a figure move the correct, free, character drawing a figure in

action of a human. Every movement and position is set down before the camera is ready to film.

## Ready for Camera

The camera is set up to film the cartoon. This is the job of the camera operator, and it is a job which requires as much hand and eye as it does brain. The camera operator must set up the camera so that it can film the cartoon. This is the job of the camera operator, and it is a job which requires as much hand and eye as it does brain.

The camera is then used to film the cartoon. This is the job of the camera operator, and it is a job which requires as much hand and eye as it does brain. The camera operator must film the cartoon so that it can be shown to the audience. This is the job of the camera operator, and it is a job which requires as much hand and eye as it does brain.

The cartoon is then shown to the audience. This is the job of the camera operator, and it is a job which requires as much hand and eye as it does brain. The camera operator must show the cartoon so convincingly that the audience will believe it is real. This is the job of the cartoonist, and it is a job which requires as much brain and hand as it does eye.

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# Better Projection

*This Department Was founded in 1910 by its Present Editor—*

*J. H. Richardson*

## Better Projection Pays

### Knowledge Is Success Keynote

**R**ICHARD KEUSTER, progressive projectionist of Brooklyn, New York, sends the following letter: "Dear Friend Richardson: Just a few lines concerning a matter of which you have preached for many years through the Projection Department of Moving Picture World, and that is knowledge as applied to motion picture projection.

"No matter how smart or learned one may be, he should never stop seeking for more knowledge. During the past few years I have greatly broadened my own scope of knowledge, but the deeper I go the more fascinating the depths become. The more I dig into things the more I realize how very little I really do know, as compared with what there is to know.

"Knowing what other international unions are doing to increase the knowledge of their members, I have been a bit astonished to see our own organization making no move at all along those lines.

"I have just been looking over the September number of Electrical Workers Journal, issued either by or under the supervision of the Electrical Workers national union. I find more than half of its entire space devoted to the education of the members in their craft. In some cases they have even established schools for that purpose. The journal contains several cartoons for the purpose of impressing upon members the importance of technical knowledge of the craft.

"I enclose one of them. It seems to me to hit the nail very squarely on its honorable head. Don't you think it a good idea to publish this cartoon in the department? I believe it well worth while that all projectionists and even machine operators see it. I would also suggest that Edwards use it in the American Projectionist."

Brother Keuster, I am indebted to you for sending this most valuable cartoon. I shall use it and will immediately forward it to Editor Edwards, suggesting that he also use it in the American Projectionist. It is recommended to the attention of every projectionist, and to the especial attention of those who insist upon being merely the operator of a machine. I have, in all my experience, never seen an idea better expressed in a cartoon. My compliments to Mr. Goodwyn, its author, and to the Elec-

### Bluebook School

**Question No. 535—**What is the mil foot resistance of copper at 75 degrees Fahr. and how would you apply the mil foot standard in measuring the resistance of circuits?

**Question No. 536—**Given a copper circuit of No. 16 wire which has a one-way length of sixty-seven feet, working at capacity or less, what is the total resistance wires of the circuit?

trical Worker, which journal printed it. You will observe that theory will rest on "practical ability," and the two will be bound together with a cement, so that they may not be separated, which is just as it should be and is.

Study that cartoon, men. It is from the official journal of a great international union from which our own organization might well learn a lesson in this matter.

### How J. H. Jeener Threads Simplex

**J.** H. JEENER, projectionist, Charleston, South Carolina, tells us how he threads the Simplex in frame, thus: "Just read of the clever stunt of John Griffith in threading in frame. I'd like to tell you how I thread the Simplex in frame, leaving the framing lever in one position all the time, except when screening a picture which has a mis-frame in it for review, or when the film does not exactly match.

"With the intermittent on the 'lock' I locate a frame line just below the 'E-1.' That is all there is to it. Attached find a projectionist's report. We fill out three of these when we receive a print containing faults. One we keep. One goes to the exchange manager and one to the theatre manager. Would appreciate your opinion as to the above."

The report bears the name of the I. A. T. S. E. & M. P. M. O. as a heading, and is titled: "Projectionist's Report."

It contains spaces for remarks, under appropriate headings, of the condition of the film, together with the note as to what exchange inspector inspected the films.

That last is important. The whole stunt is excellent. On the back of the report is a statement signed "Local 333," to the effect that members of the Charleston local will not be responsible for prints received by them in other than GOOD condition. The caps are "as is" on the report blank.

A statement follows: "The members of this local inspect every reel of film before projecting same, and every patch is looked at. We can order any part of a projector that is needed, hence our projectors are kept in first-class condition."

I doubt the wisdom of the first statement. If exchanges understand that you inspect every reel of film, they are likely to conclude that making the repairs won't add much to your labors and let it go at that. I have always held that it is the DUTY of the exchange to send films in perfect condition, within the accepted meaning of that term—in condition to project as they reach the theatre. I hold that the service the theatre pays for includes this, and that nothing less should be tolerated.

No grocer sells cracked eggs at full price; why should the exchange?





## Bluebook School Answers Nos. 524 and 525

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

**Question No. 524—What is the immediate effect of overloading a circuit? Name two reasons why a wire should never be worked above capacity.**

G. L. Doe, Chicago, Ill.; W. C. Budge, Springfield Gardens, N. Y.; Frank Dudiak, Fairmont, W. Va.; C. H. Hanover, Burlington, Iowa; "Bill" Doe, Chicago, Ill.; C. E. Curle, Chattanooga, Tenn.; T. R. Guimond, Mobile, Ala.; S. F. Cooley, Manchester, N. H.; John Doe Chicago, Ill.; Allan Gengenbeck, New Orleans, La.; Albert Hancock, Dallas, Texas; D. G. Henderson, Quincy, Ill., and Charles C. Colby, Santa Fe, N. M., made satisfactory answers to this one and there really is not much to choose between them. I believe, however, that the reply of Brother Cooley is a bit the best, with the notation that Dudiak added, after having said the same thing Cooley says in his opening paragraph: "and the energy used in producing the heat will be registered on the meter, so that both heat and waste are involved."

Cooley says:

"The immediate effect of overload is the production of heat in the conductor, the degree of temperature reached being dependent upon two items, namely, the amount of overload and the time it is maintained. I mention the latter because of the fact that whereas even a heavy overload may not produce high temperature if it be continued for only a short space of time; if even relatively moderate overload be maintained for a long period of time, the wires will heat objectionably, and perhaps even dangerously, if the overload be considerable, and as heat is increased above normal the resistance of the in this we merely discuss the effect of overload, disregarding the fact that heavy overload is impossible on a properly fused circuit.

"It may, therefore, be said in answer to the question that a rise in temperature in the conductor is the immediate effect of overload."

I find in copying Friend Cooley's answer, and somewhat changing his words, but NOT his meaning, that he did, right down at its very end, make the point I have credited to Brother Dudiak—about the resultant waste being registered on the meter.

**Question No. 525—Practical question proposed by Harry Dobson, Toronto, Ontario: I have a 75-75 Transverter and Type S Simplex projectors. How may I test for a ground in the lamps?**

Brother Cooley says:

"I would proceed as in making any other ground test. I am unable to see where the Transverter gets into this at all. To test lamps for ground, I would open the projector table switch so that the lamp is entirely disconnected from the Transverter. Then, using an ordinary test lamp and any live incandescent socket, I would make the usual test.

"Of course, current from the Transverter could be used, but it must be remembered that it supplies low voltage only, hence, if a standard test lamp be used, the test would be more or less uncertain."

Harry Dobson, who asked the question, answers it thus:

"Use a test lamp connected as per Answer 504 (Fig. 93, page 348 of Bluebook.—Ed.), but, instead of attaching wire to a pipe, connect it to one side of a 110-volt circuit.

Leave the projector permanently grounded and touch other side of test lamp circuit to carbon jaw of lamp ahead of the insulation. If there is a ground, the lamp filament will glow. The test is made with projector table switch open, of course."

John Hertner replies thus:

"I don't know just what test for ground Mr. Dobson has made, but it would seem to me were I to do this with the least amount of apparatus, it would require a 220-volt lamp or two 110-volt lamps in series, and a length of lamp cord.

"Start the Transverter, close one lamp and leave the other open, both at the shorting switch and at the carbons. Attach one end of the lamp cord to the positive side of the circuit and test to ground with the other cord. In the meantime hold the relay down so as to get the full open circuit voltage, which is about 220 volts.

"After touching all grounded metallic parts with the cord, fasten one of the cords to the negative side and again go around in the same manner. The lighting of the lamp will show a ground.

"To get down to the detection of a very small ground, as well as its location in the circuit, use the voltmeter in place of the lamp, ground one side of the voltmeter, and have both arcs burning. If the voltmeter reads zero to all parts of the circuit, you are sure that the circuit is clear. If, however, there is a reading obtained from some part of the circuit, then that point that shows zero reading is the one that is grounded.

"My object in connecting the incandescent lamp, first to one polarity and then to the other, was to test each supposedly grounded object separately, as sometimes a thing that is supposed to be grounded is not effectively so. A generator frame may be resting on corks and no conduit connection fastened to it. A test for grounds to the piping in the building would not locate a ground on the generator, because it itself is quite thoroughly insulated from everything else. If this does not cover the question, let me know."

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Fifty Thousand .....	12.50
One Hundred Thousand .....	18.00

National Ticket Co. Shamokin, Pa.

## Bluebook and Examination

ALBERT FIRBER, Durham, N. C., wants to know the price of the Bluebook and the test for a projectionist license in New York.

Bluebook information has been sent by mail. The price is six dollars. You must make an application to the Department of Water Supply, Gas and Electricity of New York City. Write Chief Motion Picture Projectionist Examiners' Board, Department Water Supply, Gas and Electricity, Municipal Building, New York City, for application blank and information. Send stamped addressed envelope for reply.

You must make application, and then wait until you are called for examination. What the examination will consist of the examiners could not themselves tell you. It depends upon how they are impressed with your ability as the examination progresses. If they ask you what a rheostat is for and you reply that it is to "make heat," they most likely will not ask you much more. If you give a first impression that you may be at least fairly competent, you will be examined pretty thoroughly in electrics and practical projection, and, I believe, to some extent in optics, though of that I am not sure.

## Flickering Photographs

O. K. BLAIN, Projectionist, Capitol Theatre, Jackson, Mich., says:

"Here is an experience with 'operator.' Although the three of us who push the flickering photos out from up under the roof of this show shop believe that the operator disappeared long since, still people will insist that the animal still is.

"Our trouble is this: This opera boasts a radio broadcasting station which is in charge of a gentleman who boasts the title 'Operator.' Then come the big-time football games and world series, with an automatic scoreboard on the stage, in charge of an 'Operator.' To provide material for the said scoreboards the telegraph company runs a wire in, and just before the game starts a young man enters, with a package under his arm, announcing, in a loud tone, that he is the 'Operator.' He then proceeds to set up a telegraph outfit. Also next door is a printery with linotype machines, and every once in a while the foreman of that shop sticks his head in and wants to know where that 'Operator' of his is! It requires time to ascertain which 'Operator' he refers to."

Comment is unnecessary, except to say that you overlooked one thing, and that is the man who operates the theatre!



# Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 82  
(September and October, 1926) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference  
Picture Chart" ALPHABETICALLY arranged for your convenience

## A

Abraham the Patriarch. 1 reel—Pathe "Pilgrimage to Palestine" Series—Review, September 11.  
Ace of Cads, The. 7,786 feet—Based on story by Michael Arlen—Adolphe Menjou—Directed by Luther Reed—Paramount—Review October 30.  
Across the Pacific. 6,954 ft.—From the play by Charles E. Blaney—Monte Blue—Directed by Roy Del Ruth—Warner Brothers—Review, October 16.  
Amateur Gentleman, The. 7,790 ft.—Based on novel by Jeffrey Farnol—Richard Barthelmess—Directed by Sidney Olcott—First National—Review, September 11.  
And George Did. 2 reels—Sid Saylor—Universal—"Let George Do It" Series—Review, September 4.  
Army, The. 1 reel—F. B. O. "Dinky Doodle" Cartoon—Review, September 11.  
Atta Boy. 5,775 ft.—Monty Banks—Directed by Edward H. Griffith—Pathe—Review, October 9.

## B

Battling Butler. 6,970 ft.—Based on musical comedy—Buster Keaton—Directed by Buster Keaton—Metro-Goldwyn-Mayer—Review, September 4.  
Beau Geste. 10,600 ft.—Based on novel by Sir Percival Christopher Wren—Ronald Colman—Directed by Herbert Brenon—Paramount—Review, September 4.  
Beauty Ala Mud. 2 reels—Jimmie Adams—Educational Christie Comedy—Review, September 18.  
Benson at Colford. 2 reels—Universal—"The Collegians" Series—George Lewis—Review, October 9.  
Berth Mark, The. 2 reels—Peggy Shaw—Red Seal "Carrie of the Chorus" Series—Review, October 9.  
Better Ole, The. 8,649 ft.—Based on play by Bruce Bairnsfather and Arthur Eliot—Syd Chaplin—Directed by Charles Reisner—Warner Brothers—Review, October 23.  
Block Signal, The. 5,900 ft.—Ralph Lewis—Directed by Frank O'Connor—Lumas Film Corp.—Review, October 9.  
Blue Boy, The. 2 reels—Philip DeLacey—Educational "Famous Painting" Series, filmed in natural color—Review, September 4.  
Blue Eagle, The. 6,200 ft.—Based on story, "The Lord's Referee," by Gerald Beaumont—George O'Brien—Directed by John Ford—Fox—Review, September 25.  
Breed of the Sea. 5,408 ft.—Ralph Ince—Directed by Ralph Ince—F. B. O.—Review, October 30.  
Bromo and Juliet. 2 reels—Charley Chase—Pathe Comedy—Review, September 11.  
Bruce Scenics. 1 reel—Educational Scenic—Review, September 18.  
Buggy Ride, A. 1 reel—Pathe—Aesop's Fable Cartoon—Review, September 11.  
Bull's Eye, The. 1 reel—Pathe—Grantland Rice Spotlight—Review, September 25.  
Buster Helps Dad. 2 reels—Universal—Buster Brown Comedy Series—Review, September 4.

## C

Campus Flirt, The. 6,702 ft.—Bebe Daniels—Directed by Clarence Badger—Paramount—Review, October 2.  
Carrie of the Chorus. 2 reels—Peggy Shaw—Red Seal Series—Review, September 4 and October 9.  
Charleston Queen, The. 1 reel—Pathe—Aesop's Fable Cartoon—Review, September 25.  
Churchyards of Old America. 1 reel—Red Seal Comedy Series—Review, September 25.  
Cliff Dwellers of America. 845 ft.—Fox Variety—Review, October 9.  
Code of the Northwest, The. 3,965 ft.—Sandow (dog star)—Directed by Frank Mattonson—Associated Exhibitors—Review, September 11.

Collegians, The. 2 reels—George Lewis—Directed by Harry Edwards—Universal Junior Jewel Series—Review, October 9.  
Country Beyond, The. 5,363 ft.—From James Oliver Curwood story—Olive Borden—Directed by Irving Cummings—Fox—Review, October 23.  
Cut Price Glory. 1 reel—Educational—Life Cartoon—Review, October 23.

## D

Dancing Days. 5,900 ft.—Based on novel by J. J. Bell—Helene Chadwick—Directed by Albert J. Kelly—Preferred Picture—Review, September 25.  
Diplomacy. 6,950 ft.—Based on play by Victorien Sardou—Blanche Sweet—Directed by Marshall Neilan—Paramount—Review, September 25.  
Dippy Tar, A. 2 reels—Billy Dooley—Educational Comedy—Review, October 2.  
Dizzy Dancers, The. 2 reels—Gene Cameron—Fox—Imperial Comedy—Review, October 16.  
Don't Give Up the Ship. 1 reel—Paramount—Free naval picture—Review, October 23.  
Don't Miss. 1 reel—Cliff Bowes—Educational—Cameo Comedy—Review, September 18.

## F

Family Album, The. 1 reel—Pathe—Hy Mayer Cartoon—Review, September 18.  
Fighting Pool, The. 2 reels—Lewis Sargent—Bray "Fistical Culture" Series—Review, October 30.  
Fighting Marine, The. Gene Tunney—Pathe Serial—Review, September 4.  
Fighting With Buffalo Bill. Adapted from Buffalo Bill's own story, "The Great West That Was"—Wallace MacDonald—Universal Serial—Review, October 16.  
Film Reporter, The. 1 reel—Red Seal Magazine—Review, September 11 and October 9.  
Fine Manners. 6,435 ft.—Gloria Swanson—Directed by Richard Rosson—Paramount—Review, September 18.  
Flames. 5,888 ft.—Eugene O'Brien and Virginia Valli—Directed by Lewis H. Moormaw—Associated Exhibitors—Review, September 18.  
Flaming Ice. 1 reel—Educational—Life Cartoon—Review, September 25.  
Flying Horseman, The. 4,971 ft.—Based on novel, "Dark Rosaleen," by Max Brand—Buck Jones—Directed by Orville Dull—Fox—Review, September 11.  
Flying Mail, The. 4,500 ft.—Al Wilson—Directed by Mason Noel—Associated Exhibitors—Review, September 25.  
Fools of Fashion. 6,484 ft.—Suggested by George Randolph Chester's "The Other Woman"—Directed by James C. McKay—Tiffany—Review, October 9.  
For Alimony Only. 6,400 ft.—Leatrice Joy—Directed by William DeMille—Producers Distributing Corp.—Review, October 9.  
For Cryin' Out Loud. 1 reel—Neely Edwards—Universal Blue Bird Comedy—Review, October 16.  
For the Love o' Pete. 1 reel—Bray—"Hot Dog" Cartoon—Review, October 23.  
Forever After. 6,330 ft.—Based on play by Owen Davis—Lloyd Hughes and Mary Astor—Directed by F. Harmon Weight—First National—Review, October 23.  
Fourth Alarm, The. 2 reels—"Our Gang"—Pathe Comedy—Review, September 11.

## G

Gettling Hitched. 2 reels—Bray—McDougall Alley Comedy—Review, October 30.  
Gigolo. 7,295 ft.—From the story by Edna Ferber—Rod LaRocque—Directed by William K. Howard—Producers Distributing Corp.—Review, October 16.  
Golden Web, The. 6,003 ft.—Huntley Gordon—Directed by Walter Lang—Gotham Production—Review, September 11.  
Gun Shy. 1 reel—Pathe—Aesop Fable Cartoon—Review, October 23.

Gym Gems. 1 reel—Educational—Felix the Cat Cartoon—Review, September 18.  
Great K & A Train Robbery, The. 4,800 ft.—Tom Mix—Directed by Lew Seiler—Fox—Review, October 16.

## H

Hair Cartoon. 459 ft.—Red Seal—Review, October 16.  
Her Big Night. 7,603 ft.—Laura LaPlante—Directed by Melville W. Brown—Universal—Review, September 4.  
High Hand, The. 5,679 ft.—Leo Maloney—Directed by Leo Maloney—Pathe—Review, September 11.  
Hoboken to Hollywood. 2 reels—Billy Bevan—Pathe-Mack Sennett Comedy—Review, September 18.  
Hodge Podge. 1 reel—Educational Series—Review, September 18 and October 16.  
Hold Still. 2 reels—Jack Duffy and Anne Cornwall—Educational Christie Comedy—Review, October 16.  
Hold That Lion. 5,811 ft.—Based on story by Rosalie Mulhall—Douglas MacLean—Directed by William Beaudine—Paramount—Review, September 18.  
Humdinger, The. 2 reels—Johnny Arthur—Educational Comedy—Review, October 9.

## I

Ice Flood, The. 5,747 ft.—Kenneth Harlan, Viola Dana—Universal—Review, October 2.  
Into Her Kingdom. 6,447 ft.—Corinne Griffith—Directed by Svend Gade—First National—Review, September 4.  
It Must Be Love. 6,848 ft.—Adapted from "Delicatessen" by Brooke Hanlon—Colleen Moore—Directed by Alfred E. Green—First National—Review, October 16.

## J

Jane's Engagement Party. 2 reels—Wanda Wiley—Universal—"What Happened to Jane" Series.  
Jane's Inheritance. 2 reels—Wanda Wiley—Universal—"What Happened to Jane" Series—Review, September 11.  
Jane's Troubles. 2 reels—Wanda Wiley—Universal—"What Happened to Jane" Series—Review, October 2.  
Jelly Fish, The. 2 reels—Frank Pangborn—Educational Comedy—Review, September 25.  
Jim Hood's Ghost. 2 reels—Edward Hearn, Josie Sedgwick—Universal Comedy—Review, September 4.  
Jolly Tars, The. 2 reels—Lloyd Hamilton—Educational Comedy—Review, September 11.  
Journey of the Israelites. 1 reel—Pathe "Pilgrimage to Palestine" Series—Review, October 30.

## K

Kid Boots. 5,650 ft.—From musical comedy by Anthony McGuire and Otto Horbach—Eddie Cantor—Directed by Frank Tuttle—Paramount—Review, October 23.  
King Bozo. 2 reels—Earle Foxe—Fox "Van Bibber" Series—Review, October 2.  
Kiss Me, Kate. 1 reel—Phil Dunham—Educational—Cameo Comedy—Review, October 9.  
Ko-Ko in the Fadeway. 1 reel—Red Seal Out-of-the-Inkwell Cartoon—Review, September 11.  
Kosher Kitty Kelly. 6,103 ft.—From the play by Leon de Costa—Viola Dana—Directed by James Horne—F. B. O.—Review, October 2.

## L

Laddie. 6,931 ft.—Based on novel by Gene Stratton Porter—John Bowers—Directed



by J. Leo Meehan—F. B. O.—Review, September 4.  
 Law of the North, The. 2 reels—Fred Gilman and Maybelle Perry—Universal Western—Review, September 18.  
 Lily, The. 6,238 ft.—Based on play by Pierre Wolff and Gaston Leroux—Belle Bennett—Directed by Victor Shertzinger—Fox—Review, October 9.  
 Lone Prairie, The. 2 reels—George Magrill—Universal-Western.  
 Love's Last Laugh. 2 reels—Raymond McKee, Ruth Hiatt—Pathe "Smith Family" Series—Comedy—Review, October 2.  
 Loves of Ricardo, The. 7,477 ft.—George Beban—Directed by George Beban—Beban Production—Review, September 4.  
 Lyrin Tamer, The. 2 reels—Fox—Imperial Comedy—Review, October 23.

## M

Man's Size Pet, A. 2 reels—Pee Wee Holmes and Ben Corbett—Universal Mustang Comedy—Review, October 16.  
 Marriage License. 7,168 ft.—Based on play, "The Pelican," by F. Tennyson Jesse and H. M. Harwood—Alma Rubens—Directed by Frank Borzage—Fox—Review, September 4.  
 Marry Month of May. 2 reels—Jazz version of O. Henry story—Fox—Review, October 30.  
 Marvels of Motion. 800 ft.—Red Seal—Review, September 4.  
 Missing Links. 1 reel—Educational Life Cartoon—Review, September 25.  
 Moran of the Mounted. 5,303 ft.—Reed Howes—Directed by Harry J. Brown—Rayart—Review, September 4.  
 More Ways Than One. 1 reel—Pathe Sportlight—Review, October 30.  
 Morning, Judge. 2 reels—Red Seal "Carrie of the Chorus" Series—Review, September 4.  
 Mount Sinai. 1 reel—Pathe "Pilgrimage to Palestine" Series—Review, October 23.  
 My Kid. 2 reels—"Big Boy"—Educational Comedy—Review, September 4.  
 My Official Wife. 7,846 ft.—Based on Charles E. Blaney's play—Directed by Paul L. Stern—Irene Rich—Warner Brothers.  
 Mystery Club, The. 6,969 ft.—Based on story, "The Crimes of the Armchair Club," by Arthur Somers Roche—Matt Moore—Directed by Herbert Blache—Universal—Review, September 18.

## N

Never Again. 2 reels—Universal Gump Comedy Series—Review, October 16.  
 Nervous Wreck, The. 6,730 ft.—Based on play by Owen Davis—Harrison Ford and Phyllis Haver—Directed by Scott Sidney—Producers Distributing Corp.—Review, October 23.  
 Newlyweds' Neighbors, The. 2 reels—Universal "Newlyweds' Baby" Series—Review, September 11.  
 Nobody Loves Me. 1 reel—Charles Puffy—Universal Comedy—Review, September 18.  
 Non-Stop Bride, The. 2 reels—Gene Cameron—Fox Imperial Comedy—Review, September 25.

## O

Oh, Monkey, Be Good. 2 reels—Bray—Sun-kist Comedy—Review, October 16.  
 Old Soak, The. 7,445 ft.—Based on novel and play by Don Marquis—Jean Hersholt—Directed by Edward Sloman—Universal—Review, September 11.  
 Olga's Boatman. 1 reel—Neely Edwards—Universal Blue Bird Comedy—Review, September 25.  
 On the Farm. 2 reels—Bray—McDougall Alley Comedy—Review, October 23.  
 Open House. 2 reels—Johnny Arthur—Educational-Tuxedo Comedy—Review, September 11.

## P

Paradise. 7,090 feet—Milton Sills—Directed by Irvin Willat—First National—Review, September 25.  
 Pioneer Blood. 2 reels—Fred Gilman—Universal Western—Review, October 23.  
 Pathe Review No. 37. 1 reel—Pathe—September 11.  
 Pathe Review No. 38. 1 reel—Pathe—September 25.  
 Pathe Review No. 39. 1 reel—Pathe—October 2.  
 Pathe Review No. 42. 1 reel—Pathe—October 23.  
 Pathe Review No. 43. 1 reel—Pathe—October 23.  
 Perils of Peterboro, The. 2 reels—Alice Day—Pathe-Mack Sennett Comedy—Review, October 2.

Pests. 1 reel—Pathe Cartoon—Review, September 18.  
 Pete's Haunted House. 1 reel—Bray "Hot Dog" Cartoons—Review, October 16.  
 Phoney Express, The. 1 reel—Pathe-Aesop's Fable Cartoon—Review, October 30.  
 Pig's Curly Tail, The. F. B. O.—Unnatural History Cartoon Series—Review, September 18.  
 Ping Elephants. 2 reels—Al St. John—Educational-Mermaid Comedy—Review, October 2.  
 Pinnacle Rider. 2 reels. Jack Mower—Universal-Western—Review, October 16.  
 Please Excuse Me. 2 reels—Charles King—Universal "Excuse Makers" Series.  
 Plumb Goofy. 1 reel—Phil Dunham—Educational-Cameo Comedy.  
 Prince of Tempters. 7,780 feet—Based on novel, "The Ex-Duke" by Phillips Oppenheim—Ben Lydon—Directed by Lothar Mendes—First National—Review, October 30.  
 Prisoners of the Storm, The. 6,102 feet—Based on story by James Oliver Curwood—House Peters—Directed by Lynn Reynolds—Universal—Review, September 18.  
 Private Izzy Murphy. 7,889 feet—George Jessel—Directed by Lloyd Bacon—Warner—Review, October 30.  
 Prodigal Bridegroom, The. 2 reels—Ben Turpin-Mack Sennett Comedy—Review, October 9.  
 Punches and Perfumes. 2 reels—Lewis Sargent—Bray "Fistical Culture" Comedies—Review, October 16.

## Q

Quarterback, The. 7,114 feet—Richard Dix—Directed by Fred Newmayer—Paramount.

## R

Radio Bug, The. 1 reel—Phil Dunham—Educational Cameo Comedy—Review, September 25.  
 Rare Bits. 1 reel—Educational-Walter Futter Curiosities Series—Review, September 18.  
 Red Hot Rails. 1 reel—Educational Life Cartoon—Review, September 18.  
 Restless Race, The. 1 reel—Pathe-Grantland Rice Sportlight—Review, October 16.  
 Risky Business. 6,594 feet—Based on novel "Pearls Before Ceclly," by Charles Brackett—Vera Reynolds—Directed by Alan Hale—Producers Distributing Corp.—Review, September 18.  
 Road House, The. 1 reel—Pathe-Aesop's Fable Cartoon—Review, October 9.  
 Rocky Mountain Gold. 800 feet—Fox Variety—Review, October 9.

## S

Scrambled Eggs. 1 reel—Pathe-Aesop's Film Fable Cartoon—Review, September 4.  
 Scrambled Yeggs. 1 reel—Educational Felix the Cat Cartoon—Review, October 16.  
 Searchlight. 1 reel—Red Seal—Review, October 16.  
 Shameful Behavior. 5,218 feet—Edith Roberts—Directed by Albert Kelley—Preferred—Review, October 30.  
 Shell Socked. 2 reels—Jimmie Adams—Educational Comedy—Review, October 30.  
 Should Husbands Marry. 2 reels—Alice Day—Pathe-Mack Sennett Comedy—Review, October 23.  
 Should Husbands Pay. 2 reels—Jimmie Finlayson—Pathe-Hal Roach Comedy—Review, September 18.  
 Show Cow Punchers, The. 2 reels—Edmund Cobb—Universal-Western—Review, October 23.  
 Show Off, The. 6,196 feet—Based on play by George Kelly—Ford Sterling—Directed by Mal St. Clair—Paramount—Review, September 11.  
 Smith's Landlord—2 reels—Pathe "Jimmie Smith" Comedy Series—Review, September 25.  
 Smith's Visitor. 2 reels—Pathe "Jimmy Smith Series" Comedy—Review, October 16.  
 Song Car-Tune. 1 reel—Red Seal—Review, October 16.  
 Sons of the Surf. 1 reel—Educational Bruce Scenic—Review, September 11.  
 Sorrows of Satan, The. 11 reels—Based on novel by Marie Corelli—Adolphe Menjou—D. W. Griffith production—Paramount—Review, October 23.  
 So This Is Paris. 6,135 feet—Monte Blue—Directed by Ernst Lubitsch—Warner Brothers—Review, September 4.  
 Sparrows. 6 reels—Mary Pickford—Directed by William Beaudine—United Artists—Review, October 9.  
 Steeple Chaser. 2 reels—Lige Conley—Fox—Imperial Comedy—Review, September 11.

Strong Man, The. 6,882 feet—Harry Langdon—Directed by Frank Capra—First National—Review, September 18.  
 Subway Sadie. 6,727 feet—Based on story by Mildred Cram—Dorothy Mackall and Jack Mu'hal—Directed by Alfred Santolli—First National—Review, September 25.  
 Sweet Rosie O'Grady. 6,108 feet—Adapted from Maude Nugent's song—Shirley Mason—Directed by Frank R. Strayer—Columbia Pictures Corp.—Review, October 2.

## T

Takes It From Me. 6,649 feet—Based on musical comedy by Will B. Johnstone—Reginald Denny—Directed by William A. Seiter—Universal Super-Comedy—Review, October 16.  
 Tell 'Em Nothing. 2 reels—Charley Chase—Pathe-Hal Roach Comedy—Review, October 16.  
 Temptress, The. 8,221 feet—Based on novel by Blasco Ibanez—Gret Garbo and Antonio Moreno—Directed by Fred Niblo—Metro-Goldwyn-Mayer—Review, October 23.  
 That Model From Paris. 6,200 feet—Suggested by story "The Right to Live," by Gouverneur Morris—Marceline Day—Directed by Louis J. Gasnier—Tiffany Production—Review, September 18.  
 Texas Streak, The. 6,259 feet—Hoot Gibson—Directed by Lynn Reynolds—Universal—Review, September 25.  
 Tin Gods. 8,568 feet—Thomas Meighan—Directed by Allan Dwan—Paramount—Review, October 2.  
 Too Much Sleep. 1 reel—Arthur Lake—Universal Comedy—Review, October 23.  
 Two Dollars Please. 1 reel—Neely Edwards—Universal Bluebird Comedy—Review, September 4.  
 Two Lip Time. 1 reel—Educational—Felix the Cat Cartoon—Review, October 2.  
 Typical Tropical Sky, A. 1 reel—Educational Bruce Scenic—Review, September 4.

## U

Unknown Cavalier, The. 6,595 feet—Based on story, "Ride Him, Cowboy," by Kenneth Perkins—Ken Maynard—Directed by Albert Rogell—First National.  
 Uppercuts. 2 reels—Jack Duffy—Educational-Christie Comedy—Review, September 4.

## W

Waning Sex, The. 6,025 feet—Norma Shearer and Conrad Nagel—Directed by Robert Z. Leonard—Metro-Goldwyn-Mayer—Review, October 2.  
 Wanted, A Bride. 1 reel—Arthur Lake—Universal Comedy—Review, October 2.  
 Watered Stock. 1 reel—Pathe-Aesop's Fable Cartoon—Review, September 25.  
 Whatnots. 1 reel—Educational—Walter Futter's Curiosities—Review, October 16.  
 Which Is Which. 2 reels—Charles King—Universal "Excuse Makers" Comedy Series—Review, September 25.  
 Whirlwind Driver, The. 2 reels—Curley Witzel—Universal Mustang Western—Review, September 18.  
 Whispering Wires. 5,906 feet—Based on play by Kate McLaughlin—Anita Stewart—Directed by Albert Ray—Fox—Review, October 30.  
 Wild Bill. 1 reel—Charles Puffy—Universal Comedy—Review, October 30.  
 Winning Wallop, The. 5 reels—Based on L. N. Jefferson's novel—William Fairbanks—Directed by Charles Hutchison—Lumas Film Corp.—Review, October 30.  
 Wives and Women. 1 reel—Charles Puffy—Universal Comedy—Review, September 11.  
 Why Argue. 1 reel—Pathe-Aesop's Fable Cartoon—Review, October 2.  
 Wife Shy. 2 reels—Bobby Vernon—Educational Comedy—Review, October 9.  
 Wise Guys Prefer Brunettes. 2 reels—Helene Chadwick—Pathe-Hal Roach Comedy—Review, October 9.  
 Womanpower. 6,240 feet—Based on Harold McGrath's story, "You Can't Always Tell"—Featured Cast—Directed by Harry Beaumont—Fox—Review, October 2.

## Y

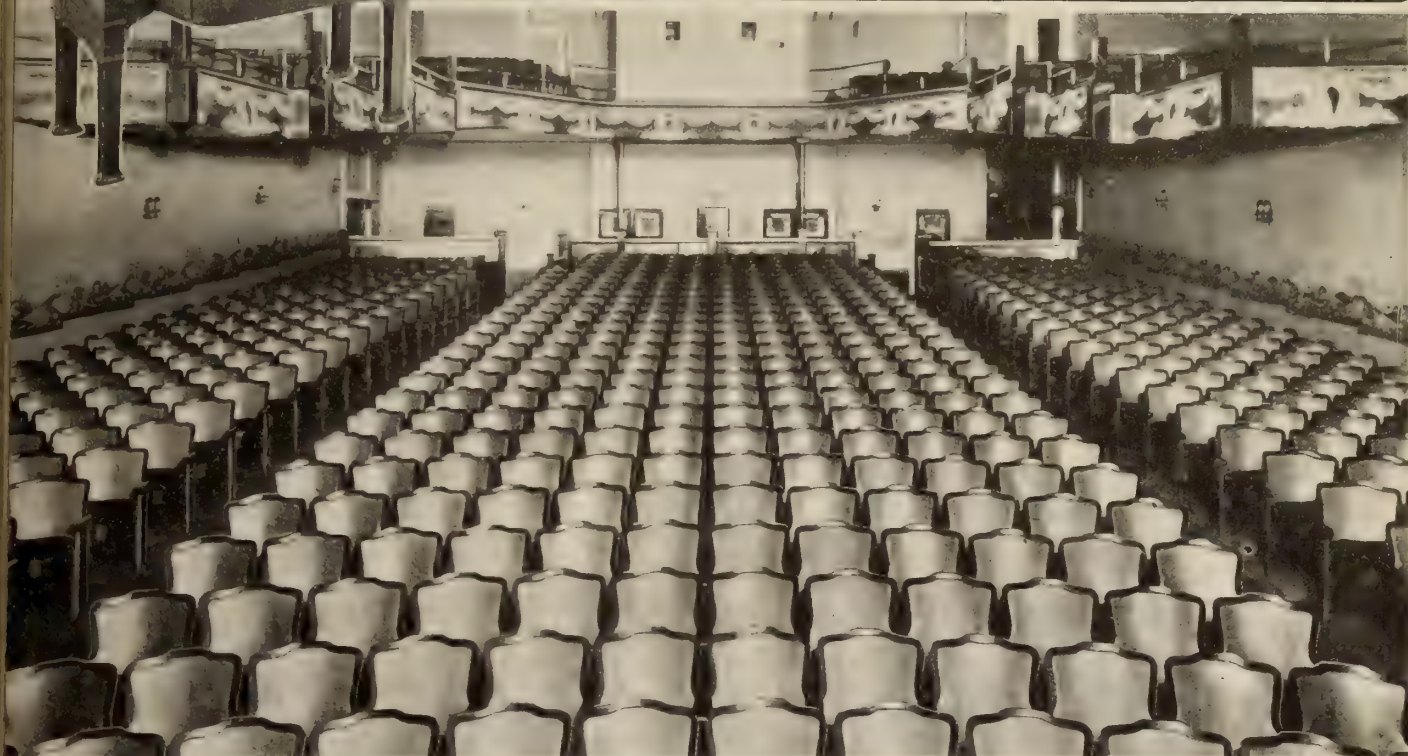
Yellow Back. 4,766 feet—Fred Humes—Directed by Del Andrews—Universal Blue Streak Western—Review, October 9.  
 Yellow Pirate, The. 1 reel—Educational Life Cartoon—Review, October 16.  
 You'd Be Surprised. 5,994 feet—Raymond Griffith—Directed by Arthur Rosson—Paramount—Review, October 9.  
 Young April. 6,858 feet—Based on story by Edgerton Castle—Directed by Donald Crisp—Producers Distributing Corp.—Review, September 11.



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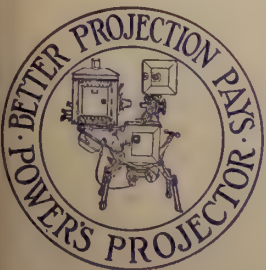
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